

MOTION PICTURE

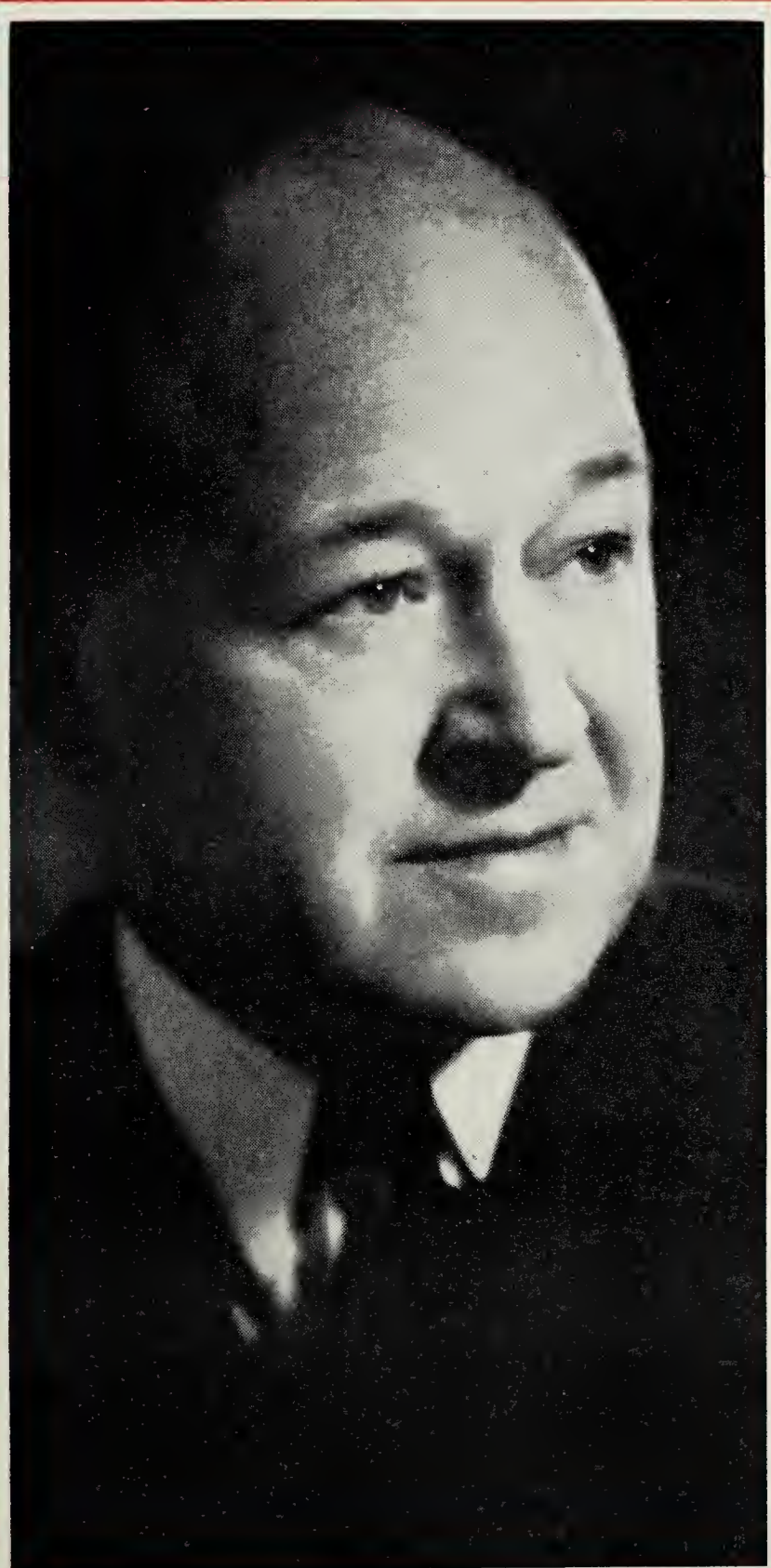
EXHIBITOR

JANUARY 27, 1965

Volume 73

Number 1

IN TWO SECTIONS • THIS IS SECTION ONE



TOA Approves 40-City PR Tour

(See Page 5)

NGC, Col. Join Production Forces

(See Page 6)

Jack Goodlatte, Variety International European representative and managing director of Associated British Cinemas, raised no less than 17,500 gifts in the Variety Club of Great Britain's Annual Toy Appeal for children's homes, hospitals, etc.

ADVERTISING MYTHS AND REALITIES . . . see editorial—page 3

ZORBA

THE GREAT

1st WEEK
BREAKS
10 YEAR
HOUSE
RECORD



2nd WEEK
BREAKS
10 YEAR
HOUSE
RECORD



3rd WEEK
BREAKS
10 YEAR
HOUSE
RECORD



4th WEEK
BREAKS
10 YEAR
HOUSE
RECORD



5th WEEK
BREAKS
10 YEAR
HOUSE
RECORD



NOW IN 6th RECORD-BREAKING WEEK—

World Premiere Engagement
Sutton Theatre, New York

And Set To Repeat The Success Story
Los Angeles—Fine Arts Theatre—January 29
Washington—Dupont Theatre—February 10



ANTHONY QUINN
ALAN BATES · IRENE PAPA
in the
MICHAEL CACOYANNIS PRODUCTION
"ZORBA THE GREEK"

From the Novel by NIKOS KAZANTZAKIS with LILA KEDROVA GEORGE FOUNTAS
Produced and Directed from His Screenplay by MICHAEL CACOYANNIS
AN INTERNATIONAL CLASSICS PRESENTATION

The Trade Paper Read by Choice—Not by Chance

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Volume 73 • No. 1

January 27, 1965

OUR 47th YEAR

ADVERTISING MYTHS AND REALITIES

IN 1964, THE MAJOR distribution companies and leading independents released 212 feature films. Of this number, 150 or slightly better than 70 per cent were advertised in at least one of the motion picture trade publications.

These figures are better than they were in 1963, as far as the trade press is concerned, and they also reflect other interesting and important facts. Without mentioning names (distribution advertising men know what their attitudes toward trade advertising are), it is evident from our trade media records that those companies that made the most use of trade advertising reflected the 'greatest improvements in business throughout the year.

There are those executives who disparage the value of the trade press. They like it for planting puff stories, but they choose to concentrate their advertising elsewhere. They are entitled to take this position, but we are entitled to point out that their financial statements were not too good as the year ended.

We choose to believe that there is a connection between good business and making effective use of advertising media of proven value. We are reminded of a very sharp businessman who was approached by an eager adviser. *"Don't you realize,"* the adviser said, *"that half the money you spend on advertising is wasted?"* *"Certainly,"* replied the businessman. *"The only trouble is I don't know which half."*

Certainly, it is a problem to decide the best way to spend the advertising dollar. However, it is not a total mystery, as some people seem to think. There are guidelines available to help executives make the proper decisions.

The manufacturer's first big job is to keep his retailer informed as to the product available. In the motion picture industry, as in other industries, the proven method is via the trade press. Circularizing an industry via direct mail is not only costly but wasteful. Generally, this unsolicited and unwanted load of mail winds up in the wastebasket. A survey conducted by any advertiser will prove this.

Too often, the exhibitor is in the dark about many of the films he is expected to buy and then sell intelligently to the public. He depends on his trade press to bring some light into that darkness. Otherwise, he is playing Russian roulette and so are his customers.

But there is no reason for the advertiser to play Russian roulette. Available to him is positive proof of a publication's circulation. Circulation and readership are the barometer, and the emblem of the Audit Bureau of Circulations is a circulation guarantee. ABC eliminates guesswork and quickly takes the air out of inflated claims. Nearly 4,000 top newspapers and magazines are audited by ABC. Advertisers owe it to themselves and to their stockholders to spend their advertising dollars where they have an assurance of readership.

We are proud of the fact that an advertiser to MOTION

PICTURE EXHIBITOR gets what he pays for. He reaches the theatre owners with his sales message. They can't be expected to do their job without this information. The purpose of the trade press is not understood by some advertisers. These gentlemen, and happily they are relatively few, visualize the trade press as an organ to spread their puff stories.

They miss an important point. Unless the trade press serves its readers first, it loses the power to serve its advertisers at all. The finest sales message in the world is lost if nobody reads it, and nobody reads those publications that are simply an advertiser's mouthpiece. This is not trade journalism—it is prostitution.

We subscribe to the theory that readership is dependent on a free, outspoken editorial policy formulated and practiced without advertising pressure. We feel that in this way we can forge a bond of trust between us and our subscribers. This bond is the best assurance that an advertiser can get that his sales message is being seen and believed. We will not editorially support an advertiser simply because he is an advertiser. We will not punish an individual or a company simply because they are not advertisers. We will continue to tell the truth as we see it—and have seen it for the past 47 years.

No trade paper can exist without the advertising support of the industry it serves. In the long run, the only important factor in placing advertising must be to help increase sales and profits. We happen to believe that our readers are men of intelligence and good sense. We happen to believe that if they didn't trust our editorial pages, they wouldn't trust our advertising pages either. Really, it is as simple as that.

A fellow publisher recently remarked to us that he was surprised at the fact that we enjoyed the continuing support of our advertisers despite our outspoken editorials that had been sharply critical of some of them. We told him that as soon as we began to be afraid to print the truth—then our advertisers would be justified in ceasing to support us. Apparently, we fired him with some of our own enthusiasm for a free, tough-minded press for he vowed to get a lot sharper in his own editorial policy as well.

That was a while back, and we are still waiting. Our friend still hasn't found the courage to take off his editorial gloves and do a little slugging for the things in which he believes. We hope he will. After all, that's what honest trade journalism is all about, isn't it?

When you come right down to it, that's what trade advertising is all about, too. As the Wall Street Journal once said, *"No one is more responsive to advertising than the man who keeps getting ahead in business."*

We have always maintained that the publication which serves its readers first—serves its advertisers best.

NEWS CAPSULES



FILM FAMILY ALBUM

Gold Bands

Shirley Lou Brown, daughter of Lou and Helen Brown, has become the bride of James C. Mitchell, of Chicago. Father of the bride is director of advertising media for Loew's Theatres. The wedding took place at St. Margaret's Church, Riverdale, N. Y.

Ellen Hope Newman, daughter of Harold H. Newman, in charge of theatre operations for Century Theatres, New York, was married to Ethan Barrett Coopersmith, of Washington, D. C.

Obituaries

Harry J. Gallup, 74, who had conducted the Adirondack Theatre, a summer situation in Speculator, N. Y., for 34 years, died in Martin County Hospital, Stuart, Fla., of a heart condition. His wife, a daughter, and eight grandchildren are among the survivors.

J. Arthur Hirsch, 77, former president of Consolidated Theatres, Ltd., operating theatres in Montreal and the Province of Quebec, and affiliated with Famous Players Canadian Corporation, Ltd., died in Miami Beach, Fla. His sole survivor is a brother.

Robert C. McNabb, 51, former central division manager for 20th Century-Fox, died at Yonkers Hospital, New York, following a long illness. He had been an eastern division manager, and joined 20th-Fox in 1937 as a clerk in the Cincinnati branch. He is survived by his wife and a son.

Charles Moses, 79, pioneer in film theatre operation in Brooklyn and Staten Island, N. Y., died. He is survived by his wife, two daughters, and four grandchildren.

William F. Murray, 55, booker for RKO Pictures and 20th Century-Fox in their former Albany, N. Y., offices, died at St. Mary's Hospital, Troy, following a lengthy illness. A wife, two daughters, a son, and a brother survive.

George N. Powers, 64, for the past 20 years a stagehand in Albany, N. Y., theatres and before that an operating engineer in local film houses, died suddenly while serving as an electrician with a mobile news team of CBS-TV network. His last stage work assignment was at the SW Ritz. A member of Local 14 IATSE, he is survived by his wife.

Mrs. Mary Wilson, 55, a long-time worker in Kallet Theatres' home office at Oneida, N. Y., died in City Hospital. She is survived by a daughter, her mother, three sisters, a brother, and three grandchildren.

Ganis To Seven Arts

NEW YORK—Sidney Ganis has been appointed eastern publicity manager of Seven Arts Productions, it was announced by Edward S. Feldman, Seven Arts' vice-president in charge of advertising and publicity. Ganis has resigned his position in the national publicity department at Columbia Pictures.

In his new post, Ganis will assist Feldman in the creation and implementation of publicity campaigns with the various distribution companies releasing Seven Arts product, and coordinate publicity for Seven Arts Pictures, distribution arm.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., JAN. 25

Zanuck Reports Fox Pact With Saltzman-Broccoli

NEW YORK—Darryl F. Zanuck, president of 20th Century-Fox, has announced that his company has signed a long term contract with the highly successful production team of Harry Saltzman and Albert R. Broccoli, who have been responsible for the James Bond series. Under the new arrangement, 20th Fox will produce pictures in conjunction with Saltzman and Broccoli, and will distribute these films world-wide.

Speaking at a press conference in London, Zanuck said the contract covered the production of seven to 11 feature pictures over the next three or four years.

Giving a highly optimistic report on the outlook for his company, Zanuck reported that 20th-Fox in 1965 planned to spend \$56,500,000 on its overall production program. Of this amount, \$20,000,000 is to go toward the company's London-based production program. Zanuck identified these films as "The Hawk," to be made in Turkey; "Call Me When the Cross Turns Over," to be filmed in Australia; "The Blue Max," to be made in Britain or on the Continent this summer; "The Other Side of the Mountain," to be shot in Kenya and Britain; "May You Die in Ireland," a spy thriller to be filmed in Ireland; and "Dateline Paris, August 1944," which will be made in France.

Active preparations are now going on for "Justine," Zanuck reported. The 20th-Fox president expects to visit Cairo and Alexandria with his art director to investigate the possibility of filming the Lawrence Durrell story on its actual location.

The first picture to be made by the Saltzman-Broccoli team will be "A New World," to be directed by Vittorio deSica. The picture starts in Paris on Feb. 8. No Bond films are in the Fox deal with Saltzman and Broccoli.

Another property that has been acquired jointly by 20th-Fox and the production team is "Funeral in Berlin," which will be made largely in British studios.

Zanuck revealed the films made during the past year under the supervision of the Fox London office included "Those Magnificent Men in Their Flying Machines," "High Wind in Jamaica," "Up From the Beach," and "Rapture," and said he was highly satisfied with the results.

During the conference, Zanuck was flanked by Elmo Williams, 20th-Fox production head for Europe, and Percy Livingstone, managing director for Great Britain.

Asked about runaway production charges that might arise on the 20th Century-Fox European program, Zanuck said it was necessary to make pictures abroad where geography dictated a need. Asked about the sale of films to television and the manufacture of filmed series for television, Zanuck said all companies now calculated potential income from eventual television sales as part of the basic production budget.



BROADWAY GROSSES

Baby, The Snow Did Fall

NEW YORK—Once again, a weekend snowstorm cooled off business everywhere but the Criterion, where seats for "My Fair Lady" were still at a premium, and the DeMille, where "Goldfinger" held forth. The radio blared with the advice to "stay home" and the customers obliged.

"FATHER GOOSE" (U). Radio City Music Hall, with stage show, took in \$70,000 for Thursday to Sunday, with the seventh and last week headed for \$100,000.

"GOLDFINGER" (UA). DeMille continued to pack them in with \$48,000 for the fifth week.

"MEDITERRANEAN HOLIDAY" (Continental). Warner reported \$9,000 for the sixth week.

"BABY THE RAIN MUST FALL" (Columbia). Loew's State took in \$9,000 for the second and last week.

"CHEYENNE AUTUMN" (WB). Loew's Capitol reported \$10,000 for the fifth week.

"KISS ME STUPID" (Lopert). Astor took \$10,500 for the fifth week.

"IT'S A MAD, MAD, MAD, MAD WORLD" (UA). Victoria announced \$8,000 for the fifth and last week.

"MY FAIR LADY" (WB). Criterion still had the SRO sign out with a heartening \$59,000 for the 14th hard ticket week.

"SEX AND THE SINGLE GIRL" (WB). Rivoli reported \$7,000 for the fifth and last week.

"THE NIGHT WALKER" and "MAN IN THE DARK" (U). Palace reported \$10,000 for a one week engagement.

New Plautus Series

NEW YORK—Plautus Productions, a subsidiary of Paramount Pictures Corporation, is moving into a dominant position as a source of television programming with the sale of a fifth series, "Coronet Blue," to the CBS Television Network.

The new hour-long dramatic series, which is being prepared for the 1965-66 season, finds Herbert Brodtkin's Plautus Productions providing five hours of prime-time dramatic programming.

Brodtkin said that an unusual aspect of "Coronet Blue" will be its introduction of a new approach to series television, "the no-format format." A theme of the rootlessness and isolation of the young American generation now entering adulthood will free the writers of the series from the restrictions of multiple continuing characters.

Sands To Para. From AA

NEW YORK—It was reliably reported here at the weekend that Ernest Sands, general sales manager at Allied Artists, has resigned his post with that company to accept the position of assistant general sales manager at Paramount Pictures Corporation. He will report to Charles Boasberg, vice-president and general sales manager of Paramount.

Sands' replacement at Allied Artists is expected to be Nat Nathanson, who has been assistant general sales manager.

TOA Okays 40 City PR Junket

Fox, Notre Dame Trade Arguments On "Goldfarb"

NEW YORK—Decision was reserved by the Appellate Division on the appeal of 20th Century-Fox from the decision of State Supreme Court Justice Henry Clay Greenberg granting Notre Dame University and Rev. Father Theodore M. Hesburgh a temporary injunction against the showing of the motion picture, "John Goldfarb, Please Come Home," on charges the picture was damaging to them.

Arguing on behalf of 20th-Fox was former judge Samuel I. Rosenman, one-time chairman of the 20th-Fox board, who contended that an important consideration in the case was whether the injunction represented "prior restraint such as to prevent future writers to avail themselves of the first amendment." He held that "in essence," the writ was "a violation of free speech."

Rosenman said that under the U. S. Constitution no one has a right to prevent the production of "a picture which spoofs," adding that "John Goldfarb" was nothing more than a spoof that did not hurt "the image of Notre Dame" or disparage the University.

He warned that if the injunction stands, it will be forbidden to satirize anyone or any institution by name. He said that the "great danger" in the injunction preventing the distribution of the film is "what effect it will have on other people who want to write on our educational institutions."

"The injunction," Rosenman argued, "enjoins the right to discuss the public image of our institutions of learning. He said "the injunction had an inhibiting effect," adding that if it is upheld, no one would risk money making a picture dealing with any institution, and that it would frighten writers. He urged the court to dismiss the complaint and vacate the injunction.

David W. Peck, also a former judge, stated that if Notre Dame and its president are not granted protection in the "John Goldfarb" case, the floodgates will be opened to producers and writers to go to extremes, and that if the defendants prevail in their efforts to kill the injunction against the film, anyone will have "carte blanche" in the treatment of persons and institutions.

He said the picture represented "the sheerest use, marketing and trade" on the name and symbols of Notre Dame and its football team "to sell this product."

Peck submitted that two questions were involved in the case: Is there a property right? Is there freedom of appropriation of such a right as literary license?

He argued the first question in the affirmative and the second in the negative. Peck asked the court to uphold the injunction.

Obscenity Charge Killed

DETROIT—Clark Seeley, manager, Starlite Drive-In, suburban Bay City, was cleared of charges of exhibiting an obscene film when the Bay City prosecutor abandoned the case against him for showing the short subject, "Have Figure, Will Travel."

This was the second case against Seeley, who was similarly charged and subsequently cleared for showing 20th-Fox's "Please, Not Now."

Allied, TOA Take Step Toward Single Group

MIAMI BEACH, FLA. — A proposed constitution for a single national exhibitor organization was submitted to the board of directors of Allied States and the executive committee of Theatre Owners of America for consideration.

Although some revisions were suggested by each group, it was felt by Sumner Redstone, president of TOA and Jack Armstrong, president of Allied States, that it would be in such shape in the very near future that it will be ratified by the units of Allied and the board of directors of TOA, who must make the final decisions in this matter.

Allied Board Considers Several Industry Problems

MIAMI BEACH, FLA.—The board of directors of Allied States Association of Motion Picture Exhibitors met in session for five days at the Eden Roc Hotel.

Full discussion and serious consideration were given to the following topics:

Elimination of blind bidding, a code of ethics for the motion picture industry, the follow through on requests to film companies for flexible sales policies in smaller situations based on ability to pay, unification of exhibitor associations, censorship and classification, and admission tax repeal campaigns in the grass roots.

Specific details will be released at such time as objectives are achieved or the directed action taken.

Scheduling and programming for the 1965 national convention at the Penn-Sheraton Hotel in Pittsburgh on Oct. 11-14 was detailed and approved. There will be a four-day convention with equipment displays, merchandising forums, film seminars, and product sessions. Arrangements have been made to accommodate a much larger attendance than the record shattering 1964 convention in Detroit.

Regular meetings of the board have been set for San Francisco on May 8-9-10, Chicago on Sept. 10-11-12, and Pittsburgh on Oct. 11.

Filmways Net Up

NEW YORK—Net income after taxes of Filmways, Inc., for the three month period ended Nov. 30, 1964, amounted to \$111,870 or 18 cents per share, it was announced by Lee Moselle, president of the television and motion picture production company. This sum, which compares with \$70,331 or 11 cents per share for the corresponding period in 1963, as adjusted for a three per cent stock dividend paid in June, 1964, represents earnings 59 per cent higher than those for the comparable three months in the preceding year.

Motion picture activities under Martin Ransohoff, chairman of the board, include two highly successful films now in release—"The Americanization of Emily" and "Topkapi"; the recently completed "The Loved One"; "The Sandpiper"; and currently in production, "The Cincinnati Kid."

MPAA, SPG, Exhibs Join In Mapping Producer Tour To Enhance Industry Image For Business Community

MIAMI BEACH—A 40-city junket, sponsored jointly by the Motion Picture Association, the Screen Producers Guild, and the Theatre Owners of America, moved toward actuality when the Theatre Owners of America executive committee approved an ambitious nation-wide public relations plan.

Envisioned is a touring party, accompanied by the motion picture industry's top producers, who will be presented in America's cities as representatives of production, distribution, and exhibition. Local exhibitors will join in sponsoring the tours, which will bring the industry face to face with the nation's businessmen, via combined service club meetings to be held in theatres.

Additionally, discussions are progressing with the Motion Picture Association membership, both in New York and in Hollywood, for the production of an all-company motion picture subject which would highlight the upcoming major releases of all distributors, including non-MPAA members.

Presentation of the production featurette would be part of the program during which the producer representative would interpret for the business community the "true image" of the motion picture industry, its many facets, its scope, and its goals.

A Theatre Owners of America committee is presently surveying the nation to route the tour, in an effort to obtain the "broadcast exposure" for the caravan.

Screen Producers Guild President Lawrence Weingarten spoke for that organization when he endorsed the tour by saying, "We agree with you that by jointly presenting our industry, its plans, problems, hopes and dreams before a wide cross-section of America's business and industrial communities (via the combined Service Clubs in a theatre setting) we shall have, for the first time, an opportunity to tell our story in a dignified yet dramatic manner."

TOA committee members said the cavalcade will have enduring qualities, with plans underway to make available the campaign materials to all theatres throughout the nation, including the production subject.

This marks one of those rare occasions when production, distribution, and exhibition have joined together in an industry enterprise, and it is fitting that the enterprise be one which is designed to bring home to the American public the true image of the motion picture industry.

Following discussions in New York City with Robert Ferguson, vice-president of Columbia Pictures Corporation, and Salah Hassanein, chairman of the TOA coordinating committee, tentative plans are developing to seek out productive "ways and means" to bring the all-product subject into reality. In California, members of the MPAA committee, headed by Gordon Stulberg, are expected to meet shortly to consider the production project. National Screen Service may be invited to participate in the project.

NGC, Col. Joint Production Effort Launched With Three Big Features

HOLLYWOOD — National General Corp. and Columbia Pictures Corp. announced a multi-million-dollar, multiple-picture program.

The ambitious program, which is expected to be the forerunner of a long-term relationship, will be launched with three important films, two of which are to be directed by Bud Yorkin and produced by Norman Lear. National General concluded negotiations last August with Yorkin and Lear's Tandem Productions.

First pictures on the schedule will be "Divorce, American Style," an original satire by Lear on the spectre of divorce in our society, followed by "What Are Little Girls Made Of?," a comedy based on the book, "Girl in the Turquoise Bikini," by Muriel Resnik, who also wrote the smash Broadway show, "Any Wednesday."

The third and most expensive picture, "Fer de Lance," is an original screenplay by Harry Julian Fink, depicting a daring raid by commandos early in World War II.

M. J. Frankovich, Columbia's first vice-president in charge of global production, said, "We welcome this association with National General because of its outstanding showmanship and exhibition leadership."

Irving H. Levin, National General executive vice-president and head of motion picture operations, said, "We made a deal with Columbia because they have outstanding, imaginative management, and the company's knowledge in production and distribution is among the best. Columbia's facilities are the finest available in the industry."

Levin added, "The Columbia program is the initial step in the pledge made when the consent decree was granted last June by the New York Southern District Federal Court to cause only pictures of major importance and great significance to be produced and help alleviate the lack of product which has faced exhibitors in recent years. It represents an historic breakthrough for the entire motion picture industry at a time when it is still laboring from a shortage of product."

Attending the press conference, held at the Beverly Hills Hotel, were the following executives from National General: Irving H. Levin, executive vice-president and president of Carthay Center; Harold A. Lipton, general counsel and secretary; Dan A. Polier, assistant vice-president; Richard Graff, assistant to the executive vice-president, and Albert Yeager, administrative executive. Representing Columbia were M. J. Frankovich and vice-presidents Sol Schwartz, Stanley Schneider, Rube Jackter, Sy Malamed, Gordon Stulberg, Arthur Kramer and Robert Ferguson.

Swift and enthusiastic reaction from the heads of the Theatre Owners of America and Allied States Theatre Association greeted the joint production announcement.

In a wire from Miami to Eugene V. Klein, NGC president, Sumner Redstone, TOA president, and Jack Armstrong, Allied president, hailed the "foresight and determination National General again is demonstrating in industry leadership."

The two exhibitor chiefs also directed to Levin, executive vice-president of NGC and head of Carthay Center Productions, their "voice of confidence along with a pledge of



Columbia Pictures vice-president Robert S. Ferguson recently described the success of the company's talent development program by illustrating his remarks with pointers of the career of Stefanie Powers, left, who has made seven of her nine films for Columbia.

State Celebs Premiere "Bob Hope Talks Texas"

AUSTIN, TEX.—The world premiere showing of "Bob Hope Talks Texas" was held here for state officials and legislators at the Austin Theatre. The first showing was at 1 p.m., with everyone on hand except the projectionist, who arrived 40 minutes after schedule.

That Texas is not a land of 10-gallon hats, gun-totin' cowboys, and wild-eyed oil millionaires is the message that the Texas Industrial Commission hopes to sell the rest of the nation over the next five years.

In the 20 minute film, comparison is made of the popular image with actual Texas as it is today, depicting the state as the center of this country's efforts to put a man on the moon, financial center of the southwest, and a great variety of space ranging from the Piney Woods of East Texas to the grandeur of the Big Bend country.

The commission gave Gov. John Connally and some 150 other state officials and lawmakers a preview of the film, which it hopes to get shown in movie houses across the land. The film is to be distributed by a commercial company to 5,000 theatres around the nation and world, and will be made available for private showings and tv screening, to lure not only industrialists but their employees to Texas.

The film is narrated by comedian Bob Hope. It was financed jointly by the state and private industry. Music and original songs were composed by Professor Jack Kilpatrick of Southern Methodist University's faculty.

San Antonio is not mentioned in the film by name although there are scenes of the historic Alamo in the picture. San Antonians are making efforts now to insert the name of their city in the film.

cooperation to show tangibly our gratitude in both terms and applied showmanship in marketing these exhibitor-inspired productions. All other problems dissolve when our screens are graced with quality attractions."

Catholics Stress Positive In Film Study Program

NEW YORK—Catholics across the United States are taking a different view of films, it is noted in a report prepared for the Motion Picture Association of America.

During the past year a Film Education Center was opened in Chicago to provide pertinent information on films of note.

The Legion of Decency has started publishing a bi-monthly newsletter citing the "Best of New Films." The first issue had rare praise for "My Fair Lady," "Mary Poppins," and "The Finest Hours," a documentary on the life of Winston Churchill.

In Rockville Center, N. Y., the superintendent of Catholic schools, working with a local theatre, organized a film education program for teachers in his diocese. In Gloversville, N. Y., a local parish priest worked out a similar arrangement with a chain of theatres.

Why is this taking place? Why did several hundred sisters turn out, on a holiday, to see an art film? Why are students staying after school to look at and talk about movies?

A Jesuit in Boston, seminaries across the country and sisters in high schools are all looking to film as "the newest way to teach the oldest lesson."

To meet the demand for teaching aids in this area, both the National Center for Film Study, the educational affiliate of the National Legion of Decency and the Motion Picture Association of America are preparing material on films. The MPAA is also supporting academic research in this area.

Teachers have come to realize what can be done with films—that great movies, like great novels and plays, have a place in the curriculum, and that the film medium is an excellent "mirror" of the life of our society. On college campuses and in high schools across the nation films like "High Noon," "On the Waterfront" and "Citizen Kane" are discussed as fervently as Plato, Shakespeare, and Salinger.

Msgr. Edgar McCarren, in a special paper to the teachers of the Rockville Diocese, notes, "Many still cling naively to the myth that motion pictures are merely entertainment. Nothing is further from the truth. Every movie says something. It states or implies a value structure. It is a powerful influence on the lives of all who watch the screen."

"The most important tool for instruction and film criticism in the school or college is discussion. The more honest and open the discussion the better; the more the teacher delays in conveying his own judgments the better."

Kronenberg To 7-Arts

LONDON—In line with Seven Arts' expanding international operation, Robert I. Kronenberg has been appointed Seven Arts' director of sales for Continental Europe, it was announced by Norman Katz, vice-president in charge of foreign operations.

Kronenberg will oversee sales for both Seven Arts' theatrical and television product. Kronenberg will make his headquarters in Seven Arts' London office.

N. Y. Variety Names Velde

NEW YORK—James R. Velde, vice-president and general sales manager of United Artists, has been named membership committee chairman of the New York Variety Club Tent 35, by chief barker Jack H. Levin.

Continental Realigns U. S. Territories For Flexibility

NEW YORK—A complete reorganization of Walter Reade-Sterling's Continental Distributing sales territories was announced by Milton Platt, general sales manager. He noted that motion picture selling today requires selective handling and merchandising adaptable to regional patterns. Sales techniques that may succeed in one territory often must be altered for maximum results in other parts of the country.

To achieve this flexibility, Platt has realigned the territories. As district manager of the west coast, Iz Weiner will supervise the Los Angeles and San Francisco offices, which includes the Denver, Portland, Salt Lake City, and Seattle territories. Sol Sachs, district manager of the southwest, will supervise the Dallas office, which includes Kansas City, Oklahoma, New Orleans, and Memphis territories. Murray Baker, district manager of the central states, will supervise the Cincinnati office, which includes Cleveland, Indianapolis, and St. Louis territories.

Robert Allen, district manager for the midwest, will supervise the Chicago office, which includes the Des Moines, Detroit, Milwaukee, and Omaha territories. Robert Folliard, district manager of the southeast, will supervise the Washington, D. C., office, which includes Atlanta, Charlotte, Jacksonville, and Philadelphia.

Judson Parker, who recently replaced Francis Charles as district manager of the northwest territories, will supervise the Boston office, which includes Albany, Buffalo, New Haven, and Pittsburgh. Robert Hazelton will continue as sales representative in Minneapolis.

In addition, the home office sales staff will assume a closer liaison with the branch offices in maintaining the new sales policy.

"Oscar" Nominations Feb. 23

HOLLYWOOD—Nominations for the 37th annual awards of the Academy of Motion Picture Arts and Sciences will be announced 1:00 p.m. (PST) Tuesday, Feb. 23, it was announced by Arthur Freed, Academy president.

Date was changed from the previously-announced Monday, Feb. 22, a national holiday, Washington's birthday.

This year's 1:00 p.m. timing is in accordance with the Academy's policy of alternating the time of the announcement to more equitably satisfy the deadlines of morning and evening newspapers and television and radio newscasts.

UA Names David Picker To New First V-P Post

NEW YORK—Arthur B. Krim, president of United Artists, announced the promotion of David V. Picker to the newly-created post of first vice-president.

Picker, who has been a vice-president of the corporation for three years, basically in production, for some time now has had expanded responsibilities in all areas of company operation. He will continue to report to Arnold M. Picker, executive vice-president of the corporation.

David V. Picker has been with United Artists for nine years. He was executive assistant to Krim prior to his appointment as vice-president.

Fox Unveils Varied Campaign Plan For "Sound Of Music" Roadshow Bow

NEW YORK—"In terms of range, depth, and scope, the campaign unveiled for 'The Sound of Music' roadshow engagements can be considered a model of total sell aimed at the tremendous family market in the United States and Canada." This was the keynote signalled by Jonas Rosenfield, Jr., 20th Century-Fox vice president and director of advertising, publicity, and exploitation, at the initial national promotion meeting for the Robert Wise production.

All regional advertising-publicity managers from the United States and Canada attended the two-day meet, held at the home office. "With 'The Sound of Music' opening in less than two months, we are now getting to the pay-off of our 18-month campaign," Rosenfield told the fieldmen. "Every facet—publicity, exploitation, advertising, group sales, tie-ins—has been designed to extract the maximum potential from the roadshow dates. Full cooperation with the Todd-AO exhibitors will bring the most satisfying results to all of us.

"In addition, the use of all the material involved must also rebound to the benefit of the entire life of the picture, as the public will be thoroughly acquainted with 'The Sound of Music' and its want-to-see will be virtually unlimited."

Rosenfield pointed out that the press junket last June of journalists from 40 Todd-AO cities to the Salzburg location will continue to show dividends. "The literally hundreds of columns and articles written about the junket will be increased even further with the release of the picture. Those who attended still write about the film at every opportunity and now eagerly tell their readers about its impending release."

Mort Segal, publicity manager, talked about the national magazine breaks, with a major article scheduled in virtually every leading publication between now and the initial release of the film. The current issue of both Look and Cue, for example, feature a cover story on Julie Andrews, who stars in the production, with multiple-page text and pictures in the inside. Scheduled shortly are pieces in Life, Seventeen, Good Housekeeping, and Newsweek.

For radio, there is available a complete half-hour open-end program featuring Miss Andrews and including musical selections from the soundtrack. In addition, there are shorter open-end interviews with Christopher Plummer, Peggy Wood, and newcomer Charmian Carr, all featured in the film, and producer-director Wise. Available for tv and showings for special groups is a 35mm 12½-minute short in color made in Salzburg.

Rodney Bush, exploitation director, outlined the point-of-sale campaign for each roadshow engagement in the U. S. and Canada to the individual fieldmen. Bush, who presided at the meeting, had scheduled a budgeting session with each fieldman on Saturday before they returned to execute the campaigns in their respective territories.

In order to create as vivid an impact as possible, the ad-pub men were shown that newspaper advertising, posters, and lobby displays

will be keyed to only one copy and art theme. Under the headline, "The Happiest Sound in All the World," are the title, the credits, and the dominant figure of a dancing Miss Andrews. Designed by noted artist Howard Terpning, the single theme will "indelibly adhere the picture to the mind of the public," according to Rosenfield.

The musical marquee sign now in operation at the Rivoli, New York, where the film will have its world premiere on March 2, will be utilized at all theatres where the Todd-AO version will be shown. The sign, which features the title tune, is the first ever used for a motion picture.

Adrian Awan, exploitation manager, described the promotion and tie-in campaigns as "the most extensive ever devised for a film." To date, there are more than 23,000 retail establishments throughout the country scheduled to promote the attraction. These range from the largest department stores to neighborhood specialty shops. Among the dozens of items for which tie-ins have been arranged are "toddlers-to-teens" sports clothes, dresses, underwear, stockings and shoes, bridal gowns, guitars, and bicycles.

These tie-ins will range from spring to back-to-school promotions, covering a minimum of seven months of local and national advertising.

Another major aspect of the exploitation campaign is the RCA Victor soundtrack album promotion. George Parkhill, advertising director of the record company, said it will be the "most comprehensive ever used for any soundtrack by any company." Full-color newspaper ads will be utilized in addition to the regular ones and, as an added fillip, illustrated brochures will be included in each album.

Charmian Carr, who makes her debut in "The Sound of Music," will soon begin a cross-country tour covering every major market. As she is a new personality, she will have an exhaustive exposure to every facet of the local press, radio, and tv in every city she visits.

Sid Newman, roadshow manager, told of the sensational response to group sales thus far in New York, Los Angeles, and Chicago. He outlined group sales policies, including opening night sponsors, subsequent performance sponsors, school sales, student matinees, importance of ticket agencies, and a study guide. A special miniature Julie Andrews album, in which the star sings and describes the picture, is available for use with group sales.

Other speakers at the sessions were Joseph M. Sugar, vice-president in charge of domestic sales; Abe Goodman, advertising manager; and Abe Dickstein, assistant general sales manager.

The ad-pub specialists attending were Harry Weiss, Boston; Hal Marshall, Philadelphia; Patrick Dwyer, Buffalo; Manny Pearson, Cleveland; Norman Delaney, St. Louis; Chick Evans, Kansas City; Sol Gordon, Chicago; Jimmie Gillespie, Dallas; Ralph Buring, Atlanta; Helen Yorke, San Francisco; and Sam Glasier, Toronto.

"Mafioso," "Seance" Top Features As IFIDA Honors Go To Year's Best

NEW YORK—A glittering audience of more than 800 guests assembled at the Hotel Americana to witness the presentation of the International Film Awards at the dinner-dance of the Independent Film Importers and Distributors of America. Douglas Fairbanks, Jr., served as toastmaster. Walter Reade, Jr., chairman of the board of Walter Reade-Sterling, was the dinner chairman.

The Joseph Burstyn Award for the best foreign language motion picture was presented to Daniel Frankel, president of Zenith International, American distributors of "Mafioso," a Dino deLaurentiis production. The award was presented by Pearl S. Buck, Nobel and Pulitzer Prize winner for literature. Artie Shaw, president of Artix Productions, distributor of "Seance On A Wet Afternoon," received the IFIDA Award for the best foreign feature in the English language, presented by Academy Award winner Joan Fontaine. Kim Stanley was given her award as the best actress for her work in the same picture by Ben Gazzara and Janice Rule.

Lee Remick presented the IFIDA Award for best actor to Luigi Bonetti of Video Films, who stood in for Marcello Mastroianni, who won for his performance in "The Organizer," a Walter Reade-Sterling release, Continental Distributing division. Award for best director, to Joseph Losey for "The Servant," was presented to James Fox, star of the production, who flew in from London to accept for Losey with Paul N. Lazarus, Jr., executive of the Landau Company, which is distributing the film.

The Edward Kingsley Award for best short subject, "The Hat," a Continental Distributing release, was presented by Barbara Barrie to Saul Turell, president of Walter Reade-Sterling. A special IFIDA citation was awarded to the American production, "One Potato, Two Potato," and its producer and director, Sam Weston and Larry Pearce, by George Stevens, Jr., director of the Motion Picture Division of the United States Information Agency.

David Emanuel, president of Governor Films, was presented with the IFIDA Service Award for his dedicated efforts in behalf of the organization. The presentation was made by Arthur Mayer, former executive vice-president of the Council of Motion Picture Organizations (COMPO) and noted film historian. The IFIDA Exhibitor of the Year Award to Art Theatre Guild and its president, Louis K. Sher, was made by Russell V. Downing, president of Radio City Music Hall. Tom Brandon, president of Brandon Films, received a citation from the organization for his efforts in behalf of a free screen. It was presented by Michael F. Mayer, executive director of IFIDA.

Among others on the dais were Trevor Howard, Juliet Prowse, George Maharis, Sal Mineo, Dina Merrill, Ina Balin, Jan Murray, Shirley Knight, Barbara Windsor, and Victor Spinetti. Industry executives included Downing; Burton Robbins, president of National Screen Service; Harry Mandel, president of RKO Theatres; Bernie Meyerson, executive vice-president of Loew's; Salah Hassanein, president of Skouras Theatres; Saul Jeffee, president of Movielab; Charles E. McCarthy, executive vice-president of COMPO; Nate Golden, former head of the motion picture division of the Department of Commerce;

N. Y. Classification Snag As Legislators Joust

ALBANY—The possibilities arose of delays in action on, and opposition to, film classification bills as the Democrats were locked in a struggle over the election of Senate Majority Leader and Assembly Speaker. Until the power fight between upstaters and downstaters was resolved, no standing committee chairman and no Joint Legislative Committee chairman could be appointed. Without heads, the various committees did not function.

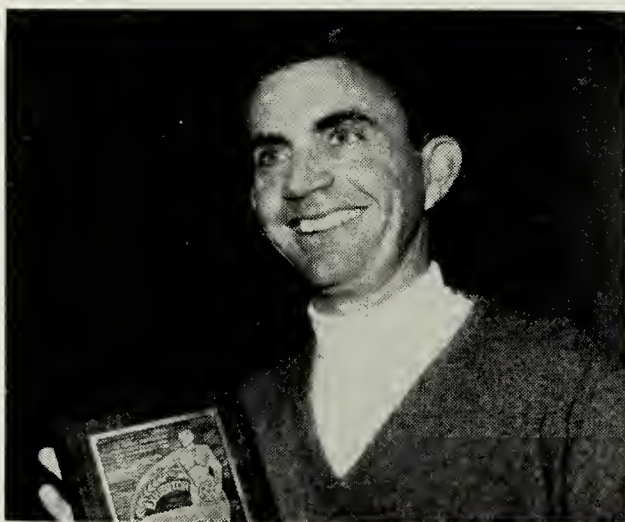
The Joint Legislative Committee on Offensive and Obscene Material, which in recent years had sponsored classification measures, was left without a directing hand when chairman Luigi R. Marano's term as Assemblyman ended.

Lawrence P. Murphy, Brooklyn Democrat, 20-year man in the Lower House and the senior on the committee, was expected to draw the Speaker's nod for chairman. John A. Manning, New York, assistant counsel, was believed the likely choice for chief counsel.

NGC Stockholders Meet

LOS ANGELES—The annual meeting of the stockholders of National General Corporation will be held on Feb. 16, in the auditorium of the company's Fox Wilshire Theatre, Beverly Hills. The purpose of the meeting is to elect directors of the company for the ensuing year; approve auditors for the company; consider and act upon the company's qualified stock option plan; and transact such other business as may properly come before the meeting.

Paul Connelly, vice-president of Pathe Labs; Irving Wormser, vice-president of Walter Reade-Sterling and a member of the IFIDA governing committee; Felix Bilgry, special counsel for IFIDA; Steve D'Inzillo, east coast Motion Picture Council; Amos Vogel, representing the Lincoln Center Film Festival; and Morton Sunshine, executive coordinator of the event.



Blake Edwards is seen with the MOTION PICTURE EXHIBITOR Laurel Award which cited him as one of the five top directors for 1964.

Theatres Urged To Back Hospital Film Screenings

NEW YORK—Distribution and exhibition chairmen of the 1964-1965 fund raising campaign by the entertainment and communications industries on behalf of the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories at Saranac Lake, N. Y., are being urged by Henry H. "Hi" Martin, general chairman of the campaign, to tie in the launching of the final phase of the drive which involves the sale of raffle tickets, with special screenings of the new Will Rogers 19 minute film in color titled, "A Place In The Country."

The first industry screening of "A Place In The Country," produced by Norman E. Gluck of Universal, was held for trade press editors and reviewers, followed by a luncheon at the Friar's Club.

The countrywide raffle, which is the third phase of this year's fund-raising drive, is just getting underway with the winners to be selected on April 30. The top prize is a 1965 Chrysler Imperial Four Door Sedan with 34 other major prizes to be awarded, including a trip for two to London via TWA and a week at the world-famous Savoy Hotel with the Variety Club of Great Britain acting as host; a trip for two to Ireland via Irish Airlines and a week at the famous Silver Springs Hotel in Cork with the Variety Club Tent 41 acting as host; a Puerto Rico vacation for two with air transportation and a week at Loew's American Hotel in San Juan; an Eastman Kodak Sound Projector; A Decca Hi-Fi Console; a Technicolor 8mm Projector; a Polaroid Camera from Arthur Flachs; and two Cavalier 35mm automatic cameras from Willoughby and Peerless Camera stores.

"A Place In The Country" was narrated by Charles Jackson, well-known author of "The Lost Weekend" and other important motion picture screen plays, who was a patient at Will Rogers. It was directed by Arthur Cohen. The narration was written by Gene Wood. The picture was photographed by Fred Hoffman and was edited by Ed Bartsch.

MCA Ups Three Execs

NEW YORK—In the first major corporate realignment since 1959, Lew R. Wasserman, president and chief executive officer of MCA, Inc., announced the election of three new vice-presidents. MCA is the parent company of such subsidiaries as Universal Pictures Co., Inc., Decca Records, Universal-TV, MCA Artists Ltd., MCA-TV Ltd., the Columbia Savings and Loan Association, and a number of others.

Promoted to vice-presidencies were Berle Adams, Edd Henry, and Jay Kanter, all of whom will operate more closely and on a higher level with Lew Wasserman from the MCA headquarters at Universal City Studios.

Carrier Strike Averted

NEW YORK—A threatened strike of film carriers by Local 817, International Brotherhood of Teamsters, was averted here by their approval of a new two-year contract after month-long negotiations.

Terms of the new contract include a \$7 wage increase in the first year and \$6 the second for the 52 drivers. The companies will also contribute five per cent of the gross payroll to the pension fund, amounting to about \$1.40 per driver. Other unsettled grievances will be handled through regular grievance channels.

N. C. Solons Asked To Put Films Under "Obscenity" Gag

GASTONIA, N. C.—The Gaston County Sheriff's Committee for Decent Literature and Movies petitioned the county's three members of the North Carolina State Legislature to introduce a bill adding motion pictures to the state's obscenity law, and Rep. Steve Dolley said he planned to introduce a measure prohibiting the showing of obscene movies throughout the state.

"I personally favor legislation to prohibit the showing of films whose principle attraction is an act of mayhem," he said. "It takes an act creating a separate statute or an act amending the existing statute," explaining that the existing law against obscenity does not include the showing of motion pictures.

"I'm in favor of either way," he added. "And I plan to introduce legislation to accomplish that end."

The Gaston County Sheriff's Committee on Obscenity, composed of laymen and set up recently at the request of ministers and church groups, asked Rep. Dolley, Rep. Hoyle Efrid, and Senator Lin Hollowell to do something about obscene motion pictures during the coming session of the State Legislature, which convenes in February.

In a letter to the legislators, it said: "We have been particularly disturbed by the fact that although elaborate prohibitions are set forth against the possession and sale of obscene literature portraying mayhem, acts of sex, and use of narcotics, no such general prohibition is applicable to the motion picture industry as it is represented in Gaston County by uptown theatres and drive-in Theatres."

Lodge Names Committee

NEW YORK—A working committee of 15 has been named by Leonard Rubin, president of New York's Cinema Lodge of B'nai B'rith for the 25th anniversary luncheon to be held at the Americana Hotel tomorrow (Jan. 28).

The committee consists of Alex Arnsvalder, Don Freeberg, Leonard Kaufman, Ted Lazarus, Carl Levine, Milton Livingston, Mel Maron, Howard Minsky, Bernard Myerson, Rol Rissner, Norman Robbins, Herman Schleier, Robert Schwartz, Mort Sunshine, and Lou Wolff. Samuel Rinzler is honorary chairman of the luncheon; Seymour Poe is chairman; and Emanuel Frisch is co-chairman.

Exhibs Should Provide Film Content Information For Parents, Says TOA

Tex. Board Rates Half Of '64 Pix For Family

DALLAS—The Texas Motion Picture Board of Review screened and rated 294 films in 1964, it was reported by Kyle Rorex, executive director of Texas Council of Motion Picture Organizations (COMPO), the organization distributing the recommended audience designations.

Largest recommended audience category screened was that rated for General Audience with 147 pictures or 50 per cent of the total number of films released for commercial showings in the Texas exchange area.

Approximately 25 per cent of the films screened filled each of the other two categories, with 74 films rated Adult-Mature Young People and 73 designated Adult.

The Texas Motion Picture Board of Review is composed of a voluntary group of 12 women representing various church denominations, with Mrs. Roderic B. Thomas of Dallas as the chairman.

DGA Plans Awards Fete

HOLLYWOOD—For the first time in the 16 year history of the Directors Guild of America's annual awards dinner, a show will be put on in addition to the regular program of award presentations, it was disclosed by DGA president George Sidney. Nancy Wilson has been set to perform at the event with the singer backed by the Kenny Dennis Trio and Jimmy Henderson's 27 piece orchestra, which will also provide dance music throughout the evening.

The black tie affair will be held in the Grand Ballroom of the Beverly Hilton Hotel on Feb. 6, at which time the DGA will present its coveted awards for "Outstanding Directorial Achievement in Motion Pictures," "Outstanding Directorial Achievement in Television," and its annual "Critics Award." The Starlight Roof of the Waldorf-Astoria Hotel in New York will be the site of a similar dinner the same night.

MIAMI BEACH—Problems relating to the growing threat of censorship and the underlying causes of that threat were given serious consideration by the executive committee of Theatre Owners of America here.

The executive committee expressed the view that, while the motion picture industry was entitled to the full protection of the U. S. Constitution, it was, nonetheless, desirable that motion picture exhibitors should assume the responsibility of disseminating complete information with respect to the content of motion pictures in their theatres, in their advertising and in the community at large.

It was the judgment of the executive committee that, with a thorough dissemination of such information, parental responsibility could then be intelligently exercised.

It was also revealed that a depth study in motion picture theatre audience motivation will be launched next month when the Denver Research Institute of the University of Denver will seek film-related information from 4,000 persons in a project jointly sponsored by the Motion Picture Association of America and Theatre Owners of America.

Sumner M. Redstone, TOA president, said here, following a meeting of the TOA executive committee, that the jointly-sponsored research program was a "pilot," aimed at "uncovering exact reasons for motivation in movie-going."

Reaction by prospective patrons to all media of advertising and promotion will be probed by the famed institute, which has conducted some of the nation's most important research, Redstone said.

Communion Breakfast Set

NEW YORK—The 15th annual New York motion picture industry Communion Breakfast will be held this year on Sunday, Jan. 31, it was announced by Frank J. Mooney, chairman.

The Breakfast, in the Grand Ball Room of the Waldorf-Astoria Hotel at Park avenue and 50th street, follows 9 a.m. Mass to be celebrated at St. Patrick's Cathedral.

Mooney, a sales executive at United Artists, also announced that the guest speaker for the event will be the Reverend Walter Burg-harat, S.J., Professor of Theological Studies at Woodstock College, Woodstock, Md. The Right Reverend Monsignor Thomas F. Little, head of the Legion of Decency and spiritual director for New York Catholics in the motion picture industry, will greet all those in attendance in the name of Francis Cardinal Spellman.

Ed Herlihy, narrator for Universal Newsreels, will be master of ceremonies for the Communion Breakfast. Florence Henderson, Broadway and television singer, will be a special dais guest.

Wolhandler Sells "Pawnbroker"

NEW YORK—The Landau Company has retained Joe Wolhandler Associates, Inc., to handle nationwide publicity and special promotion for "The Pawnbroker." An April opening is planned for the film, which was the official American entry at the Berlin Film Festival. Rod Steiger won the best actor award at the festival.



In Washington recently for a special screening of Universal's "The Guns Of August" were, left to right, Paul Kamey, U's eastern publicity manager; authoress Barbara W. Tuckman, upon whose Pulitzer Prize-winning book the picture is based; Alex Schimel, U's Washington branch manager; Arthur Tourtellot, who wrote the narration for the film; and producer Nathan Kroll.

Keep Public Right Of Referendum, Says Harling In Wake Of Pay-TV Ban

NEW YORK—The right of referendum, especially as it relates to the recent pay tv situation in California, was stressed by Philip F. Harling, chairman of the Joint Committee Against Toll TV, who warned of possible attempts to change the procedure. Commenting on the situation, Harling said:

"In the aftermath of the election in California, the pay tv law, which was repealed by referendum, has raised far-reaching implications, the least of which is the law suit to declare the vote unconstitutional.

"For more than 50 years, when the reform movement to correct legislative abuses was started by Hiram Johnson, then governor of California, the right of people to vote on a referendum duly initiated by petition was guarded zealously. In a true democracy, each individual casts his own ballot on any matter concerning his government. When the population became so great that it became unwieldy for each person to participate in the making of laws, his right remained inviolate, but it was done through his duly-elected representative. However, if an elected representative participates in the promulgation of laws which would appear to be detrimental to the public interest, then the machinery as established was that each person could voice opinion in a prescribed method by referendum.

"It now appears that Gov. Edmund G. Brown told a joint session of the California Legislature that new laws were needed 'to prevent special interests from turning the initiative to private gain through the use of professional petition circulators and large sums of money.' Whom does he mean?

"This is the same governor who, in August, 1963, signed a bill permitting pay tv in California, which passed through both houses unanimously within a period of eight days.

"When the governor speaks of 'special interests,' it would appear that he condemns the theatre owners and conveniently disregards the 22 million dollars raised from the public by a private company to launch a project which, if successful, would have destroyed or at least greatly damaged an established and honorable industry, namely, the motion picture theatres.

"The right of the referendum, unfortunately, does not exist in every state of the Union. In those states where it does exist, and in California in particular, it was enacted for the protection of the people as the result of a reform movement. This is the only way where all of the people individually can express their sentiment with regard to a particular piece of legislation.

"In view of this message by the governor which has many latent facets, and which constituted a great portion of his 'state of the state' address, it is difficult to understand why this 'reform' should be introduced in California at this time on the heels of the defeat of pay tv. If this is a bellwether of things to come, the exhibitors in every state should pay careful attention to any new legislation which undoubtedly will be forthcoming as the results of the recent elections. If there is any hint of a modification or repeal of the right of referendum, everyone should be alerted and speak up to the danger this would impose on the public interest.

Electronovision's "Harlow" Based on Skolsky Script

LOS ANGELES—Bill Sargent, president and chief executive officer of Electronovision, disclosed the purchase from Sidney Skolsky, noted screen-writer-columnist, of the original story for Electronovision's third production, "Harlow." Skolsky, it was announced, will also function as associate producer for the film.

At the same time, Sargent announced the appointment of Creative Management Associates, Ltd. (CMA), headed by Freddie Fields and David Begelman, to act as packager and sales representative for Electronovision's future productions in all entertainment media. Paul Rosen of CMA will represent Electronovision.

The appointment of Frank Ray as assistant to Sargent also was announced.

Ray will be responsible for production liaison on "Harlow" and "The Incredible Era," story of former president Warren G. Harding.

Trust Suit Jury Selected

HARTFORD—A jury of seven men and five women have been selected in U. S. District Court to try two anti-trust suits brought by the Berlin Drive-In Theatre, Inc., Berlin, Conn., against nine film distributors and seven exhibitors.

A battery of nine lawyers will try the case before Judge T. Emmet Claire. The trial is expected to take three weeks.

The Berlin Drive-In, situated 10 miles south of Hartford, claims that from its 1958 opening until 1960, it was discriminated against in release of first-run motion pictures, screened earlier in both Hartford and New Britain.

The drive-in seeks \$500,000 from the distributors and \$750,000 from the exhibitors.

La Marre To Aid Broumas

SILVER SPRING, MD.—John G. Broumas, president of the rapidly growing Broumas Circuit, announced the appointment of H. Pierre La Marre as his assistant.

La Marre formerly was associated with the Shady Grove Music Fair in Gaithersburg, Md., as boxoffice treasurer. La Marre came to the Washington exchange area from Detroit, where he owned his own theatres and was associated with Cooperative Theatres of Michigan, as well as Warner Brothers.

"Probably the most precious intangible right of the individual today is the right of franchise. The 'vox-pop' must never be silenced and the power of the politician in office must be limited so that the right of the people to appeal shall not be abridged by laws detrimental to their common interest. The right to amend or repeal a law, revoked as the result of an initiative, should not be delegated to any legislators regardless of whether they vote by two-thirds or in any other proportion.

"Summing it up, Subscription TV in California was knocked out of the box and this may be a new device to get back into the ballgame. Don't let it happen."

Jewish Theological Seminary To Honor Harry Brandt

NEW YORK—Harry Brandt, prominent New York exhibitor, and long an active leader in civic and charitable affairs, has been designated by The Jewish Theological Seminary of America to receive that institution's coveted National Community Service Award in Florida next month, it was announced by Doctor Louis Finkelstein, chancellor of the Seminary.



BRANDT

The Award is a bronze plaque conferred each year by the Seminary upon a limited number of communal leaders whose "distinctive and continuing service to the community at large perpetuates the Jewish tradition of involvement in, and concern for, the wellbeing of all men."

Presentation of the plaque will be made at the Seminary's Sixth Annual Convocation Dinner at the Diplomat Hotel in Hollywood, Florida, on Wednesday, Feb. 24. The dinner will follow a special afternoon convocation at Temple Emanu-El, in Miami Beach, where the Seminary will confer the honorary degree of Doctor of Laws upon Vice-President Hubert H. Humphrey and the Herbert H. Lehman Medal upon Brigadier General David Sarnoff. Vice-President Humphrey will be the principal speaker at the dinner.

Brandt, who is president of Brandt Theatres, has been president of the Independent Theatre Owners Association of New York since the organization's inception in 1933, and is an honorary life member of the Projectionists Union. He is a director of the Trans Lux Corporation and board chairman of American Book-Stratford Press.

Through the years, Brandt has been chairman of motion picture industry campaigns on behalf of March of Dimes, Alfred E. Smith Memorial Foundation, American Cancer Society, New York Infirmary, National Conference of Christians and Jews, Red Cross, Joint Defense Appeal, United Jewish Appeal, Federation of Jewish Philanthropies, Greater New York Fund, Cerebral Palsy, Cancer Control Research Foundation, and other agencies.

New York campaign chairman of the Democratic State Committee for the election of Kennedy and Johnson in 1960, Brandt also has served as director of the Beth Israel, Trafalgar, and Will Rogers Memorial hospitals, and as program chairman of innumerable entertainment industry tributes. He was chosen "Man of the Year" by the Free Enterprise Association and has been cited by the American Jewish Committee, the Jewish Theatrical Guild, the Anti-Defamation League, the American Korean Foundation, the Negro Actors Guild, the Actors Fund of America, the Catholic Actors Guild, Greek War Relief, the Crusade for Freedom, the Boy Scouts of America, the Salvation Army, and U.S.O. Camp Shows.

Raya Heads Mexico Tent

MEXICO CITY—Rafael Raya has been elected chief barker for 1965 of the Variety Club of Mexico, Tent 29.

Raya has been associated for many years with National Carbon Eveready, S. A., and Union Carbide Mexicana, S. A., both companies affiliates of Union Carbide Corporation. Raya's assignments have been in the silicone and carbon products field's.

"Fair Lady" Near \$9 Million In Three Month Bonanza

LONDON—Jack L. Warner, president of Warner Bros. and producer of "My Fair Lady," announced that the Warner Bros. motion picture hit has grossed \$8,850,000 throughout the world in the three months since its world premiere on Oct. 21, 1964, at the Criterion, New York. It is presently grossing \$1,150,000 per week on a world average, although playing only a limited number of engagements.

Warner made his announcement at a press conference on the eve of the Royal Charity Premiere of "My Fair Lady" at the Warner here before a glittering society audience for the benefit of the Edwina Mountbatten Trust. Joining him at the premiere were Audrey Hepburn, Rex Harrison, and Stanley Holloway, who head the film's cast.

In the first world-wide report on the progress of "My Fair Lady," Warner disclosed that the greatest hit in Warner Bros. history already has grossed \$7,100,000 in the United States and Canada, and \$1,750,000 in other countries.

The film is an overwhelming success in every city, state, and nation in which it has opened, Warner said. "Its appeal truly is universal," he noted.

"My Fair Lady" is playing in 46 theatres in 46 cities in the United States and Canada.

Elsewhere, "My Fair Lady" is playing in 18 countries in Europe, Africa, Asia, and Australia. It will open soon in Latin America. All engagements throughout the world are on a reserved-seat basis.

ABPC Names Directors

LONDON—Following chairman Sir Philip Warter's recent statement that the boards of Associated British Picture Corporation subsidiaries would be strengthened by the appointment of senior executives as directors, 10 have been named.

Theatre controller L. E. Carpenter and David Jones, corporation controller of publicity and advertising, have been appointed directors of Associated British Cnemas; Terry Ashwood and H. J. Feld join the board of Associated British Pathe; C. J. Phillips, the board of Pathe Laboratories; Bernard Greenhead, Brian Tesler, and Robert Norris, the board of ABC Television.

Associated British Productions, Ltd., has been formed to take over the corporation's production activities and the operation of the Associated British Elstree Studios. Production chief James R. Wallis will be managing director, and studio general manager Alan Goatman is to be a director. Also on the board will be Sir Philip Warter (chairman), Robert Clark (deputy chairman), C. J. Latta, and D. J. Goodlatte.

Lyon Heads Glen Alden Unit

NEW YORK—Albert A. List, chairman of the board of Glen Alden Corporation, announced that Fred M. Lyon has been elected president and director of Swift Manufacturing Company, Columbus, Ga., a subsidiary of Glen Alden.

Para. Votes Dividend

NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock, payable on March 8 to holders of record Feb. 23.

Producers, Trade Unions Oppose Competition From Wayne U A-V Dept.

DETROIT—In the local section of MOTION PICTURE EXHIBITOR of Jan. 13, there appeared a brief item concerning Wayne State University being accused of competing unfairly with producers of commercial film. The article hinted that the event was of little importance since it came to light at a hearing before lame duck representatives.

Within 24 hours of the issue's arrival in Detroit, H. P. Zuidema, alert public relations counsel for Jam Handy Organization, reached the Detroit Bureau with a documented account that this was but the first hint of what has been going on under the surface. Producers and trade unions take the same dim view of the situation as do exhibitors when movie attractions are screened on campus for free or nominal admission.

Nor is this restricted to Wayne. Of 40 university audio-visual units investigated by the U. S. Office of Education, 18 operated on "revolving funds." (In one state, this has been declared illegal.)

That something is going to happen is pointed up by Zuidema, who states that in 1964 both the state House and Senate, unnoticed, had set up a continuing committee to investigate complaints.

The meaning of "revolving fund" is that the a-v center of a university undertakes outside work for a fee to augment what monies have been allocated to the department.

Protesting this at Wayne are Jam Handy, Wilding, Group Productions, Boulevard Photographic, Inc., Snuffy McGill, Hank Shurmur, Producers Color Service, Inc., General Film Laboratory (Detroit branch), Kerba-way MPO, Moviecon Motion Pictures, Telekon, plus 14 trade unions.

The matter came to light inadvertently, when a so-called audio-visual specialist who had been trying for some time to persuade

Blue Cross to make a commercial short, discovered the job had been done at Wayne. The audio-visual department had received \$15,000 and claimed another \$15,000 was due.

It is easy to see why the universities can under-cut the pros. There are a few little matters such as taxes, rent, light, heat, upkeep, and salaries for the actual work done on outside contracts that don't have to be paid.

That this is no small business is indicated by these examples: the Michigan Trucking Association paid the university department \$15,000 to make "Wheels Within Wheels," said to be propaganda to persuade young men to become truckers.

Another customer was Parke Davis & Co., which ordered "Normal Heart Sounds," which cost \$23,408.

While no price tag was given, it is known a film was also produced for the Michigan Credit Union telling small business men what to do in case of bankruptcy.

Annual budgets for audio-visual centers run from \$3,000 up. Wayne seems to top the national list at \$145,012. In existence for 16 years, it produces films and tapes for classroom use, and still photographs, many for the university's public relations division. It performs services for private corporations which includes distribution, and has an arrangement for prints with General Film Laboratories in Hollywood, which stores Wayne originals.

Sherman Willson, a-v center director, who with his staff receives over \$100,000 annually to create educational material, maintains the outside work in addition to the \$145,000 plus is necessary to keep things going.

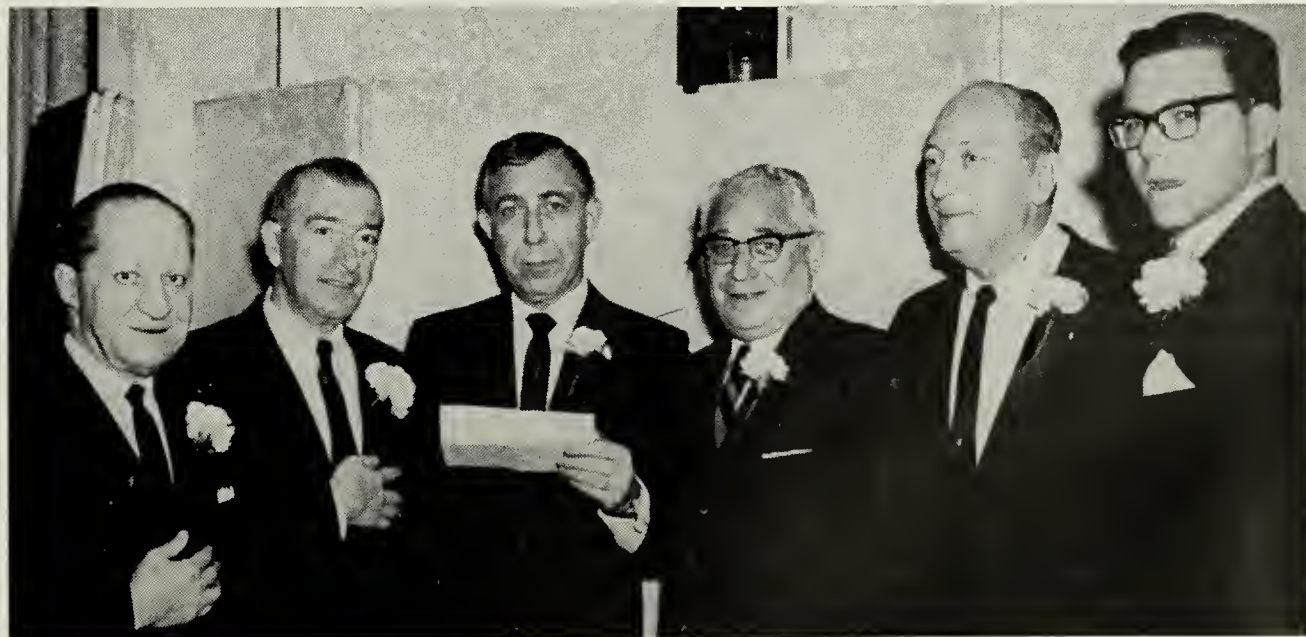
Producers and unions are now out to halt the use of state educational funds to compete with them at lower prices than a profit-making organization can give.

Embassy In Philippine Deal

NEW YORK—Embassy Pictures has concluded arrangements with Udia Film Exchange for the distribution of a number of Joseph E. Levine presentations in the Philippines, it was announced by Leonard Light-

stone, Embassy vice-president.

Negotiations were concluded by Joseph C. Goltz, Embassy foreign sales executive, with Hwang Yulo, president of Udia Film Exchange.



Seen at the annual installation luncheon at the Hotel Astor, New York, are the 1965 officers of Variety Club of New York Tent 35, left to right, Charles A. Smakwitz, second assistant chief barker; Irving Dollinger, first assistant chief barker; Harold Klein, a past chief barker who swore them into office; Jack H. Levin, chief barker; Harold Roth, property master; and E. David Rosen, dough guy.

The NEW YORK Scene

By Mel Konecoff

PRODUCER-DIRECTOR ROBERT ALDRICH BOUGHT LUNCH JUST BEFORE THE release of and to discuss "What Ever Happened To Baby Jane?". Since that was so successful, he decided to do the same for his next, "Hush . . . Hush, Sweet Charlotte." If enough people adopt this policy—wow.

Aldrich was also in town to discuss the film with other press and promotion media, and he met with 20th-Fox executives to discuss the release pattern of the film. He had few kind words to present as regards distributors generally, although he seemed kindly disposed towards Fox. As a matter of fact, he said that if he gets enough money back on "Charlotte," he may try distributing a picture or two on his own.

He admitted to a great deal of hostility between the major independents and the distributors, but still the relationship is a good one considering "they rob us blind." He doesn't believe in being chintzy with a buck when it comes to putting a picture across, and he will spend \$85,000 to \$90,000 extra per year just to help sell one of his films. This is above the agreed amount between distributor and producer. He also likes to retain his own public relation reps on a year-round basis so they can be ready to go to work as needed.

The aforementioned \$85,000 to \$90,000 is spent above the "garbage account," which seems to be an agreed amount of money made available by the producer and the distributor to take care of lawyers, secretaries, cables, accountants, etc. While this designation takes care of various commitments, it still needs augmentation as far as the producers' share is concerned, he opined.

Aldrich, for instance, is willing to contribute \$5,000 above what was budgeted just to get a seven-city key tour off the ground between Feb. 23 and March 9, wherein two of the stars of "Charlotte," Bette Davis and Olivia de Havilland, will help in the promotion.

According to Fox vice-president Jonas Rosenfield, Jr., the general release of the film will be backed by a strong advertising and merchandising campaign with television to play an important part, as will other media, with added emphasis being laid on music promotions. The seven-city tour will be augmented by a 30-city campaign as a follow-up, with previews being used as well as extensive paid advertising campaigns provocative in theme. Some of the film's personalities will also be used in overseas tours.

Aldrich shrugged off the showcase type of playoff, excusing it as good for the producer-distributor bank account. On the subject of film festivals, he would like to see them continue because the films get good advance word of mouth, both in the world press and other circles.

Aldrich had hopes that "Charlotte" would outgross "Baby Jane," which grossed seven millions worldwide. The latter wasn't too successful in Europe, which came as a surprise, and it died in Australia as well, according to the producer. "Charlotte" cost \$1,934,000, which includes a \$634,000 claim filed with the insurance company for expenses encountered in connection with the illness of Joan Crawford, who was eventually replaced by Olivia de Havilland. This replacement cost them a Life spread, Aldrich stated. Thirteen days of the total 61 day shooting schedule had to be used for retakes due to Crawford's illness.

The future will see Aldrich making such properties as "Flight of the Phoenix" in Arizona, starting April 15 for release in the fall by Fox; also "The Greatest Mother of Them All," "The Legend of Lila Clare," "Genghis Kahn's Bicycle," and "Sheltering Skies." No deals have been made on these, and they will definitely not be of the horror type, ala "Baby Jane" or "Charlotte." He may try his own hand at distributing some of these.

THE METROPOLITAN SCENE: UN DIGNITARIES HAVE BEEN INVITED TO A special screening of Universal's "The Guns of August" as part of an advance screening campaign. . . . Director-writer Richard Breen was principal speaker at the 11th annual alumni dinner last week at Fordham University, his alma mater. . . . MGM was serious about the ad it ran in last week's papers which asked, "Will the person who removed a radiator cap with the flying lady emblem from a 1932 yellow Rolls Royce while it was parked on pier 40 please return it? No questions will be asked." Wonder what picture it could be referring to? . . . The Screen Directors International Guild out with its 1964-65 Directory of Directors, its sixth issue, which lists more than 600 names representing top directorial talent in all areas. Assistant directors, production assistants, script supervisors, and production secretaries are also to be found herein, etc. . . . Mel Gold, general sales manager of Nation Screen Service, while on a trip to California, had his luggage stolen. It must have been quite a sight—Mel walking around his hotel room in his raincoat while waiting for his only suit and laundry to come back from the cleaners. He was probably selling like crazy over the phone.

CATV Threat Discussed By TAME

WASHINGTON—The case against the unrestricted, indiscriminate, and unregulated franchising of CATV systems was presented to three groups of electronics parts distributors and service dealers by representatives of TAME (Television Accessory Manufacturers Institute).

Morton Leslie, acting chairman of TAME, addressed a joint meeting of the North and South Texas Chapters of the National Electronics Distributors Association in Dallas.

CATV is moving more and more into areas where excellent television reception can be had with a properly designed and installed receiving antenna, he said.

William Clancy and Kenneth Lloyd of TAME spoke to the Central Florida Electronic Service Association at Winter Park, Fla. Unneeded CATV can cost set-owners millions of dollars per year for a service that privately owned antennas can bring in free, they said.

37 Exhibitors Attend BV "Mary Poppins" Workshop

NEW YORK—Thirty-seven exhibitors and circuit representatives from the New York and New Jersey areas attended Buena Vista's "Mary Poppins" workshop-luncheon at the Warwick Hotel. The exhibitors were among those whose theatres will open Walt Disney's "Mary Poppins" on Feb. 11.

Advertising, promotion, and exploitation for the widely acclaimed film musical, starring Julie Andrews and Dick Van Dyke, were the topics covered at the meeting, chaired by Irving H. Ludwig, president and general sales manager.

Representing the theatre circuits were Blanche Livingston, RKO Circuit; Ed Goth, Stanley Warner; Sy Frank and Ben Gladstone, Town and Country; Cy Londoner, Jack Boxer, Spyros Lenas, Charles Santora, and Richard Kane, all of the Skouras Circuit. Herb Hauser, Monroe Greenthal Agency, also attended.

Theatre managers attending from New York included John Enders, Rivoli, Manhattan; Lou Levy, Fox, Brooklyn; Erwin Brewer and Max Shering, Granada, Brooklyn; Al Einstein, Seaview, Brooklyn; Myron Streizant, Midway, Forest Hills; H. Tedesco, Bay Terrace, Bay-side; Al Unger, Calderone, Hempstead; Thrasy Stamitis, Manhasset, Manhasset; Bob Stanford, Lynbrook, Lynbrook; Len Kaplan, Wantaugh, Wantaugh; Gus Birnbaum, Plaza, Scarsdale; Mildred Bergen, Valentine, Bronx; Seymore Selig, Dale, Bronx; Harold Greenberg, Hudson Plaza, Poughkeepsie; C. Barbajanis, Route #59, Nanuet; and Jerry Savoy, Victoria, Ossining.

From New Jersey, Claude Christian, Fox, Hackensack; Diane Gordon, State, Jersey City; Evan Thompson, Plaza, Englewood; Jack Wilson, Pascack, Westwood; Ed Schneiderman, Rivoli, New Brunswick; Manny Adams, Adams, Newark; Harvey Elliot, Blue Star, Watchung; G. Birkner, U. S., Patterson; Al Barilla, Montauk, Passaic; and George Caron represented the Walter Reade Circuit for St. James, Asbury Park; Majestic, Perth Amboy; and Community, Eatontown.

Comerford Buys Theatres

SCRANTON, PA.—John Coyne, Jr., president of Meco Realty Company, operators of Comerford Theatres, pioneer exhibitors in northeastern Pennsylvania, announced the purchase of the assets of Carbondale Theatre Company, Carbondale, Pa., from Rita Farrell Burke, Michael and Joseph Farrell, and the L. A. Farrell estate.

The principal assets of the Carbondale Theatre Company consists of the Irving Theatre, Carbondale, and the Mid-Valley Drive-In and lands adjacent to the Scranton-Carbondale Highway. Carbondale Theatre Company was founded at the turn of the century between L. A. Farrell and M. E. Comerford, founder of the chain. Meco operates principally in northeastern and central Pennsylvania.

United Expands Inflight Pix

NEW YORK—United Air Lines has expanded its Inflight Motion Picture service to its domestic, long-range jets. The wide-screen, full-color movie program has been in operation, showing first-run and pre-release films on United's California—Honolulu flights since Nov. 6.

At the outset, the airborne movies will be shown on selected non-stop coast-to-coast flights between New York and both San Francisco and Los Angeles.

20th-Fox "Salute To Studio" Hits All-Time Booking High

NEW YORK—Twentieth Century-Fox International's "Salute to the Studio" Week recorded an all-time company high of 15,630 bookings for a single week which resulted in record-shattering weekly billings exceeding \$1,000,000 for four consecutive weeks, it was announced by David Raphael, vice-president of 20th-Fox International.

The 15,630 bookings represent an increase of more than 20 per cent over the company's previous one-week booking record. The outstanding results achieved by the competing territories were further reflected by a four-week billings total of \$4,250,000, according to Raphael.

Eighteen territories shared first place honors in "Salute to the Studio" Week, which ran from Dec. 28, 1964, through Jan. 3, 1965. They are Australia, Brazil, Ecuador, Egypt, Finland, Germany, Hong Kong, Israel, Italy, Lebanon, Malaysia, Mexico, New Zealand, South Africa, Sweden, Taiwan, Trinidad, and the United Kingdom.

First prize in "Salute to the Studio" Week is the overseas premiere of "Von Ryan's Express," and the 18 winning territories will premiere the motion picture simultaneously.

In Italy, Raphael noted, 2,587 bookings were recorded, representing an increase of 19 per cent over the previous record of 2,171 set in 1959. In Sweden, with 413 prints available, 414 situations were booked. In New Zealand, 354 bookings were set against a maximum of 328 possibilities.

AA Drive Honors Furst

NEW YORK—The Nat Furst sales drive is underway through March 15 in honor of his 32nd anniversary with Allied Artists. The great affection with which Furst is regarded by exhibitors has been evidenced by the initial deluge of bookings already received.

"If the present pace of bookings is continued, the slogan for the drive, 'Make Pappy Happy,' is assured to become a reality," stated Ernie Sands, general sales manager for Allied Artists.



Television and film star Andy Williams, left, and Tito Da Prato, Italian Consul General in Los Angeles, display the nominations for "best actress and actor in comedy" in the annual Golden Globes Awards of the Hollywood Foreign Press Association, which Da Prato accepted for Sophia Loren and Marcello Mastroianni in Embassy's "Marriage Italian Style."

LONDON Observations

By Jock MacGregor

THE RANK ORGANIZATION WORLD FILM DISTRIBUTION—OVERSEAS DIVISION is quite a mouthful, but with a minimum of noise, it does an impressive job. It is the only non-American company to have its own exchanges and regular outlets in most parts of the world. Its success is such that many companies which are in opposition to Rank in this market, and American and continental producers entrust their pictures to it. Walt Disney, for example, is handled in many territories and Universal International in some. Just how representative it is was seen when Colan MacArthur hosted a farewell reception for three retiring, long service employers, Ernest Welton, Jim Pickett, and 'Court' Goodhind.

Present to pay tribute were a truly cross section of British film production interests—Associated British's Macgregor Scott, Anglo Amalgamated's Nat Cohen, Monarch's Bill Gell, Lion International's Michael Bromhead, BLC's Victor Hoare, Technicolor's George Gunn, BFPA's John Walton, the Federation's Andrew Filson, Sir Michael Balcon, Marcel Hellman, and a host of others. Heading executives from Rank's many activities were Kenneth Winckles, Graham Dowson, W. H. Jamieson, Charles Young, Grafton Green, Geog Martin, Victor Finney, and Paul Bethel Fox. It was a most interesting evening.

FROM A FAREWELL TO A WELCOME. UA'S MONTY MORTON—THE PRINTER apologizes for that misspelling in the Dec. 23 issue—was host when David Picker introduced David Chasman as Bud Ornstein's successor as production chief here. I suspect he is a little dazed at his transformation from advertising chief, but he plans to settle in and take stock before launching new projects. He need not rush. He has many promotions to inherit; in the cutting room are Ralph-Dearden's "Masquerade" and Woodfall's "The Knack"; shooting is J. Lee Thompson's Mirisch production "Return from the Ashes"; and lining up are Blaustein's "Khartoum," with Burt Lancaster, a Beetle subject, the fourth James Bond, "Thunderball," and others.

Even before the arrival of Cubby Broccoli and Harry Saltzman, the talk had turned to "Goldfinger." With a distinct gleam in his eye, David Picker talked about the fabulous American openings, but Monty was not to be outdone. He rejoined that it will now definitely exceed \$3,000,000 in this market alone, and recalled that it was not so long ago they were delighted after the revitalization by the Benjamin-Heineman-Krim-Picker regime when UA grossed that amount in a year. Currently, they also have terrific releases in "Hard Day's Night," "633 Squadron," "Pink Panther," "Topkapi," and "The Train," and reissues of "Dr. No," "From Russia With Love," and "Tom Jones" doing first run business. "Shot in the Dark" is next out. Such enthusiasm for movies does one good. On hand to greet his successor, Bud revealed that he had permission to revive the name Pickfair for his new company.

"FURTHER OUTLOOK? OPTIMISTIC" IS HOW SIDNEY L. BERNSTEIN ENDS THE press notice announcing an appropriate 17 per cent increase in profits for the Granada group of theatre, tv, and diversified interests. Profits are \$2,603,500 up at \$19,616,716. It is understood that when the full figures are published, they will reveal that the theatre side has done very nicely, thanks to good pictures which have stood up to extended runs. . . . While the trade has become aware of the stupidity of the routine premiere, which may flatter the odd ego but creates little if any interest outside the trade press and brings not a penny to the box office, it might examine the almost traditional film launching party. Mind you, I thoroughly enjoy meeting the promoters, technicians, and artists, and the noggins, though not necessarily always in that order, but I sometimes wonder if the cost is justified. Often, all news angles and photos have been covered, and nothing appears the next day. When a star arrives direct from the airport, one may be worthwhile, but when the artists have been here several days, it is another matter. Each should be considered on its merits and not as a routine. While I was delighted to talk again with J. Lee Thompson, I had these thoughts while observing the large numbers at the reception to meet his stars for "Return from the Ashes," Ingrid Thulin, who had had a good press coverage on her arrival some days before; Samantha Egggar, who is no stranger here; and Maximilian Schell. Shooting in this murder drama will be at the MGM British studios, and release will be by UA.

IN READINESS FOR BIG DEVELOPMENTS, SYDNEY BOX AND BILL GELL AND their National Film Corporation group have moved into larger offices high above Piccadilly. . . . Ken Rive had his baptism of fire as chief barker at the Sportsmen's Lunch. Sitting at the press table, UPI's Paddy Thornberry expressed the thoughts of many when he said that what he liked about Variety was that, unlike many charities, one saw things being given away. A mini-coach was presented to a spastics society. . . . Those who think glossy, star studded movies old fashioned should try to get into the Empire where "Yellow Rolls Royce," having established new records, is now breaking them. . . . Richard Burton and Elizabeth Taylor are alleged to have slipped into a local cinema to catch "Carry on Cleo" and to be retelling incidents with relish. . . . There is really no reason for exhibitor-distributor Cecil Barge looking so worried. His latest release, "Umbrellas of Cherbourg," has opened big. . . . The evenings around Wardour street have seemed quieter since Bill Maelor Jones has been keeping a personal eye on his Oxford theatre. . . . R. C. Elstone general secretary, Family Planning Association, has joined the Federation of Specialised Film Associations as chief executive. . . . The Peter O'Toole season approaches. An adjustment of dates has been necessary to avoid "Becket" and "Lawrence" being released in the same week. The Royal Film Performance of "Lord Jim" will be followed by charity nights for the Jewish National Fund, Cambridge and Hackney Associated Clubs Aid Society, Federation of Women Zionists, Seven Seas Committee, and Rokefield Committee.

ALBANY

Eugene Sichelman, Columbia traveling auditor, suffered a heart attack at the exchange, and was taken to Albany Medical Center Hospital by branch manager Herbert Schwartz. . . . Another heart patient at that institution is Leon Herman, Columbia salesman. . . . Joseph Sherman relighted the long-dark Star in Salem on a part-time schedule. . . . Charles Rossi is operating the White Swan, Greenwich, on a four-day schedule. . . . The Variety Club held its first meeting of 1965 in DeWitt Clinton Hotel. . . . The new Branche, in suburban Latham, was still being picketed by union stagehands and projectionists, in the long argument between owner James H. Branche and the Local 324, IATSE projectionists; and Local 14 IATSE, stagehands. . . . Fred G. Sliter, veteran Fox salesman and manager, and Mrs. Sliter, who have been spending the past 10 winters at St. Petersburg, Fla., are now vacationing this winter at Nalcrest, Lake Wales, Fla.

ATLANTA

E. D. Martin, president, Martin Theatres of Georgia, Inc., presented to Variety Club Tent 21 a "Sunshine Coach" for the transportation of physically handicapped children of Atlanta's Cerebral Palsy Home, Aidmore Scottish Rite Hospital, Henrietta Egleston Hospital, and other similar institutions. . . . The following were installed as the Variety Club crew of 1965: Robert Hosse, chief bark-er; Louis C. Ingram, first assistant; Charles Coleman, second assistant; Larry Laskaris, property master; and James L. Reeves, dough guy. . . . Jean Chamdler has been added to the office force at Embassy Pictures. . . . Edmund C. DeBerry will be Paramount supervisor of the Charlotte, Jacksonville, New Orleans, Memphis, Cincinnati and Atlanta branches. . . . The mother of Billie Hester, American International accounting department, was ill in a local hospital.

BUFFALO

The third annual combined installation dinner of the 1965 officers and directors of the Variety Club of Buffalo Tent 7 and Women of Variety, Tent 7, was held in the Variety Club rooms. The officers of the Variety Club are chief bark-er, Anthony T. Kolinski; first assistant chief bark-er, Albert J. Petrella; second assistant chief bark-er, Harry L. Berkson; property master, Peter Becker; dough guy, Myron Gross; and national canvasman, Thomas W. Fenno. Directors are Marvin Atlas, Harold L. Bennett, Melvyn Berman, William Gregory, Robert King, Gasper Mendola, and Frances Maxwell. The 1965 Women of Variety officers are president, Mrs. Frank B. Quinlivan; first vice-president, Mary E. Pappalardo; second vice-president, Mrs. Nicholas Fisher; treasurer, Mrs. Samuel Dine, financial secretary, Rita Inda; corresponding secretary, Mrs. Walter Cunningham; and recording secretary, Mrs. Emma Dunwoodie. Three-year directors are Mrs. Carl Borman, Mrs. Elizabeth Wilcox, Ethel Tyler, Mrs. Sarkas Stephen. Two-year directors, Mrs. Stuart Kraft, Mrs. Willard Hemedinger, Mrs. Herbert Cohen, Mrs. Sarah DiGerare. One-year directors, Mrs. Herman Bleich, Mrs. Gordon Kahen, Ruth Frank, Mrs. Herman Messinger. . . . Anthony T. Kolinski, chief bark-er, Tent 7, Variety Club of Buffalo, declares that Bob King and Red Koch, WKBW-TV, and Nate Dickman, club chairman, are working very hard on plans

for the third annual Variety telethon, which will be held Feb. 6-7 through channel 7. . . . Chairman Fran Maxwell of Variety Club's Bingo games each week in the Genesee reports a November profit of \$1,007.01 and a December profit of \$847.64. . . . Richard T. Kemper, former manager of the defunct Erlanger, Buffalo, and a former executive of Dipson Theatres, Batavia, N. Y., is now a very active resident of Pompano Beach in sunny Florida, where "Dick," his wife, and mother-in-law have resided since 1958. Cashing in on his experience in building and remodeling theatres, the former Buffalonian now is engaged in constructing homes in and around Pompano Beach. Kemper recently dedicated the city hall of the town of Light-house Point, Florida, and works tirelessly for hospitals there. He also is chairman of the entertainment committee for a three-day fiesta planned next month to raise money for a hospital in Boca Raton. The Joe E. Brown Tent of the Circus Saints and Sinners was founded in Pompano by Kemper, who was one of the officers of Buffalo Bill Tent of the order when he resided in Buffalo. . . . Ward Hall, who plays the wolf in "The Big Bad Wolf," and his diminutive friend, Pete Torhune, who plays Stinky, the Skunk, in the same picture, were in Buffalo to do some tub-thumping for the film, which was shown last week-end in the Abbott, Apollo, Bailey, Colvin, Kensington, Riviera in North Tonawanda, and Palace in Hamburg. The actors are employees of K. Gordon Murray, who has been specializing in children's films for many years and has a near stock company grinding them out at the Cherabusco Studios near Mexico City. The duo landed some splendid publicity and art in the Buffalo sheets. . . . James J. Hayes, manager downtown Cinema, announces that his house will show "How to Murder Your Wife," starting Feb. 10, at which time the picture also will open at the Amherst at Buffalo's Main street city line.

CHICAGO

Walter E. Banford, 77, retired MGM executive and former district manager, died in his home. He had been with the film company 45 years. Banford was a member of Variety Club of Illinois. Survivors include a daughter and a sister. . . . Automatic Canteen Co. of America has sold one of its subsidiaries, Hubshman Factors Corp., to First National City Bank of New York. The sale brought more than \$12,000,000 in cash, according to reports here. Patrick L. O'Malley says the sale of Hubshman will make funds available for expansion operations, particularly in food and vending fields. . . . Sig Sakowicz's recent third Mothers' Fan Club Bake-Off, tied in with the film, "Father Goose," was won by Mrs. Marie Ringa. She won an exquisite silver bowl and a week-end vacation for two at the Grand Hotel, Mackinac Island. . . . James R. Thompson, professor of law at Northwestern U., made this prediction at a symposium, "The Problems of Censorship in the United States—the Supreme Court of the U. S. will declare film censorship unconstitutional within the next several months." . . . James Bakos and Associates are new operators of Lido, Maywood, Ill. . . . John Iltis named to publicity staff of B and K, replacing William Doubek, resigned. . . . Cinecon Theatres of Illinois organized by M. R. Epstein. . . . Variety Club, Tent 26, will herald its first big sponsorship event of 1965 with an exclusive performance of the musical review, "Love Is a Three Letter Word," at the Happy Medium Theatre on Feb. 21. . . . Im-

migrant Service League has bought out the house for the Michael Todd opening of "Sound of Music" on the eve of St. Patrick's Day. . . . Robert Morse was a recent visitor boosting his latest film, "Quick Before It Melts," opening at the Oriental. . . . George Lefko named head of operations for United Screen Arts. His territory will include Illinois, Michigan, Iowa, Wisconsin, Kansas, and Nebraska. . . . Chicago Censor Board viewed 69 films during December, of which 22 were foreign. They classified eight films as "adult" and one received a "reject." . . . Richard Riski named by Columbia as film booker in this area. . . . Kellock Productions of Winnetka, Ill., organized to produce films for Chicago trade. . . . Earl Ellis, sales manager of Ellis Films, was recently killed in a plane accident. . . . Charles Cooper is to open a film booking office to service this territory. . . . Indiana, Marion, Ind., Alliance Theatre Circuit, will remain closed for several weeks for modernization. . . . American Seating Co. awarded contract for installation of 1,164 chairs for the new Vivian Beaumont theatre, being constructed at Lincoln Center for the Performing Arts. . . . Milford theatre cut admission charges to 50 cents. . . . Connie Stevens will come for personal appearances in some 20 Chicago area theatres to boost the opening of "Two on a Guillotine," Feb. 12. . . . J. David Jones, advertising director and management supervisor for Kerasotes Theatres, elected on the Republican ticket to State House of Representatives.

Edward Barrett, County Clerk, played host to some 4,000 children at an annual movie-yule party at the Century. . . . State, Freeport, Ill. is now under L and M management, with Larry Ross named as manager. . . . Herb Lyon, Tower Ticker fame, reports that "My Fair Lady" grossed \$83,500 Christmas week at the Palace, topping all previous house records. . . . "36 Hours" will open at United Artists Jan. 29. MGM to confirm whether Eve Marie Saint will arrive prior to film's opening in which she co-stars with James Garner. Other "star" arrivals to boost their film-openings here: Gig Young for "Strange Bedfellows," opening at Chicago in February; George Maharis for "Sylvia," United Artists; and Jack Lemmon, co-star Virna Lisi, and playwright-producer George Axelrod, hosting a preview of "How to Murder Your Wife," opening at United Artists in February. . . . Ed Seguin, editor of Balaban and Katz Movie News, says, "Otto Preminger singled out B and K's flagship Chicago as one of limited number of openings on April 16 for his monumental production of the novel, "In Harms Way." . . . Uptown and Maryland (Balaban and Katz Circuit) to carry closed-circuit telecast of Floyd Patterson-George Chuvalo heavyweight fight on Feb. 1. Advance ticket sales will begin Jan. 20 at most B and K theatres.

CINCINNATI

Magna Pictures Distribution Corp. has opened an office on Film Row at 1632-36 Central Parkway. Andy Dietz, from St. Louis, has been appointed district manager for the Tri-State area including Indianapolis, Indiana, Cleveland, and other areas serviced by Film Row exchanges in this area. Film Row welcomes Magna, Dietz, his secretary, Valeri Silverman, and Anjanette Boatright, Allied Artists office staff, who succeeds Edna Trestel, who has retired after many years on the Row. . . . Jean Pogue Springer, formerly press representative for

the Cincinnati Symphony Orchestra, is in charge of special services for "The Greatest Story Ever Told," opening at the Capitol, March 10. . . . Golden Age Movie Club is eight years old this month, being formed in 1957 at the RKO Albee. . . . Edward Salzberg, Screen Classics, is celebrating his first anniversary as operator of the Guild, and has received public praise through the local movie critics for his efforts to program outstanding art films of the world. . . . Cincinnati has its own "Yellow Rolls Royce," owned by Robert Harpenau, Carousel Inn Motel, which was parked in front of the Westwood at the preview of MGM's "Yellow Rolls Royce." The car, a duplicate of the one used in the film, caused as much comment as the film, which was praised highly by the invited Cincinnati owners of Rolls Royces, who were special guests, and others attending the preview. . . . "How To Murder Your Wife" was a decided hit with the preview audience at the Times. . . . A number of area exhibitors attended the seminar for "Two On A Guillotine," conducted by Ralph Iannuzzi, Warners division sales manager, assisted by Beverly Beltaire, film's publicist.

DALLAS

Jane Wyatt, stage, screen and television personality, and national chairman of the 1965 Mothers' March for the March of Dimes, was a Dallas visitor. . . . Interstate's Joe Jackson, immediate past barker of the Dallas Variety Club, was honored by members of the local tent at a testimonial dinner at Lakewood Country Club. . . . Tom Bridge, in the Paramount decentralization program for its regional sales managers, returns to Dallas after an absence of three years. He will direct sales activities for the exchanges in Dallas, Oklahoma City, Kansas City, Des Moines, St. Louis, Minneapolis, Milwaukee, and Indianapolis, from the local office. . . . Hal Cheatham, Interstate publicist, revealed that the Majestic has broken all box office records for the first week's run of "Goldfinger." . . . C. B. Dreher, veteran film salesman, has become associated with Whit Boyd, president of Crescent International Pictures, Dallas film distributor and producer. Dreher entered the film business in 1923 with FBO Pictures as advertising sales manager. Through the years, he has been with Tiffany Pictures, Monogram Pictures, Film Classics, Lippert Pictures, and most recently as advertising manager for Capitol Pictures. . . . George Seaton, director and writer for "36 Hours," is scheduled to visit Dallas on behalf of the Metro-Goldwyn-Mayer film on Feb. 4. Dallas is the only Texas city he will visit. The film is dated for the Capri for Feb. 11. . . . Eagle-American International Films, Inc., a new motion picture distribution-producing organization has been organized here. B. O'Donnell is president, with Ken Sanderson as treasurer and head accountant, Charles Marcus as secretary and legal counsel, and Jay Moore as general sales manager. "Indian Paint" is the first film to be released and has 150 bookings in Texas beginning on Feb. 7. Johnny Crawford and Jay Silverheels star in the film, which will be given worldwide release. The film was produced near here by Tejas Productions. The two stars are expected to be here and in other key Texas cities in advance of the opening. The new company plans to release 10 other films, two of them produced by Eagle-American, during 1965. . . . Marilyn Putnam, wardrobe supervisor for "The Fool Killer," was a recent visitor in the city. . . . Virgil Miers, Dallas Times Herald, has selected his 10 pictures of the year. He lists them in order they arrived here and not in order of



The recent Charlotte Screaminar for Warners' "Two On A Guillotine" attracted exhibitors from all over the Carolinas, and seen along with decorative assistants are R. E. Heffner, Doc Pepper, J. W. Kirby, and Burl Kornhaven.

preference: "Lillies of the Field," "Tom Jones," "Dr. Strangelove," "Seven Days In May," "The World of Henry Orient," "Becket," "Mary Poppins," "Topkapi," "My Fair Lady," and "The Servant." . . . Dixie Fields has been elected president of the Paramount Pep Club. Other officers include Johnnie Kitts, vice-president; secretary, Patsy Watson, and treasurer, Hazel Byrom. . . . Ed Cure, booker at Paramount, was married here to Jean Ward. . . . Linda Kay White has joined Flms, Inc., as program organizer. She is the daughter of Forrest and Juanita White of Ind-Ex Booking Service. . . . The Casa Linda will become Dallas' first twin indoor theatre this spring following an extensive remodeling program. The remodeling of the Casa Linda is part of the \$5,000,000 expansion program recently announced by Barton R. McLendon, president of Republic Theatre Corp. The Casa Linda will be divided into two separate operations. The East Theatre will operate on an adult entertainment policy, seating approximately 400 persons. The West Theatre will continue to offer family entertainment and seat approximately 700 persons. Entrances to both will be styled around garden settings with

Allied Reprints MPE Story To Cover Oct. Convention

DETROIT—MOTION PICTURE EXHIBITOR was signally honored in the Allied States January report, which was given over almost entirely to reporting its annual convention here Oct. 19-22 last year.

Instead of writing its own report, Allied reprinted the MPE coverage of the main events as the lead story. How extensive this was is illustrated by mentioning the copy amounted to 60 column inches—five feet of story!

The balance of the issue was given to profuse illustrations, speeches given by principle speakers Lynn A. Townsend, president of Chrysler Corporation, U. S. Senator (D) Philip A. Hart, a detailed accounting of the Coca-Cola Awards Banquet, reprints of feature stories and editorials from other trade papers, and a page on the trade show sponsored by the Theatre Equipment and Supply Manufacturers Association and Allied, which ran concurrent with the convention.

lighted fountains. McLendon also announced that work is to get underway shortly on the new Pleasant Grove, possibly by March 15, with a completion date scheduled before Thanksgiving. Already close to completion are two other McLendon-owned theatres, the Park Forrest and the 2,000 twin D-I, located on North Central Expressway at Forest Lane. Both are expected to be in operation by early April. . . . Veteran actor Robert Taylor was a visitor in behalf of "The Night Walker." Taylor also stated that he will make a film with Larry Buchanan of Dallas titled "McCabe," a western. Terms have been agreed on, and Taylor is waiting on Buchanan to begin filming. . . . Burt Lancaster is scheduled to visit Dallas on Feb. 15 on a promotional tour in behalf of "The Train." During his stay, Lancaster will host a special invitational screening of the film. Lancaster will also visit Fort Worth and is scheduled to leave on Feb. 17. . . . Interstate Theatres have booked "The Sound of Music" for showing in the Inwood in April as a road show attraction. The Inwood will probably close down for a week prior to the opening for installation of 70mm equipment and sound equipment, a "Waterfall" proscenium curtain, a new and wider screen, and complete refurbishing of the theatre. . . . Bill Camfield, who appears on KTVT-TV in Fort Worth, Tex., as Icky Twerp, is seen as Wyatt Earp in the current motion picture featuring the Three Stooges, "The Outlaws IS Coming." A multiple opening was held at 12 theatres in the Dallas area and two in the Fort Worth area.

DENVER

Announcement was made by Fred Knill, president of Rocky Mountain Motion Picture Association, that the third annual meeting of that organization would be held at the Brown Palace Hotel in Denver on April 20 and 21. Program committee is now working on arrangements to be announced at an early date. . . . The Bluebird, Denver, a former Fox house, has been taken over by Neil Ross. The house, a subsequent run, has been in the Fox chain more than 30 years. Ross was a former newspaper man, but recently was associated with Atlas Theatres here. . . . Colosseum of Motion Picture Salesmen at their recent annual meeting elected Bruce Marshall, Columbia, Denver, as secretary-treasurer. Claude Newell, MGM was made president, and Dominic Linza, UA, vice-

president. . . . A special show where a can of food was the price of admission was held by Mitchell Kelloff, Uptown, Pueblo, Colo., during the holidays, and the food was given to the poor. . . . The 16 foot fence surrounding the Star Vue Drive-In, Longmont, was demolished by the recent high winds this area has been experiencing, according to Dick Kline, owner. . . . Ray Davis, for 35 years associated with the Fox Intermountain Theatres in this area, who has been given the post of head of the Evergreen Theatres in Seattle, will be guest of honor at a bon voyage luncheon at Hotel Diplomat by the Rocky Mountain Motion Picture Association. . . . Funeral services were held in Colorado Springs for E. Merle Gwinn, 51, who died recently after a brief illness. Gwinn was manager of the Ute, Colorado Springs, Cooper Foundation house. He formerly owned the Zorn, Benkleman, Nebr., and was a salesman for RKO at one time. Surviving are his wife and four sons. . . . Ralph Batschlet, manager, Denver, has won another showmanship honor. He was recently given the honorary title of Master of Merchandising Arts (with a generous cash award) by vice-president Bob Selig and merchandising director Jack Wilson, National General Corp. . . . Another unit of the fast growing organization of Wesco Theatres has been added by the acquisition of the Motorena Drive-In, Greeley, Colo.

DETROIT

Columbia Pictures moved from the Film Exchange Building where it has been for many years. The new address is 807 Fox Building. At one time, every exchange was housed in the Film Exchange Building, which had fire-proof vaults while film was still inflammable. Today, with exceptions of MGM, 20th Century-Fox, and Universal, exchanges are all in the Fox Building. . . . MPE Detroit Bureau has a friend from out of town who for reasons of red tape had considerable difficulty in getting the knot tied here. Everything was worked out, and best man accompanied him to the florist to pick up the bridal corsage. DB solemnly told the bridegroom he had arranged to have a special twin bill in his honor at the Fox. The bridegroom looked across the street where the marquee read "Shotgun Wedding," plus "Beauty and the Body." . . . The combination hotel strike and lock-out completely disrupted the plans of Variety Club of Detroit and Variety Club Women, Tent 5, to hold their combination installation parties, banquets, and dances. Further, guests of honor chief barker James Carreras of London and executive director George C. Hoover of South Miami, who is touring with Carreras, cancelled trips. Aside from the confusion which regular guests underwent in do-it-yourself stays, Detroit's largest convention, the 20,000-strong Society of Automotive Engineers descended on the Motor City. Tent 5 headquarters were also closed. Carreras is now tentatively scheduled to come here in March. . . . Clark Theatre Service of Detroit, buyers and bookers, have acquired the accounts of Arthur Robinson's drive-ins, the Ypsi-Ann, and the Scio, Ann Arbor. The Ypsi is undergoing improvements. Installation of heaters has been completed, and for the first time it will be open year 'round. It has also been enlarged to 1,400-car capacity. There is a new attraction board.

Appointed for a second year as chairman of business contact for the Mayor's Keep Detroit Beautiful committee, is Fred P. Sweet, managing director of the Telenews. . . . Tom Byerle, who for the past six years has headed United Detroit Theatres buying and booking

department, has resigned. On March 1, he will create a like service for the Nicholas George Enterprises. The fast-growing circuit consists of four indoor and five outdoor, with several more on the drawing board. Byerle has been with United Detroit for 20 years. . . . Norman Meyers, who for 18 years managed the Adams in downtown Detroit, has assumed the same capacity for the Translux Krim, Highland Park, Mich. . . . Health authorities here are predicting a measles epidemic, which will reach its peak late March. The last such outbreak was in 1951 and came at a time when attendance in Detroit was already far below the per capita in any major city in the country. Schools closed and children stayed away from movies and all places of public gatherings. This period doubtless contributed to the subsequent closing of many theatres. It also resulted in the formation of an exhibitor promotion for new business which was extremely successful in 1962. The bright spot is that now there are new preventive techniques which the Detroit Department of Health is publicizing on radio, tv, and in the newspapers. . . . Barbara Stanwyck was here for two days, her first visit in more than a decade, to promote "The Night Walker." She received considerable publicity. The film opens at the Palms Jan. 27. . . . Last week, The Variety Club of Detroit and the Variety Club Women, Tent 5, were forced to cancel out the annual installation reception, dinner, and dance due to the hotel strike and lockout at the Hotel Sheraton Cadillac, which was affected along with other leading hostleries. Members were advised of cancellation at the last possible moment, and ironically, hours after they received notice, the strike was unexpectedly settled. With less than 48 hours to go, it was impossible to reinstate the affair, which would have been a sell-out. Also, guests of honor international chief barker James Carreras and executive director George C. Hoover had been notified and already changed plans, postponing their Detroit call until March.

HOUSTON

As part of a number of prizes in a contest being conducted here by Ivy Russell, Ford dealer, are 50 tickets to see "Goldfinger" at the Metropolitan. . . . According to columnist George Christian, Houston Post, "The Confessor" has been put off indefinitely. John Frankenheimer wrote Christian that he was looking forward to directing the film in Houston, but circumstances are such that shooting has been ruled out at the present time and it is uncertain whether it will be shot in the city. . . . The Alray has booked "Point of Order," the documentary film on the Army-McCarthy hearings. The Houston chapter of the American Civil Liberties Union is sponsoring the showing for one night. . . . Mildred Stockard, amusement editor of the Houston Chronicle, has selected her list of 10 best pictures seen during the past year. The films are listed in alphabetical order: "America, America," "Becket," "The Best Man," "The Chalk Garden," "Father Goose," "Mary Poppins," "My Fair Lady," "Night of the Iguana," "Seven Days in May," and "Tom Jones." . . . George Maharis, former star of the television series "Route 66," was scheduled to come to the city on a promotional tour in behalf of "Sylvia." . . . C. E. Hillis, manager of the Post Oak D-I, decided it was time for a repaint job on his huge 50 by 100 foot plywood screen following the run of the cowboy and Indian epic, "Rio Conchos," and he began an examination of the screen area.

Impaled high upon the screen, Hillis found a four foot, steel-tipped hunting arrow. He is wondering whether some Indian in the audience, mad at the way the cowboys were treating the Indians on the screen, took a potshot at a cowboy fleeing the scene. . . . Bob Hope is scheduled for a personal appearance here on April 29. Bob Bixler, former motion picture publicist, is here to make the necessary arrangements. . . . Mrs. W. W. Fondren will be honored by the Variety Club of Houston, Tent 34, at the 1965 Heart Banquet Feb. 11 in the Grand Ballroom of the Rice Hotel. Mrs. Fondren will be honored as Houston's Heart Personality of 1964. This will be the first time the club has honored a woman in this capacity. Mrs. Fondren's interests have been primarily in hospitals, education, religion, and youth work. Her contribution helped make possible the Older Boys Building for the Variety Boys Club. . . . When Hollywood screen actor Robert Taylor visited Houston in behalf of his latest film, "The Night Walker," he talked to two other Robert Taylors who live in the city. Prior to coming here, Taylor had visited Dallas, Fort Worth, and the Port Arthur-Beaumont area. Also here was William Castle, producer of the film. . . . Hollywood star Jean Pierre Aumont was here for a luncheon sponsored by the United Jewish Campaign women's division. . . . Interstate Theatres' ad in the local dailies is in the form of a large "I" for Interstate, with the word Interstate on one side and Now Playing on the other side. In the middle is a listing of each of the 10 theatres, eight indoor and two D-I's, with the name of the theatre, address, title of the film, and showing times. Also listed are those films for "adult" entertainment.

JACKSONVILLE

Ken Smith, Universal publicist from New York, came in to work out advance exploitation plans for "Strange Bedfellows" with officials of Florida State Theatres. He and Tom Sawyer, head of FST's home office advertising and publicity department, worked their way south to Miami, where FST has the world premiere of "Strange Bedfellows" coming soon. . . . John Tomlinson, Tomlinson Co., is now booking for C. S. Munn, Palm Beach, who has a private theatre located in his own home. . . . Chuck Scott, who has a starring role in "Moonshine Mountain," put in personal appearances at Meiselman's Midway Drive-In during the motion picture's first local run at the Midway. . . . Jimmy Knight, who entertained a generation of moviegoers during his years as organist of the downtown Florida, now heads a musical trio which performs at the suburban Crystal Lounge. . . . Gus Luke, owner of the new Capri, Sylvester, Ga., visited here for talks with his booker, Marvin Skinner. . . . The Capitol, St. Petersburg, which has been acquired from Manny Oliver by Martin Kaplan of 227 Theatres, Inc., has been shuttered temporarily for renovation. . . . The Gulf and Tropical Drive-In, Venice, formerly operated by William Mitchum, are now being run by Fred Douglas. . . . Welcomed into WOMPI membership were Jewelene Lee, veteran cashier at the Imperial, and S. Elsie Summerlin, secretary to W. A. "Bill" McClure, Universal branch manager. . . . WOMPIs receiving birthday honors of the month were Dawn Frock, Joyce Malmberg, Jackie Hess, Betty Arnold, and Sunny Greenwood. . . . The male Motion Picture Charity Club and WOMPI are co-sponsoring an industry square dance in Knights of Columbus Hall Jan. 29. . . . WOMPI members employed by FST will

serve as hostesses at the WOMPI membership gathering on Feb. 23. . . . The latest monthly report of the WOMPI service committee revealed that WOMPIs devoted 176 hours to serving the Juvenile Shelter, the Rosewood Haven Rest Home, the Muscular Dystrophy Association, the Baptist Children's Home, St. Vincent's Hospital, the All Saints Home for the Aged, needy families, and other functions.

MEMPHIS

Reports are that "Goldfinger," in its fifth week at Malco, has done the most fantastic business of any movie which has ever played Memphis. Dick Lightman, vice-president of the Malco chain of houses, reports that "Goldfinger" in its first week did 650 per cent of average business. He further said that "Goldfinger" has done more business than "Gone With Wind" and more than any road show picture. . . . Burglars entered Crosstown Theatre's roof and stole around \$1,000 from two safes in the manager's office. Manager Bobby W. McKinney stated a hole was battered in the roof above the film projection booth sometime between midnight, when the theatre closed, and 9 a.m. when employees reported for work. . . . Marjorie Malin announced the Lura, Augusta, Ark., closed for remodeling since Jan. 10, reopened on Jan. 27. . . . Airvue Drive-In, West Helena, Ark., has closed, as has Dixie Drive-In, Hope, Ark. . . . In Missouri, All Star Drive-In, Holcomb, and Tommie's Drive-In, Kennett, have closed for the winter. . . . In Kentucky, closings include the Starlite Drive-In, Henderson, and Cardinal Drive-In, Mayfield. . . . Lake Drive-In, Sardis, Miss., has closed until warmer weather. . . . Loew's Palace held a successful promotion in connection with "Father Goose." The house offered five telephone calls for families with fathers stationed overseas. . . . Memphis' Malco, opened in 1928, was the subject of a feature in a local newspaper, where the house was described as "Music Hall of the South," and "never just a theatre." The replacement for the burned Orpheum opened in 1928 under RKO management, and it became the Malco in 1940. "We spent an enormous amount of money redecorating when we bought it," said M. A. Lightman, president of Malco Theatres. "It had been built in a time when all theatres looked like Grecian Palaces. We had all the marble replaced by carpeting, and we gave it a warmer image, which we have tried to keep." Malco officials and most Mephians were surprised recently when the Memphis Light, Gas & Water Commission named the site of the house as a part of its choice for the location of its new 5.5-million-dollar administration building. No official action has been taken on this. "I have seen the official plans used by the Planning Commission some time ago, and it was my understanding that the Malco was not included in the urban renewal program," says M. A. Lightman. "I have not been contacted by the Planning Commission, and I cannot believe that they would have included the building without consulting with us." . . . The local tent's annual promotion for Miss Variety to help in activities during Variety Week, Feb. 14-20 is in full swing. Miss Variety and two alternates will be crowned at the Heart Ball on Feb. 20. . . . Vicky Lott, who was crowned "Prettiest Single Girl" in the new Paramount's contest in connection with the showing of "Sex and the Single Girl," is entered in the national contest of this promotion. Lloyd Bailey is manager of this new Paramount-Gulf operation. . . . A letter from Nathan S. Reiss, chairman of the development committee of the Variety Children's Heart Institute, states: "The period of moving our building and the

following remodeling is over, and we have stepped up service and new technical resources. Before this year has run its course we expect about 4,000 patient visits. New examination rooms and offices for doctors to meet with patients have been built and fully equipped. An electrocardiograph laboratory has been installed, and much expensive diagnostic equipment has been added."

NEW HAVEN-HARTFORD

Stanley Warner assigned Norman Chasse to the State, Manchester, as relief manager during Jack Sanson's illness. . . . Mrs. Mollie Stickles, 48, former manager of Loew's Palace, Meriden, and Strand, Waterbury, died after a short illness. . . . Mrs. Joseph A. Adorno, wife of the Adorno Theatres general counsel, was named co-chairman of the Middletown Heart Ball, annual fund-raising function for the Middletown Regional Heart Campaign. . . . Dave Jacobson screened a "Gala Small-Fry Matinee," containing "Tarzan's Three Challenges" plus cartoons, at the Warner, Torrington, charging 70 cents for adults and 35 cents for children. . . . Russell Newton, American Theatre Corporation's Capitol, New London, had a preview screening of Paramount's "Sylvia." . . . Mary diLorenzo, daughter of the late industry pioneer A. J. diLorenzo, has joined advertising staff of the Hartford Times. . . . James Derby, Paramount, New Haven, is now featuring organist Danny Wilson evenings only as supplementary "live" entertainment. . . . Nutmeg Theatre Circuit has Saturday kiddie shows on permanent policy at both the Fine Arts, Westport, and Wilton Cinema, Wilton. . . . The Maine premiere of Warner Bros.' "My Fair Lady" will be held Feb. 17 at Esquire Theatres' Cinema 1 in the Westbrook Shopping Plaza, marking an investment of nearly \$100,000 for the theatre circuit. Cinema 1, scheduled to play "MFL" exclusively in Maine, New Hampshire and Vermont for remainder of 1965, will be renamed My Fair Lady Cinema, following installation of \$30,000 worth of 70mm. projection equipment and six-track stereophonic sound. Esquire Theatres, Inc. has put up a \$50,000 guarantee, unprecedented in Portland, to play the picture. Remainder of the \$100,000 figure will encompass promotion expenditure.

NEW ORLEANS

James Carreras, London, England, International Chief Barker, was honored guest at the installation ceremonies of local Variety Club Tent 45 at the Roosevelt Hotel. The new crew for 1965 are Kermit Carr, president, Paramount Gulf Theatres, chief barker; Don Kay, president, Don Kay Film Enterprises, first assistant; Seymour Weiss, second assistant; Carl Mabry, dough guy; and William H. Cobb, property master. Kay was unanimously named delegate to the 1965 International convention scheduled to be held in San Francisco. . . . Jerry Yeoman is the new "hello girl" at Film Inspection Service. . . . Davis Richoux, Jr., apprentice booker at Universal, has been transferred to the Detroit branch in the booking department. . . . Jules Courville is taking over the operation of the Joy, Churchpoint, La., from owner Ernest D'Amores on Feb. 1. . . . A. L. Royal Theatres closed the Royal Drive-In, Petal, Miss. . . . Sympathy is extended to Rose Mary Rojo, Michoud Operations, NASA, on the death of her mother. . . . Mrs. Ruby Conrad, manager, United Theatres' Nola, won a color television set in the circuit's recent better grosses' drive.

PHILADELPHIA

A syndicate headed by Norristown, Pa., truck dealer E. William Uttal; and Thurlow E. McBride, Philadelphia industrialist, purchased from the James P. Clark estate Highway Express Lines, Inc. for an undisclosed price. Unaffected by the purchase is Clark Transfer, Inc., delivery company which was a wholly owned subsidiary of Highway Express and which will continue with Whitey Molitch as president and general manager and with his son, Matthew, as secretary. Tom Lark remains as head of Clark Service, Inc., better known as the back room inspection department for various film companies and continues as an affiliate of the National Film Service Association. . . . Robert Morse, star of MGM's "Quick, Before It Melts" was in for tv and newspaper interviews. . . . Norman Silverman was appointed by Pennsylvania Governor Scranton to the Philadelphia County Board of Public Assistance. . . . Lou Kellman will install a complete color motion picture laboratory at his Sansom Street studios at a cost of \$250,000. . . . Varbalow Theatre interests may replace the recently torn down Savar if business in downtown Camden, N. J., warrants. . . . The Arena, 46th and Market Streets sports center, will be sold at auction on March 1. . . . Ralph A. Moyer is now associated with Larry Saunders Theatrical Agency, Baltimore, Md.

SALT LAKE CITY

The Capitol was visited by safe robbers, who made off with an estimated \$480. . . . The Utah presented a stage attraction, "Never Too Late," starring Lyle Talbot and Penny Singleton at \$4.40 top. . . . The State, subsidiary run house, has closed for remodeling and modernization. . . . Jack McGee, district manager, Fox Intermountain Theatres, has been appointed manager of a new division for this company with offices in Denver, Colo. John H. Meinardi, Fox Midwest St. Louis district manager, replaces McGee here.

SAN ANTONIO

The Film Classics Society of Incarnate Word College opened its series of Cinema Seminars in the college auditorium with the showing and discussion of Federico Fellini's "La Strada." Purpose of the seminars is to present a series of foreign and domestic films selected as film classics. Other films in the Cinema Series include "Ikiru" (Japan), "Apajarioto" (India), "Wild Strawberries" (Sweden), and a French film to be announced. Guests, panelists will discuss the artistry, ideas, and philosophy in the film after its showing. . . . There is a fine line between protecting public morals and outright censorship, the San Antonio Motion Picture Advisory and Reviewing Board was told here at their monthly meeting. Chief County Juvenile Probation Officer James Lewis told the board it is up to the home, church, and school—in that order—to instill proper moral standards in children. Lewis spoke to 40 members of the board at a luncheon meeting at the Wayfarer Motor Hotel. The board tabled a motion resolving to combat and defeat obscenity, nudity, violence, and depravity in the movie industry. It held that the resolution, as recommended by the national board, is couched in general and emotional language and needs more study. A committee was named to draft a more specific proposal. . . . Richard Vaughn has announced that the next attraction at the Texas will be the Three Stooges in "The Outlaws IS Coming." Tentative plans announced some time back for a

world premiere of the film have been dropped for unannounced reasons. . . . It seemed like old times at the Majestic, according to Lynn Krueger, manager, when patrons lined up on both sides of the box office to purchase tickets to see "Goldfinger" on Saturday night. . . . George A. Kaczmar, manager, neighborhood Josephine, operated by Cinema Arts Theatres, staged a novel promotional campaign in conjunction with the showing of "Carry On Spying." He had the girl ticket sellers and concession stand operators, and his male ushers dressed up. The girls wore similar costumes to the star in the picture, with gun and holster at their sides, and the boys had bright red fez hats. Some 1,000 imprinted balloons were obtained. 300 were let go, some containing passes to see the film. Inside the lobby, special displays also called attention to the film. The personnel also handed out cards throughout the city. . . . The State, Atlanta, Tex., is being reopened by Laura Foster. The house was closed several months when it was swept by fire. It was previously operated by Mel Barker. . . . Plans are being made for a \$200,000 theatre seating about 1,000 persons in the Northgate Shopping Center in El Paso, Tex. . . . Hollywood actress Lucille Ball will be the guest of honor at the 11th annual Headliners Club awards party to be held in Austin, Tex., on Feb. 6. Charles E. Green, editor of the Austin



This is the newly renovated building of Nathan Milgram Buying and Booking Service on the northeast corner of 13th and Vine streets, Philadelphia. On the right, Milgram is seen in his new office.

American-Statesmen and chairman of the Headliners Club's invitations committee, said Miss Ball will be honored for "her many contributions to the nation's entertainment." . . . Robert Taylor was here on a promotion tour for "The Night Walker" and was met at the airport by the Red Carpet visiting committee, George Watson, city manager for Interstate Theatres, and Lynn Krueger, manager of the Majestic where the film is scheduled to open on Jan. 29. Taylor, when asked about the recent flood of so-called "adult" movies, said he was firmly opposed to governmental censorship but that the industry might do a better job keeping its own house clean. . . . Mrs. Violet Nicholson was winner of the recent contest co-sponsored by the Express and News, the French Quarter Apartment, and the Woodlawn. The contest was held in conjunction with the showing of "Why Bother To Knock." The winner received \$100 in cash and a month's free rent in a deluxe furnished apartment for drawing a key most closely resembling one locked in a vault at a local bank. . . . Bill Boren will close his Palace and Ritz in Memphis, Tex., and will convert the buildings to rental property. He will continue the operation of the Tower D-I in that city.

SEATTLE

A major production, to star Elizabeth Ashley and Sidney Poitier, will be filmed in Seattle starting somewhere around mid-May. The announcement was made by writer Stirling Silliphant and producer Stephen Alexander, who were in town checking location sites. Tentatively titled "A Voice on the Wind," the picture will be produced for release by Paramount. . . . Dave Dunkle is leaving his post as sales manager for 20th-Fox here in Seattle for a spot with Paramount in Portland. . . . Harold Harden, United Artists office manager, is recovering from surgery at Swedish Hospital. . . . Sharon Crawford, formerly with the office staff of Metro, had a baby girl recently. Her husband, Terry, was a United Artists booker and is now in the Navy. . . . Estelle Shilferth is recuperating at home after surgery and is expected to return to MGM around Feb.

WASHINGTON, D. C.

Fred Sapperstein, Columbia branch manager, announced that "First Men In The Moon" has been booked with a notable campaign in 22 strategically placed theatres in the metropolitan area.

Two Writers Eye Film Sex; Vote Against Censorship

DETROIT—Two movie writers came out the same day with their views on sex in current product. One was Louis Cook, Detroit Free Press, and the other Alexander Walker, London Express. Separated by nearly four thousand miles, they reached similar conclusions.

Cook begins, "The English language movie-makers have discovered sex and are having more fun with it than a kid with a new chemistry set."

He points out the preponderant number of attractions over the holidays that belabored sex. "It would be regrettable if more censorship were brought to bear. . . . As practiced, censorship has been crazy," and proceeds with ludicrous examples.

He remarks on popular imported films such as "La Dolce Vita" and feels American efforts to meet the "competition" distressing.

Some choice vignettes: "There have been a number of assaults on Doris Day's virtue . . . (her) brittle comedies have had wide acceptance, but their central theme is still essentially locker-room—will she or won't she?" "Shirley MacLaine has run around in her BVD's in so many movies, she must have permanent goose pimples . . . (she) is an appealing and competent actress, but in the altogether she has the appeal of a cold, rare hamburger." On sex in "Goldfinger": "The general effect is no more likely to arouse sexual passion than it is to result in a large number of people driving cars which have machine guns mounted in their front fenders."

Walker's opening sentence: "It seems that Hollywood has made a painful discovery about sex. It has learned to its cost that being outspoken is not the same as being mature about it." He continued, "I resent the idea of enforcing moral standards by means of a blacklist and commercial coercion. By going all out for frankness, American film makers generally ended up with vulgarity. Not so easily can you wipe out the habits of decades spent in falsifying life in deference to hypocritical censorship. You can't draw in sophistication with just one deep breath."

Finally, compare Walker's opening sentence with Cook's closing one: "American films will mature as far as sex is concerned, and it doesn't do any harm to nudge them toward it. But hitting them with a ball bat is not going to get us better movies."

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THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 27 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107



JANUARY 27, 1965 SECTION TWO
VOL. 73, NO. 1

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinemascope
CS—Cinemascope
DC—Deluxe Color

DS—Dyaliscope
EC—Eastman Color
MC—MetroColor

PC—Pathe Color
PV—Panavision
RE—Reliscope
TC—Technicolor

TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

- 6414 BLOOD ON THE ARROW—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western
- 6410 MASTER SPY—D-71m.—Stephen Murray, June Thorburn—5209 (9-2-64)—Fair programmer—English-made
- 6407 NAKED KISS, THE—D-92m.—Constance Towers, Anthony Eisley—5227 (11-4-64)—Fair Adult Programmer
- 6406 NEVER PUT IT IN WRITING—C-93m.—Pat Boone, Milo O'Shea—5161 (4-29-64)—Cute suspense comedy—Filmed in Ireland
- 6405 SECRET DOOR, THE—MD-72m.—Robert Hutton, Sandra Dorne—5209 (9-2-64)—Spy yarn for program—English-made
- 6411 STATION SIX SAHARA—D-99m.—Carroll Baker, Peter Van Eyck—5197 (8-19-64)—Interesting drama—Filmed abroad
- 6409 STOP TRAIN 349—D-95m.—Jose Ferrer, Sean Flynn, Nicole Courcel—5189 (4-22-64)—Interesting topical drama—(Filmed abroad)
- 6403 STRANGER, THE—D-89m.—Victor Buono, David McLean, Diane Sayer—5153 (4-15-64)—Good mystery meller
- 6408 THIN RED LINE, THE—MD-99m.—(CS)—Keir Dullea, Jack Warden—5161 (4-29-64)—Good war film
- 6402 YANK IN VIET-NAM, A—MD-80m.—Marshall Thompson, Kieu Chinh—5129 (2-5-64)—Well made programmer—Filmed abroad

COMING

ESCAPE BY NIGHT—Terence Longdon, Jennifer Jayne—English

LIFE IN DANGER, A—Derrin Nesbitt, Julie Hopkins

MARA OF THE WILDERNESS—EC)—Adam West, Linda Saunders

RACING FEVER—(C)—Joe Morrison, Barbara Bigert

TAFFY AND THE JUNGLE HUNTER—(TC)—Jacques Bergerac, Manuel Padula

TICKLE ME—Elvis Presley

WHITE SAVAGE—(EC)—Janette Scott, Kelron Moore

YOUNG DILLINGER—Nick Adams

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

- 417 ATRAGON—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made
- 406 BIKINI BEACH—CMU-100m.—(PV; PC)—Frankie Avalon, Annette Funicello—5189 (7-22-64)—Best for teen tastes
- 815 BLACK SABBATH—MD-99m.—(PC)—Boris Karloff, Susy Anderson, Mark Dammon—5161 (4-29-64)—Three-part horror entry is well made, intriguing—Italian-made; English dialogue—
- 822 COMMANDO—MD-98m.—Stewart Granger, Dorlan Grey—5145 (3-18-64)—French Foreign Legion programmer—Italian-made; English dialogue
- DEMENTIA '13—MD-81m.—William Campbell, Luana Anders—5133 (2-19-64)—Horror for the dualers
- A13 DIARY OF A BACHELOR—NOV-88m.—William Traylor, Dagne Crane—5217 (10-7-64)—Fair sexploitation entry
- 814 EVIL EYE, THE—MD-92m.—John Saxon, Leticia Roman, Valentina Cortesa—5173 (6-10-64)—Good whodunit for program—Italian-made; dubbed in English
- 412 GODZILLA VS THE THING—FAN-90m.—(Colorscope; PC)—Japanese cast—5213 (9-23-64)—Japanese fairy tale of monsters aimed at juveniles—Japanese-made; dubbed in English
- 402 GOLIATH AND THE VAMPIRES—MD-91m.—(ColorScope)—Gordon Scott, Glanna Marla Canale—5161 (4-29-64)—Interesting spectacle—Italian-made; dubbed in English
- 403 LAST MAN ON EARTH, THE—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made
- 405 MASQUE OF THE RED DEATH—MD-90m.—(PV; PC)—Vincent Price, Hazel Court—5169 (5-27-64)—Effective horror drama
- 401 MUSCLE BEACH PARTY—CMU-94m.—(PV; PC)—Frankie Avalon, Annette Funicello—5149 (4-1-64)—Teeners may think this a cute novelty
- 416 PAJAMA PARTY—CMU-83m.—(PV; PC)—Tommy Kirk, Annette Funicello, Elsa Lanchester—5229 (11-18-64)—Good for teens and family crowd
- 407 TIME TRAVELERS, THE—SFD-82m.—(C)—Preston Foster, Merry Anders—5225 (11-4-64)—Good science fiction entry
- 823 TORPEDO BAY—MD-95m.—James Mason, Lilli Palmer—5145 (3-18-64)—Different war meller is okay programmer—Italian-made; English dialogue
- 404 UNEARTHLY STRANGER—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made
- 408 VOYAGE TO THE END OF THE UNIVERSE—D-81m.—Dennis Stephens—5213 (9-23-64)—Science fiction programmer

TO BE REVIEWED

BEACH BLANKET BINGO—(PV; C)—Frankie Avalon, Annette Funicello

CITY IN THE SEA—Vincent Price, Susan Hart, Tab Hunter—English-made

CONQUERED CITY—David Niven, Ben Gazzara

IT'S A WONDERFUL LIFE—(C; TR)—Cliff Richard

LOST WORLD OF SINBAD—(C; S)—Toshiro Mifune

NAVAJO RUN—Johnny Seven, Virginia Vincent

OPERATION SNAFU—Sean Connery, Stanley Holloway

TOMB OF LIGEIA—(S; C)—Vincent Price

UNDER AGE—Anne MacAdams, Roland Royter

BUENA VISTA DISTRIBUTED DURING THE PAST 12 MONTHS

- 160 EMIL AND THE DETECTIVES—C-99m.—(TC)—Walter Slezak, Bryan Russell—5221 (10-21-64)—Engaging Disney comedy for family and young viewers in particular—Filmed in Germany
- 157 MARY POPPINS—MUC-140m.—(TC)—Julie Andrews, Dick Van Dyke—5209 (9-2-64)—Colorful, pleasant entertainment from Disney
- 156 MOON-SPINNERS, THE—D-119m.—(TC)—Hayley Mills, Eil Wallach—5181 (6-24-64)—Good adventure entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; 8—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

- A.B.C. Murders, The MGM
- Advance To The Rear A2 MGM
- Adventures Of Scaramouche Emb.
- Affair At The Villa Fiorita, The WB
- Agony And The Ecstasy, The Fox
- Americanization Of Emily, The B MGM
- Amorous Adventure Of Moll Flanders Par.
- Anatomy Of A Marriage A4 For
- Apache Rifles A1 Fox
- Ape Woman, The A3 Emb.

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

• Aphrodite, Goddess Of Love .. A2 Emb.
• Archangels, The Emb.
• Arizona Raiders, The Col.
• Art Of Love U
• Atragon A-I
• Avenger, The For.

B

Baby, The Rain Must Fall Col.
Back Door To Hell Fox
Barbarian's, The For.
Bay Of Angels A3 For.
• Beach Blanket Bingo A1
Bedtime Story A3 U
• Bear, The A1 Emb.
Behold A Pale Horse A2 Col.
Beauty And The Body Misc.
Bebo's Girl A3 Cont.
Becket A3 Par.
• Bedford Incident, The Col.
Best Man, The A4 UA
Bikini Beach A3 A-I
Billy Liar A3 Cont.
Black Duke, The For.
Black Like Me A4 Misc.
• Black Spurs Par.
Black Sabbath B A-I
• Blind Corner A3 U
Blood On The Arrow A2 AA
Blood On The Balcony For.
Bomb In High Street For.
• Born Free Col.
Boy Ten Feet Tall, A A1 Par.
• Brainspot WB
Brass Bottle, The A1 U
Bridge On The River Kwai, The RE A1 Col.
Bridge To Glory For.
• Buddha A3 Misc.
Bullet For A Badman A2 U
Bunny Yeager's Nude Las Vegas Misc.
• Bus Riley's Back In Town A3 U

C

Caddy, The-Re A1 Par.
Carpetbaggers, The B Par.
Cartouche A3 Emb.
• Casanova '70 Emb.
Castle Of Blood Misc.
• Cat Ballou Col.
Chalk Garden, The A2 U
Cheyenne Autumn A1 WB
• Cincinnati Kid, The MGM
Circus World A1 Par.
• City In The Sea A1
• Clarence The Cross-Eyed Lion .. MGM
Cleopatra B Fox
Code 7, Victim 5 A3 Col.
• Collector, The Col.
Commando A3 A-I
• Community Property WB
• Congo Vivo Col.
• Conquered City A-I
Contempt C Emb.
Cool World, The A4 Misc.
• Crack In The World Par.
• Crack Of The Whip WB
• Crawling Hand, The Misc.
Crazy Desire B EMB
Crimson Blade, The A1 Col.
• Curse Of The Living Corpse, The B Fox
• Curse of the Mummy's Tomb, The Col.

D

Dark Purpose A2 U
Day And The Hour, The A2 MGM
Dead Ringer A3 WB
• Dear Bridgett A1 Fox
Dear Heart A3 WB
Dementia (Filmgroup) B A-I
Devil Doll, The For.
Devil Ship Pirates A2 Col.
Diary Of A Bachelor B A1
• Die, Die, My Darling Col.
• Dingaka Emb.
Disorder For.
Disorderly Orderly, The A1 Par.
Distant Trumpet, A A2 WB
• Do Not Disturb Fox
Dream Maker, The A-I U
Dr. Crippen A3 WB
• Dr. Terror's House Of Horrors .. Par.
Doctor In Distress For.
Dr. Strangelove A4 Col.
• Doctor Zhivago MGM
Don't Tempt The Devil A3 For.
Dragon Sky For.
Duel Of Champions For.

E

Earth Dies Screaming, The A1 Fox
• East Of Sudan A1 Col.
• El Greco Fox
Emil And The Detectives A1 BV
• Empty Canvas, The C Emb.
Ensign Pulver A2 WB
• Escape By Night A2 AA
Escape From Hell Island Misc.
Evil Of Frankenstein, The A2 U
Evil Eye A2 A-I
Eyes Of Annie Jones A3 Fox

F

• Face Of War, The For.
Fall Safe A2 Col.
Fall Of The Roman Empire A1 Par.

158 SO DEAR TO MY HEART—CD-82m.—(TC)—Burl Ives, Luana Patton, Bobby Driscoll—5217 (10-7-64)—Reissue has world of selling opportunities—Reissue.
TATTOOED POLICE HORSE, THE—D-48m.—(TC)—Sandy Sanders, Shirley Skiles—5225 (11-4-64)—Interesting featurette
THOSE CALLOWAYS—D-131m.—(TC)—Brian Keith, Vera Miles, Brandon de Wilde—5229 (11-18-64)—Interesting outdoor drama could use a bit of editing
154 TIGER WALKS, A—D-91m.—(TC)—Brian Keith, Vera Miles—5145 (3-18-64)—Good entry for family and younger set has Disney name

TO BE REVIEWED

THAT DARN CAT—(TC)—Hayley Mills, Dean Jones
MONKEY'S UNCLE, THE—(TC)—Annette, Tommy Kirk
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

65015 BABY, THE RAIN MUST FALL—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
65004 BEHOLD A PALE HORSE—D-118m.—Gregory Peck, Anthony Quinn—5197 (8-19-64)—Off-beat drama is well made—Filmed abroad
64030 BRIDGE ON THE RIVER KWAI, THE—MD-161m.—(CS; TC)—William Holden, Alec Guinness, Jack Hawkins—5165 (5-13-64)—Reissue is high rating adventure story
CODE 7, VICTIM 5—MD-88m.—(TS; TC)—Lex Barker, Ann Smyrner—5229 (11-18-64)—Good program entry—Filmed in South Africa
64018 CRIMSON BLADE, THE—MD-83m.—(Hammerscope; C)—Lionel Jeffries, June Thorburn—5149 (4-1-64)—Fair Import—English-made
64019 DEVIL-SHIP PIRATES—MD-86m.—(HammerScope; EC)—Christopher Lee, Andrew Keir—5145 (3-18-64)—Okay adventure yarn—English-made
64004 DR. STRANGELOVE: OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB—CD-93m.—Peter Sellers, George C. Scott, Sterling Hayden—5129 (2-5-64)—Unusual serio-comedy should spark loads of word of mouth
65005 FAIL SAFE—D-111m.—Henry Fonda, Don O'Herlihy—5213 (9-23-64)—Shattering topical drama deserves widest audience
65008 FINEST HOURS, THE—DOC-114m.—(C)—Narrated by Orson Welles—5217 (10-7-64)—Highly interesting documentary on Sir Winston Churchill ranks with best—English-made
65012 FIRST MEN IN THE MOON—MD-103m.—(PV; Lunacolor)—Edward Judd, Lionel Jeffries, Martha Hyer—5221 (10-21-64)—Good science fiction entry—Filmed in England
65001 GOOD NEIGHBOR SAM—C-130m.—(EC)—Jack Lemmon, Romy Schneider—5181 (6-24-64)—Highly amusing entry
64021 HEY THERE, IT'S YOGI BEAR—CAR-88m.—(EC)—Produced and directed by William Hanna and Joseph Barbera—5169 (5-27-64)—Cute look at hero of comics and TV ranks with best cartoon features
714 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
65006 LILITH—D-114m.—Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter—5213 (9-23-64)—Sensuous, brooding drama of mental turmoil
64020 LONG SHIPS, THE—MD-125m.—(TE; TC)—Richard Widmark, Sidney Poitier, Rosanna Schiaffino—5173 (6-10-64) Lavish and spectacular period adventure tale—European made
65002 NEW INTERNS, THE—D-123m.—Michael Callan, Barbara Eden, Dean Jones—5165 (5-13-64)—Entertaining sequel should please wide audience
65016 OUTLAWS IS COMING, THE—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade
64017 PSYCHE '59—D-94m.—Curt Jurgens, Patricia Neal, Samantha Eggar—5162 (4-29-64)—Psychological drama with femme-appeal—English-made—Davis-Royal
64016 QUICK GUN, THE—W-87m.—(TS; TC)—Audie Murphy, Merry Anders—5153 (4-15-64)—Okay western
65003 RIDE THE WILD SURF—D-101m.—(EC)—Fabian, Shelley Fabares, Tab Hunter—5193 (8-5-64)—Interesting entry with special appeal to younger fans
65014 WORLD WITHOUT SUN—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

COMING

ARIZONA RAIDERS, THE—(EC)—Audie Murphy
BEDFORD INCIDENT, THE—Richard Widmark, Sidney Poitier, James MacArthur
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
CAT BALLOU—(C)—Jane Fonda, Lee Marvin, Michael Callan
COLLECTOR, THE—(C)—Samantha Eggar, Terence Stamp
CONGO VIVO—Jean Sebastian, Bachir Toure
CURSE OF THE MUMMY'S TOMB, THE—(TS; TC)—Terence Morgan—English-made
DIE, DIE, MY DARLING—Tallulah Bankhead—English Made
EAST OF SUDAN—(TC)—Anthony Quale, Sylvia Sims—English
GENGHIS KHAN—(PV; C)—Stephen Boyd, James Mason, Francoise Dorleac
GORGON, THE—(TC)—Peter Cushing, Christopher Lee—English-made
HARVEY MIDDLEMAN, FIREMAN—(C)—Eugene Troobnick, Hermione Gingold
KING RAT—George Segal, Tom Courtenay, James Fox
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LORD JIM—(Super PV; TC)—Peter O'Toole, James Mason, Curt Jurgens
LOVE HAS MANY FACES—(PV; C)—Lana Turner, Cliff Robertson, Hugh O'Brien
MAJOR DUNDEE—(PV; C)—Charleston Heston, Richard Harris
MICKEY ONE—Franchot Tone, Hurd Hatfield, Alexandra Stewart
PLAYBOY—(C)—Tony Curtis
PLAY IT COOLER—Anthony Newly, Anne Aubrey
SENILITA—Anthony Franciosa, Claudia Cardinale
SHIP OF FOOLS—Vivien Leigh, Jose Ferrer, Lee Marvin
SYNANON—Chuck Connors, Stella Stevens, Edmond O'Brien
THESE ARE THE DAMMED—Macdonald Carey, Shirley Ann Field
UNKNOWN BATTLE, THE—(PV; C)—Kirk Douglas, Richard Harris
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

CONTINENTAL (WALTER READE-STERLING, INC.)

BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles
BLACK LIKE ME—D-107m.—James Whitmore—5171 (5-27-64)—Exploitable, topical expose
ORGANIZER, THE—D-126m.—Marcello Mastroianni, Annie Girardot—5166 (5-13-64)—Well made drama—Italian-made; English titles
SEDUCED AND ABANDONED—CD-118m.—Saro Urzi, Stefania Sandrell—5191 (7-22-64)—Good import—Italian-made; English titles
BILLY LIAR—D-96m.—Tom Courtenay, Julie Christie—5123 (1-8-64)—Import is treat for art, specialty patrons—English-made
TO BED—OR NOT TO BED—CD-103m.—Alberto Sordi—5127 (1-22-64)—Well-made import—Italian-made; English titles
POINT OF ORDER—DOC-97m.—Produced by Emile De Antonio and Daniel Talbot—5131 (2-5-64)—Documentary based on Army-McCarthy hearings has limited appeal
HIGH AND LOW—MD-142m.—Toshiro Mifune—5139 (2-19-64)—Highly interesting mystery melodrama—Japanese-made; English titles
LUCK OF GINGER COFFEY, THE—D-100m.—Robert Shaw, Mary Ure—5217 (10-7-64)—Good entry for art and specialty spots—Filmed in Canada
MEDITERRANEAN HOLIDAY—TRAV-128m.—(CS; TC)—Narration by Burl Ives—5221 (10-21-64)—Excellent travelogue
RATTLE OF A SIMPLE MAN—CD-96m.—Harry H. Corbett, Diane Cilento—5237 (12-16-64)—Good entry for adult art house audiences—English-made
SLAVE TRADE IN THE WORLD TODAY—DOC-86m.—(EC)—Produced by Meleno Malenotti—5233 (12-3-64)—Interesting documentary—Filmed abroad

COMING

LOVE GODDESSES, THE—All Star Cast
OMICRON—Renato Salvatori
TIME OF INDIFFERENCE—Claudia Cardinale, Shelley Winters, Rod Steiger
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barry, Glanna Maria Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
APE WOMAN, THE—CD-97m.—Ugo Tognazzi, Annie Girardot—5210 (9-2-64)—Okay art house fare—Italian-made; English titles
CARTOUCHE—MD-115m.—(CS; C)—Jean-Paul Belmonde, Claudia Cardinale—5189 (7-22-64)—Okay adventure Import for art spots—(French-made; English titles)

CONTEMPT—D-97m.—(C-FS)—Brigitte Bardot, Jack Palance, Michel Piccoli—5218 (10-7-64)—Uneven effort has highbrow appeal, Bardot name—French-made
CRAZY DESIRE—CD-108m.—Ugo Tognazzi, Catherine Spaak—5185 (7-8-64)—Interesting import—Italian-made; English titles
EMPTY CANVAS, THE—D-104m.—Bette Davis, Horst Buchholz, Catherine Spaak—5153 (4-15-64)—Fair import for adults—Italian-made; English dialogue
HOUSE IS NOT A HOME, A—MD-95m.—Shelley Winters, Robert Taylor, Cesar Romero—5197 (8-19-64)—Exploitable meller based on madam's memoirs
LET'S TALK ABOUT WOMEN—CD-109m.—Vittorio Gassman—5218 (10-7-64)—Title reveals all and men should like what they see—Italian-made; English titles
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
ONLY ONE NEW YORK—DOC-75m.—Narrated by Norman Rose—5218 (10-7-64)—Absorbing, well-made documentary
PASSIONATE THIEF, THE—C-100m.—Anna Magnani, Ben Gazzare, Toto—5210 (9-2-64)—Offbeat comic import is fun for art spots—Italian-made; dubbed in English
SANTA CLAUS CONQUERS THE MARTIANS—FAN—80m.—(EC)—Leonard Hicks, John Call—5230 (11-18-64)—Cute seasonal entry for the kiddies
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegard Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
YESTERDAY, TODAY AND TOMORROW—COMP-119m.—(C)—Sophia Loren, Marcello Mastroianni—5149 (4-1-64)—Entertaining import—Italian-made; English titles
ZULU—D-138m.—(TE; TC)—Stanley Baker, Jack Hawkins, Ulla Jacobsson—5173 (6-10-64)—Highly interesting entry—Filmed in Africa

COMING

APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey
ARCHANGELS, THE—Roberto Bisacco, Virginia Onorato—Italian-made
BEAR, THE—Renato Rascal, Francis Blanche
CASANOVA '70—(WS; C)—Marcello Mastroianni, Michele Mercier—Italian-made
DINGAKA—Stanley Baker, Juliet Prouse
HELLFIRE CLUB—Peter Cushing, Adrienne Corri
KIMBERLEY JIM—(WS; C)—Jim Reeves
LIGHT FANTASTIC, THE—Dolores McDougal, Barry Bartle
LITTLE NUNS, THE—Catherine Spaak—Italian-made
SECRET OF MAGIC ISLAND, THE—(EC)—Animal Novelty
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM DISTRIBUTED DURING THE PAST 12 MONTHS

- 423 **ADVANCE TO THE REAR**—C-97m.—(PV)—Glenn Ford, Stella Stevens, Melvyn Douglas—5150 (4-1-64)—Good cast sparks chucklesome service comedy
508 **AMERICANIZATION OF EMILY, THE**—CD-117m.—James Garner, Julie Andrews, Melvyn Douglas—5225 (11-4-64)—Solid entertainment for adult audiences
338 **DAY AND THE HOUR, THE**—MD-115m.—Simone Signoret, Stuart Whitman—5141 (3-4-64)—Interesting import—French-made; English dialogue and titles
427 **FLIPPER'S NEW ADVENTURE**—D-103m.—(MC)—Luke Halpin, Pamela Franklin—5169 (5-27-64)—Good entry for youngsters and family trade
512 **GET YOURSELF A COLLEGE GIRL**—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance fling for teenagers
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
411 **GLADIATORS SEVEN**—MD-92m.—(EC; CS)—Richard Harrison, Loredana Nucisk—5153 (4-15-64)—Well made action import—Italian-made; dubbed in English
416 **GLOBAL AFFAIR, A**—C-84m.—Bob Hope, Lilo Pulver—5129 (2-5-64)—Hope comedy is cute idea
408 **GOLDEN ARROW, THE**—FAN-91m.—(TC; TE)—Tab Hunter, Rossana Podesta—5165 (5-13-64)—Arabian Nights tale for undemanding and kids—Italian-made; dubbed in English
429 **GOLD FOR THE CAESARS**—MD-86m.—(TC)—Jeffrey Hunter, Mylene Demongeot—5174 (6-10-64)—Another action-packed Italian-made spectacle—Italian-made; dubbed in English
432 **HONEYMOON HOTEL**—C-89m.—(PV; MC)—Robert Goulet, Nancy Kwan, Robert Morse—5174 (6-10-64)—Names will assist tepid farce
455 **HOW THE WEST WAS WON**—D-152m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
506 **JOY HOUSE**—MD-98m.—(Franscope)—Jane Fonda, Lola Albright, Alain Delon—5225 (11-4-64)—Okay adult programmer—Made in France
422 **KISSIN' COUSINS**—CMU-96m.—(PV; MC)—Elvis Presley, Glenda Farrell—5141 (3-4-64)—Cute Presley entry
431 **LOOKING FOR LOVE**—CMU-83m.—(PV; MC)—Connie Francis, Susan Oliver, Jim Hutton—5185 (7-8-64)—Pleasant musical boosted by appearances of guest stars
515 **LILI**—D-81m.—(TC)—Leslie Caron, Mel Ferrer, Jean Pierre Aumont—5226 (11-4-64)—Reissue of high rating romantic drama for class and art spots—Reissue
6501 **MGM'S BIG PARADE OF COMEDY**—COMP.—109m.—MGM stars—5210 (9-2-64)—Sell the names and nostalgia
6511 **MURDER AHOY**—CMD-93m.—Margaret Rutherford, Lionel Jeffries—5214 (9-23-64)—Agatha Christie and Margaret Rutherford have a go at murder again—English-made
503 **MURDER MOST FOUL**—90m.—(PV)—Margaret Rutherford, Ron Moody—5198 (8-19-64)—Margaret Rutherford and Agatha Christie ride again
355 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
417 **NIGHT MUST FALL**—D-105m.—Albert Finney, Sheila Hancock—5150 (4-1-64)—Well-made drama—English-made
430 **NIGHT OF THE IGUANA, THE**—D-125m.—Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon—5185 (7-8-64)—Award performance by fine cast should make this a big winner
6504 **OF HUMAN BONDAGE**—D-98m.—Kim Novak, Laurence Harvey—5214 (9-23-64)—Remake of Maugham classic aided by names—Made in England
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6507 **OUTRAGE, THE**—97m.—(PV)—Paul Newman, Claire Bloom, Laurence Harvey—5219—(10-7-64)—Top cast adds interest to "search for truth" drama
6502 **QUO VADIS**—HISD-168m.—(TC)—Robert Taylor, Deborah Kerr—5214 (9-23-64)—Topnotch epic reissue—Filmed in Italy
425 **RHINO!**—D-91m.—(MC)—Harry Guardino, Shirley Eaton—5154 (4-15-64)—Interesting entry on African wild life—Made in Africa
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
419 **SEVEN FACES OF DR. LAO**—FAN-100m.—(MC)—Tony Randall, Arthur O'Connell, Barbara Eden—5141 (3-4-64)—Unusual, interesting fantasy
6515 **SIGNPOST TO MURDER**—D-74m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
424 **TAMAHINE**—C-85m.—(CS; EC)—Nancy Kwan, John Fraser—5150 (4-1-64)—Pleasant romantic comedy for program—English-made
513 **36 HOURS**—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
337 **TWO ARE GUILTY**—D-131m.—Anthony Perkins, Jean-Claude Brialy—5142 (3-4-64)—Interesting import—French-made; English titles
428 **UNSINKABLE MOLLY BROWN, THE**—MUC-128m.—(PV; MC)—Debbie Reynolds, Harve Presnell—5169 (5-27-64)—Superior musical fun entertainment
426 **VIVA LAS VEGAS**—MU-86m.—(PV; MC)—Elvis Presley, Ann-Margaret—5170 (5-27-64)—Bright, gay and sure to please the younger set
YELLOW ROLLS-ROYCE, THE—122m.—(C)—Rex Harrison, Shirley MacLaine, Ingrid Bergman, Omar Sharif—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
505 **YOUNG LOVERS, THE**—D-108m.—Peter Fonda, Sharon Huguely, Nick Adams—5222 (10-21-64)—Adult drama of college love should attract
509 **YOUR CHEATIN' HEART**—MUD-99m.—(PV)—George Hamilton, Susan Oliver, Red Buttons—5222 (10-21-64)—Country music entry is fair programmer

COMING

A.B.C. MURDERS, THE—Tony Randall, Anita Ekberg—English-made
CINCINNATI KID, THE—Steve McQueen, Tuesday Weld, Ann-Margret
CLARENCE THE CROSS-EYED LION—Marshall Thompson, Betsy Drake
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness
GUNFIGHTERS AT CASA GRANDE—Alex Nicol
HERCULES, SAMSON, AND ULYSSES—(WS; EC)—Kirk Morris, Richard Lloyd—Italian-made
HILL, THE—Sean Connery, Michael Redgrave
HYSTERIA—Robert Webber, Lelia Goldoni—English-made
JOY IN THE MORNING—(PV; MC)—Richard Chamberlain, Yvette Mimeoaux
LADY L—Sophia Loren, Paul Newman, David Niven
LOVED ONE, THE—(PV)—Robert Morse, Jonathan Winters, Anjanette Comer
MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
ONCE A THIEF—Alain Delon, Ann-Margret, Van Heflin, Jack Palance

• Family Jewels, The Par.
Fate Is the Hunter A1 Fox
• Father Goose A1 U
• Favor, The U
FBI Code 98 A1 WB
• Ferry Cross The Mersey UA
Finest Hours, The A1 Col.
First Men In The Moon A1 Col.
Flesh Eaters, The Misc.
Flight From Ashiya A3 UA
Flipper's New Adventure A1 MGM
• Fluffy U
For Those Who Think Young ... A3 UA
Four Days In November A1 UA
From Russia, With Love B UA

G

• Genghis Khan Col.
Get Yourself A College Girl ... B MGM
Giant Monster, The For.
Girl Happy B MGM
Girl With Green Eyes A4 For.
• Girls On The Beach Par.
Glass Cage, The Misc.
Gladiators Seven A-1 MGM
Global Affair, A A3 MGM
• Glory Guys, The UA
Godzilla Vs The Thing A1 A1
Gold For The Caesars A2 MGM
Golden Arrow, The A1 MGM
Goldfinger A3 UA
Goliath And The Vampires A2 A-1
Goodbye Charlie A3 Fox
Good Neighbor Sam A2 Col.
• Gorgon, The Col.
• Great Race, The WB
• Greatest Story Ever Told, The .. UA
• Gunfighter At Casa Grande MGM
Guns At Batasi A3 Fox
Guns Of August A1 U

H

• Hallelujah Trall, The UA
Hamlet A1 WB
Hard Day's Night, A A1 UA
• Harlow Par.
• Harvey Middleman, Fireman .. Col.
He Rides Tall B U
• Hellfire Club A3 Emb.
Hercules In The Haunted World. For.
• Hercules, Samson And Ulysses .. MGM
Hey There, It's Yogi Bear A1 Col.
Hidden Room Of 1,000
Horrors, The For.
Hide And Seek A2 U
High And Low Cont.
• High Wind In Jamaica, A Fox
• Hill, The MGM
Honeycomb Hotel B MGM
Horror Of It All, The A2
Horror Of Party Beach, The B Fox
House Is Not A Home, A B Emb.
How To Murder Your Wife UA
How The West Was Won A1 MGM
Hush, Hush, Sweet Charlotte ... Fox
• Hysteria MGM

I

• I Saw What You Did U
I'D Rather Be Rich A2 U
• I'll Take Sweden UA
• In Harm's Way Par.
Incredible Mr. Limpet, The A1 WB
Inheritance, The Misc.
Invitation To A Gunfighter A3 UA
• Ipcress File, The U
Island Of The Blue Dolphins ... A1 U
• It's A Wonderful Life A-1

J

John Goldfarb, Please Come Home B Fox
Joy House B MGM
• Joy In The Morning MGM
• Judith Par.

K

Killers, The	A3	U
Kimberley Jim		Emb.
King Rat		Col.
Kiss Me, Stupid	C	Misc.
Kisses For My President	A3	WB
Kissin' Cousins	B	MGM
Kitten With A Whip	B	U

L

Lady L		MGM
Lady In A Cage	B	Par.
Lassie's Great Adventure		For.
Last Man On Earth, The	A1	Fox
Last Woman Of Shang, The	A2	AI
Lawrence Of Arabia	A2	Col.
Law Of The Lawless	A1	Par.
Les Abysses	A1	Par.
Let's Talk About Women		For.
Life In Danger, A	C	Emb.
Light Fantastic, The	A2	AA
Lili-RE	B	Emb.
Lilith	A2	MGM
Little Nuns		Emb.
Little Prince And The	A4	Col.
Eight-Headed Dragon, The		Col.
Lively Set, The	AI	U
Living Between Two Worlds		Misc.
Long Ships, The	B	Col.
Longest Day, The	AI	Fox
Looking For Love	B	MGM
Lord Jim		Col.
Lorna		Misc.
Lost World Of Sinbad		A-I
Love A La Carte		For.
Love Goddesses		Cont.
Love Has Many Faces		Col.
Love On A Pillow	C	For.
Loved One, The		MGM
Luck Of Ginger Coffey, The	A3	Cont.

M

Mafioso	A3	For.
Malamondo		For.
Major Dundee		Col.
Man In The Dark	A3	U
Man Who Walked Through		
The Wall		For.
Mara Of The Wilderness		AA
Marnie	A3	U
Marriage-Italian Style		Emb.
Mary Poppins	AI	BY
Masque Of The Red Death	B	AI
Masquerade		UA
Master Spy	AI	AA
McHale's Navy	AI	U
Mediterranean Holiday	AI	Cont.
MGM's Big Parade Of Comedy	AI	MGM
Mickey One		Col.
Mirage		U
Mister Moses		UA
Model Murder Case, The		For.
Moment To Moment		U
Monkey's Uncle, The		BV
Money Trap, The		MGM
Moon-Spinners, The	AI	BV
Moro Witch Doctor	A2	Fox
Moritur		Fox
Murder Ahoy	AI	MGM
Murder Most Foul	AI	MGM
Muscle Beach Party	A2	A-I
Mutiny On The Bounty	A2	MGM
My Blood Runs Cold		WB
My Fair Lady	AI	WB

N

Naked Brigade, The		U
Naked Kiss, The	A3	AA
Naked Prey, The		Par.
Nasty Rabbit, The		Misc.
Navajo Run		AI
Never Put It In Writing	AI	AA
New Interns, The	B	Col.
Night Must Fall	B	MGM
Night Of The Iguana	A4	MGM
Night Train To Paris	A2	Fox
Night Walker, The	A2	U
Nightmare	A2	U
Nightmare In The Sun	A3	Misc.
None But The Brave	A2	WB
Nothing But The Best	A4	For.
Nutty, Naughty Chateau	B	For.

O

Of Human Bondage	B	MGM
Omicron		Cont.
Once A Thief		MGM
One Man's Way	AI	UA
One Potato, Two Potato	A2	Misc.
Only One New York	AI	Emb.
Operation SNAFU		MGM
Operation Crossbow		A-I
Organizer, The	A4	For.
Orgy At Lil's Place, The		Misc.
Outlaws Is Coming, The		Col.
Outrage, The	A3	MGM

OPERATION CROSSBOW—(PV; MC)—Sophia Loren, George Peppard
 PASSPORT TO OBLIVION—(PV)—David Niven, Francoise Dorlec
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
 SANDOKAN, THE GREAT—(WS; TC)—Steve Reeves
 SANDPIPER, THE—(PV; MC)—Elizabeth Taylor, Richard Burton
 SECRET OF MY SUCCESS, THE—(PV; C)—Shirley Jones, James Booth
 SHE—Ursula Andress, Peter Cushing—English made
 SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
 TIKO AND THE SHARK—(WS; C)—Tahitian Cast
 VICE AND VIRTUE—Annie Girardot, Robert Hassein
 YOUNG CASSIDY—(PV; MC)—Rod Taylor, Maggie Smith, Flora Robson
 ZEBRA IN THE KITCHEN—Jay North, Andy Devine

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6319	BECKET—D-148m.—(PV; TC)—Richard Burton, Peter O'Toole, Martita Hunt—5146 (3-18-64)—High rating dramatic entertainment
	BOY TEN FEET TALL, A—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6402	CADDY, THE—C-95m.—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue should have Martin-Lewis appeal—Reissue
6315	CARPETBAGGERS, THE—D-150m.—(PV; TC)—George Peppard, Carroll Baker, Alan Ladd, Martha Hyer—5154 (4-15-64)—Highly commercial explosive entry
6417	CIRCUS WORLD—D-135m.—(TC; CINERAMA)—John Wayne, Claudia Cardinale, Rita Hayworth—5186 (7-8-64)—Circus in Cinerama should prove popular—Filmed abroad
6406	DISORDERLY ORDERLY, THE—C-90m.—(C)—Jerry Lewis, Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarily for kids
6400	FALL OF THE ROMAN EMPIRE, THE—D-180m.—(Ultra-PV; TC)—Sophia Loren, Stephen Boyd, Alec Guinness—5150 (4-1-64)—Overwhelming entry rates high among epics—Filmed in Spain
6311	LADY IN A CAGE—D-93m.—Olivia de Havilland, Jeff Corey, Ann Sothorn—5170 (5-27-64)—Well made horror-laden drama is rough on audiences; but gripping
6316	LAW OF THE LAWLESS—W-87m.—(TS-TC)—Dale Robertson, Yvonne DeCarlo, William Bendix—5146 (3-18-64)—Suspenseful western with big names
6314	PARIS WHEN IT SIZZLES—C-110m.—(TC)—William Holden, Audrey Hepburn—5146 (3-18-64)—Fair comedy will depend on name power—French-made
6322	PATSY, THE—C-101m.—(TC)—Jerry Lewis, Ina Balin—5186 (7-8-64)—Jerry's legion of fans will enjoy it
	PSYCHO—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6320	RING OF TREASON—MD-89m.—Bernard Lee, Margaret Tyzack—5174 (6-10-64)—Well-made spy thriller—English-made
6323	ROBINSON CRUSOE ON MARS—SFD-110m.—(TS; TC)—Paul Mantee, Adam West—5174 (6-10-64)—Good science fiction entry
6405	ROUSTABOUT—CMU-101m.—(TS; TC)—Elvis Presley, Barbara Stanwyck, Joan Freeman—5230 (11-18-64)—Okay Presley musical for his fans
6313	SEVEN DAYS IN MAY—D-120m.—Burt Lancaster, Kirk Douglas, Ava Gardner—5129 (2-5-64)—Engrossing drama with name-filled cast
6324	STAGE TO THUNDER ROCK—W-82m.—(TS; TC)—Barry Sullivan, Marilyn Maxwell—5174 (6-10-64)—Fair western
6325	WALK A TIGHTROPE—MD-69m.—Dan Duryea, Patricia Owens—5170 (5-27-64)—Okay brief program meller—English-made
6404	WHERE LOVE HAS GONE—D-114m.—(TS; TC)—Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton—5222 (10-21-64)—Adult drama with particular appeal for women has big boxoffice potential
R6403	YOU'RE NEVER TOO YOUNG—C-102m.—(TC)—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue is better Martin and Lewis comedy—Reissue

COMING

AMOROUS ADVENTURES OF MOLL FLANDERS—(PV; TC)—Klm Novak, Richard Johnson
 BLACK SPURS—(TC)—Roy Calhoun, Linda Darnell, Scott Brady
 CRACK IN THE WORLD—(TC)—Dana Andrews, Janette Scott
 DR. TERROR'S HOUSE OF HORRORS—(TS; TC)—Peter Cushing
 FAMILY JEWELS—(C)—Jerry Lewis
 GIRLS ON THE BEACH—(TC)—Beach Boys, Lesley Gore
 HARLOW—(PV; TC)—Carroll Baker, Peter Lawford
 IN HARM'S WAY—(PV)—John Wayne, Patricia Neal, Kirk Douglas
 JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
 NAKED PREY, THE—(PV; TC)—Cornel Wilde
 RED LINE 7000—(TC)—Gail Hare, James 'Skip' Ward, Laura Devon
 SITUATION HOPELESS BUT NOT SERIOUS—Alec Guinness, Michael Connors
 SONS OF KATIE ELDER, THE—(PV; TC)—John Wayne, Dean Martin, Martha Hyer
 SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom
 SYLVIA—Carroll Baker, George Maharis, Ann Southern
 TOWN TAMER—(TS; TC)—Dana Andrews, Terry Moore
 YOUNG FURY—(TS; TC)—Rory Calhoun, Virginia Mayo, Richard Arlen

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

425	APACHE RIFLES—MD-92m.—(DC)—Audie Murphy, Linda Lawson—5230 (11-18-64)—Okay program entry
	BACK DOOR TO HELL—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
444	CLEOPATRA—D-192m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment
412	CURSE OF THE LIVING CORPSE, THE—MD-83m.—Helen Warren, Roy R. Sheider—5154 (4-15-64)—Lower half, exploitable horror entry
424	EARTH DIES SCREAMING, THE—MD-62m.—Willard Parker, Virginia Field—5226 (11-4-64)—Okay science fiction meller for duallers—English-made
404	EYES OF ANNIE JONES, THE—MD-73m.—Richard Conte, Francesca Annis—5146 (3-18-64)—Okay dualler—English-made
423	FATE IS THE HUNTER—D-106m.—(CS)—Glenn Ford, Suzanne Pleshette, Rod Taylor—5214 (9-23-64)—Interesting drama about planes and people
428	GOODBYE CHARLIE—C-117m.—(CS; DC)—Tony Curtis, Debbie Reynolds, Pat Boone—5226 (11-4-64)—Cute comedy with potent cast
417	GUNS AT BATASI—D-103m.—CS—Richard Attenborough, Jack Hawkins, Flora Robson—5210 (9-2-64)—Good adventure drama
422	HORROR OF IT ALL, THE—CMD-76m.—Pat Boone, Erica Rogers—5222 (10-21-64)—Good comedy thriller for duallers—English-made
411	HORROR OF PARTY BEACH, THE—MD-78m.—John Scott, Alice Lyon, The Del-Aires—5154 (4-15-64)—Mediocre, but exploitable, horror opus for teens
504	HUSH, HUSH, SWEET CHARLOTTE—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
429	JGHN GOLDFARB, PLEASE COME HOME—C-96m.—(CS; DC)—Shirley MacLaine, Peter Ustinov, Richard Crenna—5230 (11-18-64)—Wacky comedy should prove effective crowd pleaser
322	LASSIE'S GREAT ADVENTURE—MD-103m.—(DC)—Lassie, Jon Provost, June Lockhart—5147 (3-18-64)—Okay for kids as part of program
414	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
431	MORO WITCH DOCTOR—MD-61m.—Jock Mahoney, Margia Dean—5230 (11-18-64)—Fair programmer—Filmed in the Philippines
420	NIGHT TRAIN TO PARIS—MD-65m.—Leslie Nielsen, Alizia Gur—5219 (10-7-64)—Good action entry for program—English-made
	PLEASURE SEEKERS, THE—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry
427	RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer
426	RIO CONCHOS—W-107m.—(CS; DC)—Richard Boone, Stuart Whitman, Wende Wagner—5219 (10-7-64)—Big scale western has fine cast, fast action
403	SHOCK TREATMENT—D-94m.—(CS)—Stuart Whitman, Carol Lynley, Roddy McDowell, Lauren Bacall—5142 (3-4-64)—Exploitable shocker
408	SOUTH PACIFIC—MU-151m.—(CS; DC)—Rossano Brazzi, Mitzl Gaynor—5142 (3-4-64)—Entertaining hit—Reissue
402	SURF PARTY—DMU-68m.—Bobby Vinton, Patricia Morrow—5151 (4-1-64)—Programmer has some teen appeal
405	THIRD SECRET, THE—D-103m.—(CS)—Stephen Boyd, Jack Hawkins, Diane Cilento—5162 (4-29-64)—Fair program entry—made in England
426	VISIT, THE—D-100m.—(CS)—Ingrld Bergman, Anthony Quinn—5214 (9-23-64)—Absorbing drama of human greed and vengeance—Filmed in Italy
415	WHAT A WAY TO GO—C-111m.—(CS; DC)—Shirley MacLaine, Paul Newman, Robert Mltchum—5151 (4-1-64)—Fun filled entry is headed for better returns
421	WITCHCRAFT—MD-79m.—Lon Chaney, Diana Clare, David Weston—5222 (10-21-64)—Good horror meller dualler—English made
325	YOUNG SWINGERS, THE—MU-71m.—Rod Lauren, Molly Bee—5155 (4-15-64)—Hootenanny musical for teen-agers, program

COMING

AGONY AND THE ECSTASY, THE—(CS; DC)—Charlton Heston, Rex Harrlson

DEAR BRIDGETT—(CS; C)—James Stewart, Billy Mumy
DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—Mel Ferrer, Rosanna Schiaffino
HIGH WIND IN JAMAICA, A—(CS; C)—Anthony Quinn, Viviane Ventura
MORITURI—(CS)—Marlon Brando, Yul Brynner, Janet Margolin
RAPTURE—(CS)—Patricia Gozzi, Melvyn Douglas—English made
REWARD, THE—(CS; C)—Max Von Sydow, Nina Castelvoa, Efreim Zimbalist, Jr., Yvette Mimieux
SOUND OF MUSIC, THE—(CS; C)—Julie Andrews, Christopher Plummer, Eleanor Parker
THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—(TODD-AO; DC)—Stuart Whitman, Robert Morley, Fernandel
UP FROM THE BEACH—Cliff Robertson, Irla Demick
VON RYAN'S EXPRESS—(C)—Frank Sinatra, Trevor Howard, Brad Dexter
WAR PARTY—Michael T. Milker, Davey Davison, Donald Barry

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6409 **BEST MAN, THE**—D-102m.—Henry Fonda, Cliff Robertson, Edie Adams—5151 (4-1-64)—Good drama on men and women in politics—Miller-Turman
6408 **FLIGHT FROM ASHIYA**—MD-100m.—(PV; EC)—Yul Brynner, Richard Widmark, Shirley Knight—5147 (3-18-64)—Episodic but actionful meller has names to sell—Daieu-Hecht
6410 **FOR THOSE WHO THINK YOUNG**—CMU—96m.—(TS; TC)—James Darren, Pamela Tiffin, Woody Woodbury—5170 (5-27-64)—Lightweight, pleasant summer nonsense—Schenck-Koch
6422 **FOUR DAYS IN NOVEMBER**—DOC-120m.—Narrated by Richard Basehart—5223 (10-21-64)—Well-made, thrilling documentary on President Kennedy assassination—Wolper
6407 **FROM RUSSIA WITH LOVE**—MD-118m.—(TC)—Sean Connery, Lotte Lenya—5142 (3-4-64)—Second in James Bond series shapes up as big winner—Eon
6420 **GOLDFINGER**—MD-108m.—(TC)—Sean Connery, Gert Frobe, Honor Blackman—5231 (11-18-64)—Another boxoffice bonanza with Agent 007—English-made; Saltzman-Broccoli
6414 **HARD DAY'S NIGHT, A**—CMU-87m.—The Beatles—5190 (7-22-64)—Teen business should be very strong—English-made
HOW TO MURDER YOUR WIFE—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod
6418 **INVITATION TO A GUNFIGHTER**—D-92m.—(DC)—Yul Brynner, Brad Dexter, Janice Rule—5223 (10-21-64)—Top performances assist moody western—Kramer
6406 **ONE MAN'S WAY**—D-105m.—Don Murray, Diana Hyland—5130 (2-5-64)—Warm, appealing life story of Dr. Norman Vincent Peale—Ross
6403 **PINK PANTHER, THE**—C-113m.—(TC; TE)—David Niven, Peter Sellers, Robert Wagner, Capucine—5130 (2-5-64)—Highly entertaining comedy—Mirisch
6417 **SECRET INVASION, THE**—MD-95m.—(PV; DC)—Stewart Granger, Raf Vallone, Mickey Rooney—5215 (9-23-64)—Action packed war meller—Made in Yugoslavia—Corman
6413 **7TH DAWN, THE**—MD-123m.—(TC)—William Holden, Susannah York, Capucine—5181 (6-24-64)—Tale of political upheaval in Far East will need selling—Holdean
6415 **SHOT IN THE DARK, A**—C-101m.—(PV; DC)—Peter Sellers, Elke Sommer—5182 (6-24-64)—Strictly for fun and profits—Mirisch
6412 **633 SQUADRON**—MD-101m.—(PV; DC)—Cliff Robertson, George Chakiris, Marla Perschy—5175 (6-10-64)—Interesting entry of pilots in action during World War II—Mirisch
6419 **TOPKAPI**—CD-120m.—(C)—Meltina Mercouri, Maximilian Schell, Peter Ustinow—5215 (9-23-64)—Fine fun film should zoom—Filmed abroad—Filmways
6416 **WOMAN OF STRAW**—D-117m.—(EC)—Gina Lollobrigida, Sean Connery, Ralph Richardson—5215 (9-23-64) First rate mystery—English-made
6411 **WORLD OF HENRY ORIENT, THE**—C-106m.—(PV; DC)—Peter Sellers, Paula Prentiss—5147 (3-18-64)—Cute and amusing comedy—Pan-Arts

COMING FEATURES IN ORDER OF RELEASE

- Feb. **FERRY CROSS THE MERSEY**—Gerry And The Pacemakers—English-made
Mar. **SATAN BUG, THE**—(PV; C)—George Maharis, Anne Francis, Richard Basenart—Mirisch

COMING

- GLORY GUYS, THE**—(PV; DC)—Tom Tryon, Harve Presnell, Jeanne Cooper—Levy-Gardner—Laven
GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
HALLELUJAH TRAIL, THE—(CN; C)—Burt Lancaster, Lee Remick, Jim Hutton—Mirisch-Kappa
I'LL TAKE SWEDEN—Bob Hope, Tuesday Weld, Frankie Avalon
MASQUERADE—(C)—Cliff Robertson, Jack Hawkins—Novus
MISTER MOSES—(PV; C)—Robert Mitchum, Carroll Baker—Ross
RAGE TO LIVE, A—Suzanne Pleshette, Ben Gazzara, Bradford Dillman—Mirisch
THOUSAND CLOWNS, A—Jason Robards, Jr., Barbara Harris
TRAIN, THE—Burt Lancaster, Jeanne Moreau
WHAT'S NEW, PUSSYCAT?—(EC)—Peter Sellers, Romy Schneider, Peter O'Toole—Feldman

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6417 **BEDTIME STORY**—C-99m.—(EC)—Marlon Brando, David Niven, Shirley Jones—5175 (6-10-64)—Highly amusing romantic comedy is delightful entertainment
6409 **BRASS BOTTLE, THE**—C-87m.—(EC)—Tony Randall, Burl Ives, Barbara Eden—5133 (2-19-64)—Lightweight, fun-filled entry
6421 **BULLET FOR A BADMAN**—W-80m.—(EC)—Audie Murphy, Beverly Owen, Ruta Lee—5186 (7-8-64)—Okay western for program
6413 **CHALK GARDEN, THE**—D-106m.—(TC)—Deborah Kerr, Hayley Mills, John Mills—5151 (4-1-64)—Fine drama—English-made
6320 **DARK PURPOSE**—MD-97m.—(TC)—Shirley Jones, Rossano Brazzi, George Sanders—5130 (2-5-64)—Okay mystery show
6404 **DREAM MAKER, THE**—MU-87m.—(C)—Tommy Steele, Angela Douglas—5131 (2-5-64)—Pleasant programmer—English-made
6414 **EVIL OF FRANKENSTEIN, THE**—D-86m.—(EC)—Peter Cushing, Sandor Eles, Katy Wild—5162 (4-29-64)—Effective horror drama—English-made
FATHER GOOSE—C-117m.—(TC)—Cary Grant, Leslie Caron, Trevor Howard—5231 (11-18-64)—Top names bolster mild comedy
6502 **GUNS OF AUGUST, THE**—DOC-99m.—Created and produced by Nathan Kroll—5329 (12-16-64)—Interesting documentary on World War I
6408 **HE RIDES TALL**—W-84m.—Tony Young, Dan Duryea, Jo Morrow—5142 (3-4-64)—Formula western with unpleasant touches
6406 **HIDE AND SEEK**—MD-90m.—Ian Carmichael, Janet Munro, Curt Jurgens—5133 (2-19-64)—Okay programmer—English-made
6423 **I'D RATHER BE RICH**—C-96m.—(EC)—Sandra Dee, Robert Goulet, Andy Williams—5193 (8-5-64)—Cute comedy with highly saleable names
6419 **ISLAND OF THE BLUE DOLPHINS**—D-92m.—(EC)—Celia Kaye, Larry Domasin—5165 (5-13-64)—Good item for family and youngster trade
6424 **KILLERS, THE**—MD-95m.—(C)—Lee Marvin, Angie Dickinson, John Cassavetes—5175 (6-10-64)—Fast-moving, interesting picturization of Hemingway story
6427 **KITTEN WITH A WHIP**—MD-83m.—Ann-Margret, John Forsythe—5226 (11-4-64)—Unpleasant entry for the program
6425 **LIVELY SET, THE**—D-95m.—(C)—James Darren, Pamela Tiffin—5198 (8-19-64)—Okay entry for teens and their elders
6418 **MARNIE**—D-129m.—(TC)—Tippie Hedren, Sean Connery—5175 (6-10-64)—Effective psychological drama
6420 **McHALE'S NAVY**—C-93m.—(C)—Ernest Borgnine, Jean Willes—5182 (6-24-64)—Feature based on tv show is moderately amusing
6415 **NIGHTMARE**—D-83m.—(HammerScope)—David Knight, Molra Redmond—5162 (4-29-64)—Interesting psychological mystery—English-made
6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles
6426 **SEND ME NO FLOWERS**—C-100m.—(TC)—Rock Hudson, Doris Day—5211 (9-2-64)—Very good comedy
6428 **SING AND SWING**—CMU-75m.—David Hemmings, Jennifer Moss—5211 (9-2-64)—Fair import for program with angles for younger set—English-made
6505 **STRANGE BEDFELLOWS**—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast
6504 **TAGGART**—W-85m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western
6402 **YOUNG AND WILLING**—D-110m.—Virginia Maskell, Paul Rogers, Ian McShane—5131 (2-5-64)—Interesting drama—English-made
6416 **WILD AND WONDERFUL**—C-88m.—(EC)—Tony Curtis, Christine Kaufmann—5166 (5-13-64)—Cute comedy for family trade

P

- Pajama Party B A-I
Paris When It Sizzles A3 Par.
Passionate Thief, The A3 Emb.
• Passport To Oblivion MGM
Patsy, The A1 Par.
Pattern For Plunder For.
Pink Panther A3 UA
• Playboy Col.
• Play It Cooler Col.
Pleasure Seekers, The B Fox
Point Of Order A2 Cont.
• Postman's Knock MGM
Psyche 59 B Col.
Psycho—Re. Par.
Psychomania Misc.
Pumpkin Eater, The A4 For.

Q

- Quick, Before It Melts B MGM
Quick Gun, The A2 Col.
Quo Vadis—Re. A1 MGM

R

- Racing Fever B AA
• Rage To Live, A UA
Raiders From Beneath The Sea Fox
Raiders Of Leyte Gulf, The A1 For.
• Rapture Fox
Rattle Of A Simple Man Cont.
Ready For The People WB
• Rebellious Ones, The A3 U
• Red Line 7000 Par.
• Reward, The Fox
Rhino A1 MGM
Ride The Wild Surf A1 Col.
Ring of Treason A2 Par.
Rio Conchos A3 Fox
Robln And The 7 Hoods A2 WB
Robinson Crusoe On Mars A1 Par.
Rounders, The A3 MGM
Roustabout A2 Par.

S

- Sandokan, The Great MGM
• Sandpiper, The MGM
Santa Claus Conquers The
Martians A1 Emb.
• Satan Bug, The A2 UA
Seance On A Wet Afternoon .. A2 For.
Secret Door, The A2 AA
Secret Invasion, The A2 UA
• Secret Of Magic Island, The Emb.
• Secret of My Success, The MGM
Seduced And Abandoned A3 For.
Send Me No Flowers A2 U
• Senilita Col.
Seven Days In May A2 Par.
Seven Faces Of Dr. Lao, The ... A1 MGM
Seven Surprises For.
Seventh Dawn, The B UA
Sex And The Single Girl B WB
• She MGM
• Shenandoah U
• Ship Of Fools Col.
Shock Treatment A2 Fox
Shot In The Dark, A B UA
Signpost To Murder MGM
Sing And Swing A2 U
• Situation Hopeless But
Not Serious Par.
633 Squadron A2 UA
Slave Trade In The World Today C Cont.
Silme People, The Misc.
So Dear To My Heart—Re A1 BV
• Son Of A Gunfighter MGM
• Sons Of Katie Elder, The Par.
• Sound Of Music, The Fox
South Pacific—RE. A3 Fox
• Spy Who Came In From The
Cold, The Par.
Stage To Thunder Rock A2 Par.
Stark Fear Misc.
Station Six Sahara B AA
Stop Train 349 A2 AA
Strange Bedfellows A3 U
Strangler, The B AA
Surf Party A2 Fox
• Sword Of All Baba, The U
Sword Of El Cid, The For.
• Sylvia Par.
• Synanon Col.

•Taffy And The Jungle Hunter ...	AA
Taggart	A2 U
Tamahine	A3 MGM
T-A-M-I Show, The	Misc.
Tattooed Police Horse, The	A1 BV
Terrace, The	For.
•That Darn Cat	BV
•That Funny Feeling	U
That Man From Rio	A2 For.
•These Are The Damned	Col.
Thin Red Line, The	A3 AA
3 Nuts In Search Of A Bolt ...	Misc.
Three Penny Opera	A3 Emb.
•Third Day, The	WB
Third Secret, The	A3 Fox
36 Hours	A2 MGM
Those Callows	A1 BV
•Those Magnificent Men In Their Flying Machines	Fox
•Thousand Clowns, A	UA
•Tickle Me	AA
Tiger Walks, A	A1 BV
•Tiko And The Shark	MGM
•Time Of Indifference	Cont.
Time Travelers, The	B A-1
To Bed Or Not To Bed	A3 Cont.
•Tomb Of Ligeia	A-1
Tomorrow At Ten	For.
Topkapi	A3 UA
Torpedo Bay	A3 A1
•Town Tamer	Par.
•Train, The	UA
•Troublemaker, The	Misc.
•Truth About Spring, The	A1 U
•Two Are Guilty	A3 MGM
Two On A Guillotine	A3 WB

U

•Ugly Dachshund, The	BV
Umbrellas Of Cherbourg, The ..	For.
•Under Age	B A1
Unearthly Stranger	A1 A-1
•Unknown Battle, The	Col.
Unsinkable Molly Brown, The ...	A2 MGM
•Up From The Beach	Fox

V

•Vice And Virtue	B MGM
Visit, The	A4 Fox
Viva Las Vegas	B MGM
•Von Ryan's Express	Fox
Voyage To The End Of The Universe	A1 A-1

W

Wacky Playboy, The	Misc.
Walk A Tightrope	A2 Par.
Walls Of Hell, The	A2 Misc.
•War Lord, The	U
•War Party	Fox
•Watch It, Sailor	Col.
Weekend	C For.
What A Way To Go!	B Fox
•What's New, Pussycat	UA
Where Love Has Gone	A3 Par.
•White Savage	AA
White Slaves Of Chinatown ...	Misc.
Why Bother To Knock?	B For.
Wild And Wonderful	A1 U
Witchcraft	A2 Fox
Woman In The Dunes	C For.
Woman Is A Woman, A	For.
Women Of Straw	A3 UA
•Woman Who Wouldn't Die, The	A3 WB
World Of Henry Orient, The ...	A2 UA
World Without Sun	A1 Col.
World's Greatest Swindles	Cont.

Y

Yanco	For.
Yank In Viet-nam, A	A1 AA
Yellow Rolls, Royce, The	MGM
Yesterday, Today And Tomorrow	B Emb.
•Young Girls Of Good Family ...	Emb.
Youngblood Hawke	A3 WB
Young And Willing	A4 U
•Young Cassidy	MGM
•Young Dillinger	AA
•Young Fury	Par.
Young Lovers, The	A3 MGM
Young Swingers, The	A1 Fox
Your Cheatin' Heart	A2 MGM
Your'e Never Too Young—Re. ..	A2 Par.

Z

•Zebra In The Kitchen	MGM
Zorba, The Greek	A4 Fox
Zulu	A3 Emb.

COMING

ANDY—Norman Alden

ART OF LOVE, THE—(TC)—James Garner, Elke Sommer

BUS RILEY'S BACK IN TOWN—(C)—Ann-Margret, Michael Parks

FARGO—Michael Parks, Celia Kaye

FAVOR, THE—(C)—Rock Hudson, Leslie Caron

FLUFFY—(C)—Tony Randall, Shirley Jones

I SAW WHAT YOU DID—Joan Crawford, John Ireland

IPRESS FILE, THE—(TS; TC)—Michael Caine, Susan Lloyd—English made

MAN IN THE DARK—William Sylvester, Barbara Shelley—English made

MIRAGE—Gregory Peck, Diane Baker

MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman

NAKED BRIGADE, THE—Shirley Eaton, Ken Scott

REBELLIOUS ONES, THE—Michael Parks, Celia Kaye

SHENANDOAH—(C)—James Stewart, Doug McClure

SWORD OF ALI BABA, THE—(C)—Peter Mann

THAT FUNNY FEELING—(C)—Sandra Dee, Bobby Darin, Donald O'Connor

TRUTH ABOUT SPRING, THE—(C)—Hayley Mills, John Mills, James MacArthur

WAR LORD, THE—(PV; C)—Charlton Heston, Rosemary Forsyth, Richard Boone

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

480	CHEYENNE AUTUMN—AD-158m.—(PV 70; TC)—James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker—5223 (10-21-64)—Highly interesting outdoor adventure entry
357	DEAD RINGER—D-115m.—Bette Davis, Karl Malden—5131 (2-5-64)—Interesting drama
455	DEAR HEART—D-114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining
363	DISTANT TRUMPET, A—W-117m.—(PV; TC)—Troy Donahue, Suzanne Pleshette—5171 (5-27-64)—Cavalry vs Indians plus romance for ladies
361	DR. CRIPPEN—D-98m.—Donald Pleasance, Coral Browne, Samantha Eggar—5133 (2-19-64)—Fair Import—English-made
366	ENSIGN PULVER—C-104m.—(PV; TC)—Robert Walker, Burl Ives, Millie Perkins—5143 (3-4-64)—Entertaining service comedy
364	FBI CODE—98—D-104m.—Jack Kelly, Kathleen Crowley—5155 (4-15-64)—Interesting documentary-style story of FBI in action
478	HAMLET—D-187m.—(Electronovision)—Richard Burton—5220 (10-7-64)—Of value as a record of a novel version of the Shakespeare classic
359	INCREDIBLE MR. LIMPET, THE—C-99m.—(TC)—Don Knotts, Carole Cook—5131 (2-5-64)—Good fun film
451	KISSES FOR MY PRESIDENT—C-113m.—Fred MacMurray, Polly Bergen—5211 (9-2-64)—Topical farce benefits from good cast
479	MY FAIR LADY—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
452	READY FOR THE PEOPLE—MD-54m.—Simon Oakland, Anne Helm—5227 (11-4-64)—Okay for program filler
365	ROBIN AND THE 7 HOODS—CMU—123m.—(PV; TC)—Frank Sinatra, Dean Martin, Bing Crosby, Sammy Davis, Jr., Barbara Rush—5186 (7-8-64)—Light-hearted romp for Frankie and friends should please
	SEX AND THE SINGLE GIRL—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs
456	TWO ON A GUILLOTINE—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller
453	YOUNGBLOOD HAWKE—D-137m.—James Franciscus, Suzanne Pleshette, Genevieve Page—5227 (11-4-64)—Classy effort misses dramatic mark

COMING

AFFAIR AT THE VILLA FIORITA, THE—(PV; TC)—Rossano Brazzi, Maureen O'Hara

BRAINSTORM—Jeff Hunter, Anne Francis, Dana Andrews

COMMUNITY PROPERTY—Frank Sinatra, Deborah Kerr, Dean Martin, Ann-Margret

CRACK OF THE WHIP—(C)—Clint Walker

GREAT RACE, THE—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood

MY BLOOD RUNS COLD—(PV)—Troy Donahue, Joey Heatherton

NONE BUT THE BRAVE—(PV; TC)—Frank Sinatra, Clint Walker

THIRD DAY, THE—(PV)—George Peppard, Elizabeth Ashley

WOMAN WHO WOULDN'T DIE, THE—Gary Merrill—English-made

MISCELLANEOUS

BEAUTY AND THE BODY—NOV-70m.—(EC)—Kip Behar, Judy Miller—5134 (2-19-64)—Okay program filler—Manson Dist. Corp.

BUNNY YEAGER'S NUDE LAS VEGAS—NOV-69m.—(EC)—Bunny Yeager—5134 (2-19-64)—Fair nudie novelty for fast buck spots—Cinema Syndicate

CASTLE OF BLOOD—MD-85m.—Barbara Steele, George Riviere—5211 (9-2-64)—Horror meller provides its share of chills—Woolmer Bros.

COOL WORLD, THE—DOC-105m.—Hampton Clanton, Yolanda Rodriguez—5224 (10-21-64)—Authentic reenacted documentary on Harlem can be sold—Cinema V

CRAWLING HAND, THE—MD-89m.—Rod Lauren, Sirry Steffen—5134 (2-19-64)—Fair dualler—Hansen Ent.

ESCAPE FROM HELL ISLAND—MD-80m.—(WS)—Mark Stevens, Linda Scott, Jack Donner—5190 (7-22-64)—Programmer has action, suspense—Crown International

FLESH EATERS, THE—MD-90m.—Rita Morley, Byron Sanders, Martin Losleck—5224 (10-21-64)—Program horror meller—C.D.A.

GLASS CAGE, THE—MD-84m.—Arlene Sax, Robert Kelljan—5134 (2-19-64) For the lower half—Futuramic

INHERITANCE, THE—DOC-60m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer

KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert

LIVING BETWEEN TWO WORLDS—D-78m.—Horace Jackson, Maye Henderson, Mimi Dillard—5220 (10-7-64)—All Negro film is okay dueller for specialized houses—Empire

LORNA—D-77m.—Lorna Maitland, Mark Bradley—5178 (6-10-64)—Sexual treatise for exploitation spots only—Eve

NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.—5243 (12-30-64)—Childish entertainment—Fairway International

NIGHTMARE IN THE SUN—MD-81m.—(DC)—Ursula Andress, John Derek, Aldo Ray—5231 (11-18-64)—Suspenseful story of a manhunt for the program—Zodiac

ONE POTATO, TWO POTATO—D-92m.—Barbara Barrie, Bernie Hamilton—5190 (7-22-64)—Well-made topical drama based on racial inter-marriage—Cinema V

ORGY AT LIL'S PLACE, THE—MD-77m.—(part color)—Carrie Knudsen, Bob Curtis, Terry Powers—5178 (6-10-64)—Has possibilities for exploitation spots—Mishkin

PSYCHOMANIA—MD-90m.—Lee Phillips, Kaye Elhardt, Sheppard Strudwick—5134 (2-19-64)—(2-19-64)—Fair exploitable mystery effort—Victoria

SLIME PEOPLE, THE—MD-60m.—Robert Hutton, Judee Morton—5134 (2-19-64)—Filler for the dualers—Hansen Ent.

STARK FEAR—MD-86m.—Beverly Garland, Skip Homler—5134 (2-19-64)—Spotty effort on an ugly subject—Ellis

T-A-M-I SHOW, THE—MUNOV-113½m.—Beach Boys, Barbarians, Chuck Barry—5231 (11-18-64)—Good musical novelty for teens—Electronovision—American Int.

3 NUTS IN SEARCH OF A BOLT—C-80m.—(Part color)—Mamie Van Doren, Tommy Noonan—5190 (7-22-64)—Fair comedy should be exploitation natural with its nudie, sexy angles—Harlequin Int.

TROUBLEMAKER, THE—C-80m.—Tom Aldredge, Joan Darling—5182 (6-24-64)—Odd-ball comedy—Janus

WACKY PLAYBOY, THE—C-63m.—Tommy Raft—5135 (2-19-64)—Feeble semi-nude attempt—Futuramic

WALLS OF HELL, THE—MD-88m.—Jock Mahoney, Cecilia Lopez—5193 (8-5-64)—War in the Philippines serves up action for the program—Made in Philippines—Hemisphere

WHITE SLAVES OF CHINATOWN—MD-70m.—Audrey Campbell—5171 (5-27-64)—Nudie with veneer of social commentary—American Film Dist.

ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-16-64)—Fine drama—Filmed in Greece—International Classics

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANATOMY OF A MARRIAGE (MY DAYS WITH JEAN MAC)**—96m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art house patrons—French-made; English titles—Janus
- ANATOMY OF A MARRIAGE (MY NIGHTS WITH FRANCOISE)**—97m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art houses—French-made; English titles—Janus
- AVENGER, THE**—MD-108m.—(EC)—Steve Reeves—5178 (6-10-64)—Okay junior spectacle—Italian-made; dubbed in English—Medallion
- BRIDGE TO GLORY**—D-103m.—Renato Salvatori—5187 (7-8-64)—Good import—Italian-made; English titles—Jillo
- BARBARIANS, THE**—MD-83m.—Pierre Cressoy, Helene Remy—5182 (6-24-64)—Large scale period piece—Italian-made; dubbed in English—Hemisphere
- BLACK DUKE, THE**—105m.—(EC)—Cameron Mitchell—5194 (8-5-64)—Okay historical drama—Italian-made; dubbed in English—PRC
- BLOOD ON THE BALCONY**—DOC.-92m.—Documentary on Benito Mussolini—5182 (6-24-64)—English titles; and narration—Italian-made—Jillo
- BOMB IN THE HIGH STREET**—D-60m.—Ronald Howard, Terry Palmer—5194 (8-5-64)—Well-made thriller for supporting slot—English-made—Hemisphere
- DEVIL DOLL**—D-80m.—Bryant Haliday, Yvonne Romain—5187 (7-8-64)—Off-beat drama has saleable angles—English-made—Associated Film Dist.
- DISORDER**—D-105m.—Louis Jourdan, Susan Strasberg, Curt Jurgens—5178 (6-10-64)—The title fits like a glove—Italian-made; English titles—Pathe Contemporary
- DOCTOR IN DISTRESS**—CD-103m.—Dirk Bogarde, Samantha Eggar—5183 (6-24-64)—Fair Import—English-made—Governor
- DON'T TEMPT THE DEVIL**—D-106m.—(CS)—Marina Vlady, Virna Lisi, Bourvil—5166 (5-13-63)—Interesting Import—French-made; English titles—UMPO
- DRAGON SKY**—D-95m.—(EC)—Narie Hem, Sam El—5212 (9-2-64)—Attractive entry for art spots—Filmed in Cambodia; English titles—Lopert
- DUEL OF CHAMPIONS**—MD-93m.—(EC)—Alan Ladd—5178 (6-10-64)—Entertaining Import for the program—Italian-made; dubbed in English—Medallion
- FACE OF WAR, THE**—DOC-105m.—Narrated by Bryant Haliday—5243 (12-30-64)—Potent anti-war preachment—Swedish-Japanese made; spoken in English—Janus
- GIANT MONSTER, THE**—MD-87m.—Edmund Purdom, Gianna Maria Canale, John Barrymore, Jr.—5179 (6-10-64)—Okay story of Rasputin, the mad Russian Monk—English-made—Union
- GIRL WITH GREEN EYES**—D-91m.—Peter Finch, Rita Tushingham—5194 (8-5-64)—Romance of value to art and other spots—English-made (Filmed in Ireland)—Lopert
- HERCULES IN THE HAUNTED WORLD**—MD-84m.—(TS-Super 100; TC)—Reg Park, Christopher Lee—5212 (9-2-64)—Standard strong-man stuff spiced with horror—Italian-made; dubbed in English—Woolner Bros.
- HIDDEN ROOM OF 1,000 HORRORS, THE**—MD-81m.—Laurence Payne, Adrienne Corri—5179 (6-10-64)—Okay filming of Poe's "Tell Tale Heart"—English-made; Union
- LATERNA MAGIKA**—NOV.-119m.—(Partly in color)—5212 (9-2-64)—Marriage of screen and stage makes for unusual entertainment—Imported from Czechoslovakia—Richard Fleischer
- LES ABYSES**—D-90m.—Francine Berge, Colette Berge—5234 (12-3-64)—Off-beat drama could draw among arty set—French-made English titles—Kanawha
- LOVE ON A PILLOW**—D-102m.—(C; Franscope)—Brigitte Bardot, Robert Hossein—5125 (1-22-64)—Depends on star draw—Made in France; dubbed in English—Royal Films Int.
- MAFIOSO**—D-100m.—Alberto Sordi—5187 (7-8-64)—Good Import should please art house patrons—Italian-made; English titles—Zenith Int.
- MALAMONDO**—COMP.-79m.—(EC)—Produced by Goffredo Lombardo—5234 (12-3-64)—Repelling import—Italian-made—Magna
- MAN WHO WALKED THROUGH THE WALL**—C-99m.—Heinz Kuehmann, Nicole Courcel—5235 (12-3-64)—Cute comedy import—German-made; English titles; Shown Int.
- NOTHING BUT THE BEST**—C-99m.—(C)—Alan Bates, Pauline Delany—5191 (7-22-64)—Fun for the art set—English-made; Royal Films Int.
- NUTTY, NAUGHTY CHATEAU**—C-102m.—(TC)—Curt Jurgens, Monica Vitti, Jean-Louis Trintignant—5232 (11-18-64)—Weird import shoots for laughs—French-made; English titles—Lopert
- PATTERN FOR PLUNDER**—MD-84m.—Keenan Wynn, Mai Zetterling—5235 (12-3-64)—Well made espionage entry holds interest—English-made—Herts-Lion Int.
- PUMPKIN EATER, THE**—D-110m.—Anne Bancroft, Peter Finch, James Mason—5228 (11-4-64)—Drama of martial infidelity features strong performances—English-made—Royal Films Int.
- RAIDERS OF LEYTE GULF, THE**—MD-80m.—Liza Moreno, Efran Reyes—5183 (6-24-64)—Okay dualler for program—Made in The Philippines; spoken in English—Hemisphere
- SEANCE ON A WET AFTERNOON**—D-115m.—Kim Stanley, Richard Attenborough—5235 (12-3-64)—Quality art import—English-made—Artixo
- SEVEN SURPRISES**—COMP-77m.—(Partly color)—Produced by Harvey Chertok—5235 (12-3-64)—Mixture of shorts for art spots—Canadian made—Quartet Int.
- SWORD OF EL CID, THE**—86m.—(Supercinescope; EC)—Roland Carey, Chantai Deberg—5194 (8-5-64)—Okay programmer—PRC
- TERRACE, THE**—D-90m.—Graciela Borges, Leonardo Favio—5243 (12-30-64)—Bored youngsters at play is mildly entertaining—Filmed in South America; English titles—Royal Films Int.
- THAT MAN FROM RIO**—C-114m.—(EC)—Jean-Paul Belmonde, Francoise Derleac—5179 (6-10-64)—Fun all the way—French-made; English titles—Lopert
- TOMORROW AT TEN**—D-80m.—John Gregson, Robert Shaw—5166 (5-13-64)—Suspenseful kidnap drama—English-made—Governor
- UMBRELLAS OF CHERBOURG, THE**—NOV-90m.—(C)—Catherine Deneuve, Nino Castelneuve—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau
- WEEKEND**—D-84m.—Jens Osterholm, Birgit Bruel—5166 (5-13-64)—Exploitable art house entry—Danish-made; English titles—Cinema Video Int.
- WHY BOTHER TO KNOCK**—C-88m.—(C; CS)—Elke Sommer, Richard Todd—5244 (12-30-64)—Fairly amusing comedy—Filmed abroad; spoken in English—Seven Arts
- WOMAN IN THE DUNES**—D-123m.—Eiji Okada, Kyoko Kishida—5236 (12-3-64)—Intriguing import—Japanese-made; English titles—Pathe Contemporary
- WOMAN IS A WOMAN, A**—CD-80m.—(C)—Jean-Paul Belmondo, Anna Karina—5248 (1-20-65)—Weird import for special spots—French-made; English titles—Pathe Contemporary
- YANCO**—D-85m.—Ricardo Ancona—5183 (6-24-64)—Interesting art house entry—Mexican made; English titles—Jay K. Hoffman

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- ... Regular theatre. Padded in 50's and punched (5 1/2 x 9 in.). Per Pad30
- ... Drive-in theatre. Padded in 50's and punched (5 1/2 x 9 in.). Per Pad30

PROGRAM AND RUNNING TIME SCHEDULES:

- ... For regular and drive-in theatres. Padded in 50's. Per Pad30

BOOKKEEPING SYSTEM—Book:

- ... At-A-Glance (copyright) for regular and drive-in theatres. Annual record (9 x 12 in.) 1.75

BUSINESS ANALYSIS SPREAD-SHEETS:

- ... Drive-in theatres only. Large sheets (11 x 16 in.) Set of 13 sheets55

PAYROLL FORMS:

- ... Weekly for regular and drive-in. Folding flap (8 1/2 x 11 in.). Set of 52 sheets 1.30

EMPLOYEE EARNINGS RECORD CARDS:

- ... Annual card for each employee (8 1/2 x 11 in.). All deductions. Set of 12 cards .40

PETTY CASH CONTROL SYSTEM:

- ... Voucher pads, numbered consecutively. (3 x 5 in.) Per Pad30
- ... Weekly envelopes for filing full week's transactions. Set of 5065

SERVICE MANUALS FOR TRAINING:

- ... Separate sections on regular and drive-in employees. Each .10

EXHIBITOR BOOK SHOP

317 N. Broad St.

Philadelphia, Pa. 19107

SERVICESECTION 7

FEATURE FILMS

PRODUCTION NUMBERS and

NATIONAL RELEASE DATES

CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVICESECTION.)

Allied Artists

- Mara Of The Wilderness

Jan.

(Adam West)
- Taffy And The Jungle

Feb.

(Jacques Bergerac)
- Young Dillinger

March

(Nick Adams, Mary Ann Mobley)
- City Of Fear

March

(Terry Moore)

American-International

- 6414 Pajama Party

Nov.

(Tommy Kirk, Annette Funicello)
- 6415 Navajo Run

Nov.

(Johnny Seven)
- 6417 Atragon

Dec.

(Japanese cast)
- 6410 Conquered City

Jan.

(David Niven, Ben Gazzara)
- 6411 Operation Snafu

Jan.

(Sean Connery)
- 6419 Tomb Of Ligeia

Jan.

(Vincent Price)
- The Lost World Of Sinbad

Feb.

(Japanese cast)
- The War Of The Zombies

March

(John Barrymore, Jr.)
- It's A Wonderful Life

March

(Cliff Richard)

Buena Vista

- 160 Emil and The Detectives

Dec.

(Walter Slezak)
- 157 Mary Poppins

Jan.

(Julie Andrews, Dick Van Dyke)
- Those Calloways

Feb.

(Brian Keith, Vera Miles, Brandon de Wilde)

Columbia

- 65012 First Men In The Moon

Nov.

(Edward Judd, Martha Hyer)
- 6500B The Finest Hours

Nov.

(Documentary)
- 65013 East Of Sudan

Nov.

(Anthony Quayle, Sylvia Sims)
- 65014 World Without Sun

Jan.

(Documentary)
- 65015 Baby The Rain Must Fall

Jan.

(Steve McQueen, Lee Remick)
- 65016 The Outlaws Is Coming

Jan.

(3 Stooges)

- Lova Has Many Faces

Feb.

(Lana Turner, Cliff Robertson)
- Code 7, Vivtim 5

Feb.

(Lex Barker)
- The Gorgon

Feb.

(Peter Cushing)
- The Curse Of The Mummy's Tomb

Feb.

(Terence Morgan)

Continental

(Walter Reade-Sterling, Inc.)

- Bebo's Girl

Nov.

(Claudia Cardinale, George Chakkris)
- Slave Trade In The World Today

Nov.

(Documentary)
- Rattle Of a Single Man

Dec.

(Diane Cilento, Harry Corbett)

Embassy

- Santa Claus Conquers The Martians

Nov.

(John Call)
- Let's Talk About Women

Nov.

(Vittorio Gassman)
- The Adventures Of Scaramouche

Nov.

(Gerard Barry)
- Marriage Italian Style

Dec.

(Sophia Loren, Marcello Mastroianni)
- Dingaka

Feb.

(Stanley Baker, Juliet Prowse)

MGM

- 6506 Joy House

Nov.

(Jane Fonda, Alain Delon)
- 6507 The Outrage

Nov.

(Paul Newman, Claire Bloom)
- 6512 Get Yourself A College Girl

Dec.

(Mary Ann Mobley)
- 6515 Lili (Reissue)

Dec.

(Leslie Caron, Mel Ferrer)
- 6508 The Americanization Of Emily

Dec.

(James Garner, Julie Andrews)
- 6509 Your Cheatin' Heart

Jan.

(George Hamilton)
- 6514 Quick, Before It Melts

Jan.

(George Maharis)
- 6513 36 Hours

Feb.

(James Garner, Eva Marie Saint)
- 6510 Signpost To Murder

Feb.

(Joanne Woodward, Stuart Whitman)
- 6516 The Rounders

March

(Glenn Ford, Henry Fonda)
- 6517 Young Cassidy

March

(Rod Taylor)
- 6518 Girl Happy

April

(Elvis Presley)
- 6519 Clarence, The Cross-eyed Lion

April

(Marshall Thompson)

Paramount

- 6405 Roustabout

Nov.

(Elvis Presley)
- 6406 Disorderly Orderly

Dec.

(Jerry Lewis)
- A Boy Ten Feet Tall

Jan.

(E. G. Robinson)
- Psycho—Reissue

Jan.

(Anthony Perkins, Janet Leigh)
- Sylvia

Feb.

(Carroll Baker)
- Crack In The World

Feb.

(Dana Andrews)
- Young Fury

March

(Rory Calhoun, Virginia Mayo)
- Dr. Terror's House Of Horrors

April

(Peter Cushing)

20th Century-Fox

- 426 Rio Conchos

Nov.

(Richard Boone, Stuart Whitman)
- 427 Raiders From Beneath The Sea

Nov.

(Ken Scott, Merry Anders)
- 428 Goodbye Charlie

Dec.

(Debbie Reynolds, Tony Curtis)
- 429 John Goldfarb, Please Come Home

Dec.

(Shirley MacLaine, Peter Ustinov)
- 431 Moro Witch Doctor

Dec.

(Jock Mahoney)
- The Pleasure Seekers

Jan.

(Ann-Margret, Tony Franciosa)
- Back Door To Hell

Jan.

(Jimmie Rodgers)
- Dear Bridgett

Feb.

(James Stewart, Billy Mumy)
- 504 Hush, Hush, Sweet Charlotte

March

(Joan Crawford, Bette Davis, Joseph Cotten)

United Artists

- 641B Invitation To A Gunfighter

Nov.

(Yul Brynner, Janice Rule)
- 6422 Four Days In November

Nov.

(Documentary)
- 6420 Goldfinger

Jan.

(Sean Connery)
- Ferry Across The Mersey

Feb.

(Gerry and the Pacemakers)
- The Satan Bug

March

(George Maharis, Anne Francis)

Universal

- 6425 The Lively Set

Nov.

(James Darren, Pamela Tiffin)
- 6426 Send Me No Flowers

Nov.

(Doris Day, Rock Hudson)
- 6427 Kitten With A Whip

Dec.

(Ann-Margret, John Forsythe)
- 6428 Sing and Swing

Dec.

(Kenny Ball and Jazzmen)
- 6501 Father Goose

Jan.

(Cary Grant, Leslie Caron)
- 6502 The Guns Of August

Jan.

(Documentary)
- 6503 The Night Walker

Feb.

(Robert Taylor, Barbara Stanwyck)
- 6504 Taggart

Feb.

(Tony Young)
- 6505 Strange Bedfellows

March

(Rock Hudson, Gina Lollobrigida)
- 6506 Man In The Dark

March

(William Sylvester)
- 6507 Bus Riley's Back In Town

April

(Ann-Margret, Michael Parks)
- 6508 The Truth About Spring

April

(Hayley Mills, James MacArthur)

Warners

- 453 Youngblood Hawke

Nov.

(James Franciscus, Suzanne Pleshette)
- 454 Sex and The Single Girl

Dec.

(Tony Curtis, Natalie Wood)
- 480 Cheyenne Autumn

Dec.

(Special Engagements) (James Stewart, Carroll Baker)
- 456 Two On a Guillotine

Feb.

(Connie Stevens, Cesar Romero)
- 457 None But The Brave

Feb.

(Frank Sinatra, Clint Walker)
- 458 The Affair At The Villa Fiorita

April

(Rossano Brazzi, Maureen O'Hara)
- 455 Dear Heart

May

(Glenn Ford, Geraldine Page)

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia, Pa. 19107.

PROMOTIONS

IS TELEVISION STEALING too many of your patrons? We'll get them back or there is no charge. SUITE 1112, 104 West 70th Street, N.Y.C. 23, N. Y.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C & M RECON COMPANY, 11 Witherspoon Street, Princeton, New Jersey.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY INC., 100 Taylor Street, Nashville 8, Tennessee

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

**IF YOUR ADDRESS
on the
Envelope or Wrapper
in which you
received this
copy is incorrect,
PLEASE let us know.**

HANDY SUBSCRIPTION BLANK

**Yes, start sending
MOTION PICTURE
EXHIBITOR**

TO:

Name

Title

Address

♦ ♦ ♦

- ☐ Enclosed ☐ Or bill me
- ☐ \$2.00 for one year
- ☐ \$3.50 for two years
- ☐ \$5.00 for three years
- (Outside Western Hemisphere)
- ☐ \$5.00 one year
- ☐ \$8.00 two years
- ☐ \$11.00 three years

CLIP and MAIL TODAY TO

317 N. Broad St., Phila., Pa. 19107

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A WOMAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGERIAL AND FOOD experience. Will manage individual or divisional, any theatre or chain. Will relocate if the price is right. BOX C113, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

MANAGER. Experienced drive-in or hard top. Ambitious and progressive. Strong promotions, advertising, exploitation. Concessions and inventories, etc. Seeking year-round permanent situation. Now working. Would relocate. References. BOX A120, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: HOUSE MANAGER for new Northeast Philadelphia theatre. State age, experience, salary desired in first letter. BOX B120, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

PROJECTIONIST, 20 years experience all equipment. Film laboratory technician, all mm. film. Can do booking, buying and managing. With the right party only. Live New York City. BOX C120, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED! Manager for conventional theatre located in Connecticut. Independent circuit operation. Give background and qualifications. BOX E120, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

AVAILABLE FEBRUARY. Seasoned live wire idea indoor-outdoor-home office showman, supervisor. Excellent advertising-exploitation. Part or full time or free lance assignments. Results. Recruit. Train. BOX D120, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

PROJECTIONIST: Experienced, reliable. Non-union. Employed part-time small theatre. Seeking full-time employment. Go anywhere—right offer. Prefer Florida or New York. High school graduate, 19. Contact BARRY R. MAC FARLANE, 335 Carolina Ave., St. Cloud, Fla. 32769. (120)

WANTED: MANAGER for deluxe first run drive-in, Lancaster, Penna. Must be experienced. Salary commensurate with experience and ability. Write to MR. GARFINKLE, King Theatre, Lancaster, Pa., or call 717-394-2636 collect. (113)

QUALIFIED, RELIABLE Projectionist, 17 years experience, sober, now employed. Can't get by on \$45 week. Married, 3 children. Looking for year-round employment. RILEY L. ESTRADA, PO Box 267, Aspermont, Texas. (120)

POSITION WANTED as assistant or manager. Experienced. 35 years old, non-drinker. Prefer west coast or intermountain area. Familiar office to booth and exploitation. BOX A113, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

MANAGER WANTED: For new shopping center theatre, New Haven, Bridgeport, Conn. area. Experienced advertising, promotion. References required. Excellent opportunity with expanding company. BOX B113, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

JOB WANTED as assistant manager or manager-trainee. Prefer hard-top first run theatre. Now employed. Honest, reliable. Best of references. Relocate anywhere. BOX A127, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

EXECUTIVE—General Manager, experienced in all phases of theatre business, available week nights and all day Saturday and Sunday. BOX B127, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

MANAGER, 18 years experience, promotions, physical and public relations, seven M. P. EXHIBITOR citations, mid forties, relocate west coast or south. Presently managing first run deluxe, Long Island. BOX C127, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

Address all
Correspondence to—

The A—MAN Corner

{ Motion Picture Exhibitor
317 N. Broad St., Phila., Pa. 19107

"TWO ON A GUILLOTINE" SUCCESS STORY

*Wow, that giant
one-week saturation
in and around N.Y.
-\$481,382 (All that
dough in all that snow!)*

**Warner Bros. thanks all the
razor-sharp exhibitors who
are following the N.Y. pattern
as they put the 'show' back
in 'showmanship' through
'screaminars' & special events
that pay off at the box office!**

HOT, HOT TIP! *Watch for "MY BLOOD RUNS COLD" where strange
things are happening to Troy Donahue and Joey Heatherton
and Barry Sullivan.*

MOTION PICTURE EXHIBITOR

FEBRUARY 3, 1965

Volume 73

Number 2

IN THREE SECTIONS • THIS IS SECTION ONE



Film Short Aids Hospital Effort

(See Page 5)

"Stay-In" Protest For Ticket Hike

(See Page 5)

David V. Picker has been elevated to the newly created post of first vice-president of United Artists. He has been a vice-president of the corporation for three years, basically in production, and will assume new responsibilities in all areas of company operation.

HATS OFF TO THE L.A. TIMES . . . see editorial—page 3

Everybody

in the **ENTERTAINMENT-
COMMUNICATIONS**

Industry

HAS A DATE
Tuesday Feb. 9th 9 A.M.
WILL ROGERS DAY

To See Your
**"PLACE
IN THE
COUNTRY"**

In New York at
Radio City Music Hall
9:00 a.m.

In your local Exchange
area in a leading downtown
theater. You will be
notified of time and place
by your company.



The moving story of the Will Rogers Hospital and O'Donnell Research Laboratory has been captured in a memorable short, "A Place In The Country," which will be shown on February 9th in 32 Exchange areas throughout the country to members of Communication—radio, television and motion picture industries.

Mark this date and don't miss seeing the story of your Hospital.

The Entertainment-Communications Industry's **WILL ROGERS HOSPITAL
AND O'DONNELL MEMORIAL RESEARCH LABORATORIES**

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36 N. Y. *Saranac Lake, N.Y.*

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 109 Market Place, Baltimore, Md. 21202. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecok, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WALnut 2-1860.



VOLUME 73 • No 2

FEBRUARY 3, 1965

OUR 47th YEAR

HATS OFF TO THE L.A. TIMES

FOR A LONG TIME, we have wondered when the responsible newspapers of the country would clamp down on dirty advertising with some semblance of common sense. Many have refused ads in the past, but it was done in such an arbitrary manner that the advertiser had no idea of what he could and could not do. It seemed that there were rules of some kind—sensible and ridiculous—but only the newspaper knew just what they were.

We know of a case, for instance, when several newspapers, in a monopolistic position in their community, objected to a theatre ad which included the phrase, "Not recommended for children." This might have been an effort to please the so-called "do-gooders," but all it did was further confuse an already muddy situation. The exhibitor was not advertising a fast buck piece of trash, but a fine adult film. The newspapers' arbitrary censorship prevented him from telling the public what it had a right to know—that the particular film was made for adults and not children. Well, that rule was so silly that it was eventually abandoned by the newspapers, but the story serves to illustrate just how much of a problem is created when nobody knows what the ground rules are.

We may be entering a different and more sensible era. The Los Angeles Times recently hit the nail right on the head by announcing its own advertising code to control copy and illustrations as regards films and plays.

The newspaper says it is taking the action because of reader

complaints. The Times code asks advertisers to avoid such subjects as "bust measurements, compromising positions, high state of violence, nude figures or silhouettes, short Bikinis, suggestive use of narcotics or alcohol, and the violation of normal moral standards." The code also prohibits words like party girls, naked, lust, strippers, seduce, prostitute, and rape.

In a letter to advertisers, Marvin W. Reimer, assistant advertising manager, said, "It is not our intention to be either picayunish or prudish in our evaluation, but we are convinced that moral and social values have not decayed as frequently as portrayed, and we trust that together we can find a better standard of values in the area of good taste."

We agree with the Times. It seems to us that objectors to this constructive position will no doubt be the few exhibitors who depend on tasteless, even dirty advertising in a greedy effort to grab the fast buck. The decent exhibitors, and that includes the great majority of them, will applaud the Los Angeles Times as they have always applauded the industry's own self-regulating body, the Advertising Code Administration.

We hope the Times will administer its code in the light of reason and good taste. It deserves the support of all theatremen, and it may well serve as a model for similar action in other cities.

We suggest that the Newspaper Publishers Association keep an eye on the Los Angeles situation.

BUTTER YOUR OWN BREAD

FOLLOWING A PRODUCTIVE MEETING in Miami Beach, it appears that the merger of National Allied and Theatre Owners of America and the formation of a single exhibitor organization will soon develop. Mounting film costs, blind bidding, under-the-table deals, lack of sufficient product—all these factors point toward the necessity for such a step.

Unfortunately, past experience indicates that some members of the motion picture industry find it extremely difficult to cooperate in ventures designed to benefit all. The possibility of a double-cross, distasteful though it may be, can't be overlooked.

We can point to past instances where exhibitors have held meetings, discussed problems, and agreed to a specified course of action. Many times, some parties, concerned only with the present and the possibility of a fast dollar, have double-crossed their fellow theatremen.

For example, a group of prominent exhibitors met at a luncheon. The subject of ruinous terms and playing time demanded on a particular feature happened to come up. When the time came to take a definite stand, one remarked, "I'll have to talk to my bosses." Another just sat there and shook his head, saying nothing. Finally, the day of action arrived. All had agreed not to play the picture because of its impossible terms. The chap who just shook his head was the

first to play the offending film, and he was quickly followed by the gent who had to talk to his bosses. Who took the licking? Those exhibitors who believed in cooperation were naturally thrown to the wolves. If there existed a hall of fame for industryites who have sabotaged cooperative action, there would be no shortage of candidates.

A feeling of rivalry that will not permit cooperation, even on essentials, seems to be the main problem. This serves to retard, delay, and impede effective administration toward worthwhile goals.

This is not only true in exhibition. Trade publications in the motion picture field have been faced with increased printing costs, three mailing increases in the past two years, and additional overhead expenses. This necessitated a general round of ad rate increases. However, one fellow who shall remain nameless tried to get the jump on his competitors. He agreed not to put the increase into effect if the advertisers would give HIM more advertising than his competitors.

What then can be expected of a small town exhibitor? Are these men who refuse to look beyond today pigs or creatures of habit? Make up your own mind.

One thing is clear. To some, the most powerful voice seems to be GREED.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Tom Gerety, former MGM advertising executive now residing with his wife in Clearwater, Fla., announced the birth of his second grandchild, born to his daughter, Mrs. Sheila Reiher, of Freeport, N. Y.

Gold Bands

Susan Sargoy, daughter of **Edward A. Sargoy**, industry attorney, was married to **Richard L. Sheinbarum** of Manufacturers Trust Company, New York.

Obituaries

John A. Fitzgerald, 83, former theatre manager and owner, and Mayor of Hudson Falls, N. Y., for six years, died while wintering in Sarasota, Fla. A native of Pittsfield, Mass., and a World War One veteran, he had charge of the old Empire, Glens Falls, N. Y., before transferring to Hudson Falls as manager of the Strand about 1923. He later acquired the theatre, operating it for a time and then selling to Schine Circuit. A daughter, sister, three brothers, and grandchildren survive.

Dwight Gilmore, 85, vice-president and treasurer of the real estate firm, Gilmore Associates, Inc., and manager of the Court Square Theatre, Springfield, Mass., for many years, died.

John M. Joyce, 80, chairman of the board of Joyce Seven Up Inc., Joliet, Ill., died in Miami Beach, Fla., where he was vacationing. He founded his bottling firm in the '30's, building it into a chain of bottling plants. Surviving are three sons and a sister.

Chamberlin Joins Fox

NEW YORK — The appointment of Dan Chamberlin as continental advertising-publicity director was announced by Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation of 20th Century-Fox.

In his new position, Chamberlin will be stationed in Paris, headquarters for 20th Century-Fox's continental distribution. He will supervise the advertising and publicity for all films 20th Century-Fox will release in western Europe and the Middle East. The Fox continental distribution operation is headed by Julian Berman, managing director.

Chamberlin joins Fox from Biderman, Tolk & Associates, New York public relations firm, where he was vice-president and account supervisor. Previously, he had been eastern publicity manager for MGM-TV.

Dollinger To Heart Post

NEW YORK—Jack H. Levin, chief barker of New York Variety Club Tent 35, named Irving Dollinger, first assistant chief barker, as chairman of the Tent's heart committee. Crew member George Waldman was also appointed by Levin to assume the post of liaison between the Tent and the Will Rogers Memorial Hospital.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., FEB. 1

Landau, AA Convene National Sales Meeting

NEW YORK — Following the precedent-making announcement that Allied Artists will serve as the exclusive sales agents for all Landau productions in the United States, The Landau Releasing Organization and Allied Artists will bring in all 28 sales managers and district managers of the sales organization for a meeting on all Landau product. The meeting will be Feb. 4 to 7, and will be held at the City Squire Motor Inn, New York City.

The Landau Releasing Organization will brief and screen the Allied personnel on eight feature films. Major product includes "The Fool Killer" (Anthony Perkins, Edward Albert, Henry Hull), "The Pawnbroker" (Rod Steiger, Geraldine Fitzgerald, Brock Peters), "The Secret Agents" (Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot), "The Servant" (Dirk Bogarde, Sarah Miles, James Fox), "The Umbrellas Of Cherbourg" (Catherine Deneuve, Nino Castelnuovo, Anne Vernon), "The Girl Getters," and "The Teen-Ager And Sex."

Also under discussion and listed for production during the next several months are three other pictures scheduled to be delivered during 1965, "The Heart Is A Lonely Hunter," "Forbidden Area," and "The Eldest Son Of The Eldest Son Of The Eldest Son."

Preminger Duo To AA

NEW YORK—Allied Artists announced the reissue of two Otto Preminger productions, "The Man With The Golden Arm" and "The Moon Is Blue," and will handle the films in the U. S., Canada, and the United Kingdom.

Neither film has been shown on television, nor will they be for at least three years. They will be released as a combination, except in single bill territory. A new advertising, publicity, and exploitation campaign will be used.

The films were originally released through United Artists.

General Cinema Dividend

BOSTON—The board of directors of General Cinema Corporation has declared its 19th consecutive regular 12½ cent quarterly dividend, payable March 10 to shareholders of record on Feb. 25.

SARGENT BOWS OUT

It was announced at press time that due to a change in plans, William Sargent, president of Electronovision, would not appear at the Show-A-Rama VIII convention in Kansas City on March 2. The correction was made too late to change the story which appears in this issue on page 11. As far as we know, other items in the story which are not related to the Sargent appearance are still factual.



BROADWAY GROSSES

Openings Light White Way

NEW YORK—Broadway business was satisfactory, with several good openings. According to usually reliable reports reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"36 HOURS" (MGM). Radio City Music Hall, with usual stage show, had \$108,000 for Thursday through Sunday, with the opening week sure to hit \$160,000.

"GOLDFINGER" (UA). DeMille continued very good, with \$47,000 reported for the sixth week.

"MEDITERRANEAN HOLIDAY" (Continental). Warner announced \$8,000 for the seventh week.

"DEAR BRIGITTE" (20th-Fox). Loew's State garnered \$15,000 on the first week.

"CHEYENNE AUTUMN" (Warners). Loew's Capitol claimed \$13,000 for the sixth week.

"KISS ME STUPID" (Lopert). Astor took in \$11,500 on the sixth week.

"HOW TO MURDER YOUR WIFE" (UA). Victoria tallied a sensational \$39,000 on the opening week.

"MY FAIR LADY" (Warners). Criterion continued SRO business with \$59,000 again reported for the 15th week.

"SEX AND THE SINGLE GIRL" (Warners). Rivoli took in \$7,000 for the seventh week.

"THE T-A-M-I SHOW" (Electronovision) and "MUSCLE BEACH PARTY" (American International). RKO Palace with the first regular showing of Electronovision feature did \$15,000 for the first week.

Kaplan To Governor

NEW YORK—In line with Governor Films' expansion program, Murray M. Kaplan, veteran industryite, has been named executive assistant to David Emanuel, president of the company. Kaplan will help supervise sales and promotion of Governor's increasing program of releases.

Kaplan has been employed in the motion picture industry since 1936, when he started as a booker at Warner Brothers. Since that time, he has held sales and merchandising posts with United Artists, Samuel Bronston, and a number of independent motion picture and television distribution firms.

Kaplan will assist Emanuel in setting up key engagements for "Carry On Spying" and the combination program, "The Brain" and "Black Torment." He will also help in formulating imminent release plans for "Hercules Against The Moon Men."

Herbits Joins Para.

NEW YORK—Charles Herbits has joined the field merchandising staff of Paramount Pictures, it was announced by exploitation manager Bernard Serlin.

Herbits will be Paramount's merchandising representative in the eastern branch territories. He will make his office at the Philadelphia branch. Herbits has resigned from the advertising-publicity staff of 20th Century-Fox.

Rogers' Message Hits Screens

Mich. Student "Stay-In" Protests "Poppins" Price

ANN ARBOR, MICH.—Ann Arbor, with its 25,000 University of Michigan students, is one of the best show towns in the state.

However, the Butterfield Circuit's three prosperous houses ran into trouble recently.

In protest over raising admission at the Michigan, where "Mary Poppins" is showing, from \$1.00 to \$1.25, the Student Government issued a call for a "stay-in." The general idea is to pack the house for the first evening show and remain seated for the first half hour of the second show.

City manager Gerald Hoag expressed willingness to meet with the irate collegians, whose slogan should be, "We will give no quarter!"

500 students bought tickets for the 6:30 performance and remained in their seats a half an hour into the second show. Outside, 250 more picketed, chanting "We Shall Overcome." They carried signs with such legends as "We Won at Berkely and We'll Win Here."

Another nifty pulled by the students was to bring their own home-made pop corn in tins.

There was no violence. However, inasmuch as the Michigan seats 1,800 there were plenty of seats for all.

The demonstration was not only against the theatre operators, but the university itself, which owns one third of the stock of the Butterfield Michigan Theatres Co. and has men on the board of directors.

Producer Wallis Awarded

HOLLYWOOD — Hal Wallis, producer of "Becket" and many other outstanding motion pictures, has been selected for Photoplay Magazine's third annual "Front Cover Award."

Presentation was made to Wallis here by Frederick A. Klein, executive vice-president and associate publisher of the MacFadden Bartell Corp., at a luncheon at Perrino's Restaurant.

"Goldfinger" At \$¾ Mil. At Three N. Y. Houses

NEW YORK—"Goldfinger," the third James Bond adventure to come to the screen, has racked up an incredible combined total gross of \$723,259 for the first six weeks of its New York release, it was announced by United Artists vice-president James R. Velde.

Velde said the gross represented six full weeks at the DeMille and Coronet Theatres plus four weeks and six days at the Baronet Theatre, which had to be added to the Manhattan run to accommodate the overflow crowds clamoring to see the film.

Herb Jaffe To UA; Named Vice-President

NEW YORK—Arthur B. Krim, president of United Artists, announced that Herb Jaffe has joined the company in a production capacity and has been elected a vice-president.

Jaffe was formerly a vice-president at Seven Arts Productions, where he played an important role in the firm's motion picture, Broadway and television production activities.

He previously headed the literary department of Ashley-Famous Agency Inc. Prior to that post, he was associated with MCA and was executive vice-president of Official Films.

In 1957 he formed his own company, Herb Jaffe Associates, a literary agency which was later incorporated into Ashley-Steiner. This firm then became Ashley-Famous, Inc.

Youngstein To "Money" Talks

NEW YORK—Producer Max E. Youngstein arrived here from Hollywood to discuss plans for "The Money Trap," which he recently completed for MGM, and future projects of Diversified Film Services.

Industry Screenings Only Set In Initial Plans; "Lost Weekend" Author Stars In '65 Appeal

By MEL KONECOFF

NEW YORK—Will Rogers Hospital has itself quite a film in the 19-minute color short, "A Place in the Country," and Universal vice-president and general sales manager Henry "Hi" Martin, general chairman of the 1964-65 fund raising campaign, expected that its showing in many areas will put the institution's collections over the million-dollar mark.

Martin wanted to use the short in the final phase of the campaign and to have screenings in all exchange centers for representatives of the entertainment field in those areas. Plans for showings are admittedly flexible, said Martin, and he hoped additionally to screen it in studio commissaries during lunch hours to acquaint west coast employees and executives with the Hospital.

Said Martin at a luncheon at the Friars Club, "The more people we can get to see the film, the more knowing they will be about the Hospital. It could help move up the schedule of operations and expansion."

The short relates the story of the Hospital by following patient Charles Jackson, author of "The Lost Weekend," who was very ill when he arrived. Examinations were followed by consultations, and with the proper treatment he was soon on his way to recovery. In the process, the grounds, fellow patients, the staff, the laboratories, the recreational facilities, the educational program attended by staff and visiting consultants and students, etc., are viewed. It's a touching moment when Jackson leaves, having been given a new lease on life by your Hospital.

The film would have cost about \$25,000 were not practically everything contributed by the unions, Pathe Labs, Gaevart Film, Universal Pictures, etc. Martin stated there would be 16mm and even 8mm prints if the demand develops. Whether it will be shown for public consumption is something that was also up in the air and depends on the reaction of "in" industry viewers.

Hospital president Ned E. Depinet was greatly impressed with the film, opining that it will serve to provide viewers with a trip to the Hospital without actually making it. It will also serve to convince anyone of the merits and aims of the Hospital. Incidentally, the countrywide raffle, a phase of the fund raising activities, is getting underway with a fabulous line-up of prizes and winners to be selected on April 30.

Bruno Resigns Loew's Post

NEW YORK — Bernard Diamond, general manager of Loew's Theatres, has announced the resignation of James Bruno, who leaves to assume an executive position with one of the major distribution companies.

Bruno, a Bostonian, joined Loew's in 1928 as an assistant manager, and became a manager shortly after, rising eventually to the helm of the circuit's two flagship theatres on Broadway, Loew's State and Loew's Capitol. In 1957, he was named division manager.



The International Film Awards of the Independent Film Importers and Distributors of America were awarded recently at a dinner-dance in New York's Hotel Americana. Shown left to right are Sam Weston, producer of "One Potato, Two Potato"; Trevor Howard, who made the presentation to its star, Barbara Barrie; Douglas Fairbanks, Jr., who served as toastmaster; and Carl Peppercorn, executive vice-president of Cinema V, distributor of the film.

Judge Greenberg Evens Film Record; Refuses Injunction Against "Andy"

NEW YORK—New York Supreme Court Justice Henry Clay Greenberg, who granted the injunction against the showing of 20th-Fox's "John Goldfarb, Please Come Home," refused to grant a similar restraining order to prevent the exhibition of the Universal release "Andy" in a \$500,000 suit brought by Steven Garris, which charged invasion of privacy.

The court reserved decision on the plaintiff's application for a temporary injunction, and Justice Greenberg said he would hand down a ruling as promptly as possible.

Consequently, the film opened as scheduled at Rugoff Theatres' Beckman, but should the decision be in favor of Garris, the showing of the film will have to be discontinued.

Named with Universal in the suit to enjoin exhibition and distribution of the film were Richard C. Sarafian, who produced, directed, and authored the film, Deran Productions, and the Rugoff circuit.

Garris claimed that the film was based on a character known as "Steve, The Greek," manager of Pete's Hollywood Bar on Eighth avenue, who was shot in 1963. Representing himself as the manager of the bar for 13 years, Garris contended that the exhibition of "Andy" would cause him humiliation and embarrassment in the neighborhood. He believed the film to be based upon his life.

Universal denied the validity of all of Garris' claims and pointed out that the film had nothing to do with a character such as was claimed by the plaintiff.

Press Rep On Her Own

NEW YORK—Marion Billins, special press representative for Walter Reade-Sterling's Continental Distributing Division, is leaving the company to open her own publicity office and will specialize in the area of motion pictures.

She will continue to handle special film projects for Reade-Sterling where she has worked on an exclusive basis for the past two and a half years, having planned and executed the publicity campaigns on the company's major releases including "David and Lisa," "This Sporting Life," and "Seduced and Abandoned."

Israel's "Sallah" Among Foreign "Oscar" Entries

HOLLYWOOD—"Sallah," the first Israeli film, which captured two Golden Gate Awards in the eighth annual San Francisco International Film Festival, is among the 17 foreign films submitted to the Academy of Motion Picture Arts and Sciences for nominations in the forthcoming annual Oscar awards.

Haym Topol won the best actor Golden Gate Award for his performance in the film, which also received the best screenplay award for Ephriam Koshon, who directed the film.

Levin, Conant Nominated As New MGM Directors

NEW YORK—Two new directors have been nominated for the board of Metro-Goldwyn-Mayer, Inc., for voting by stockholders at the annual meeting Feb. 25, at the Astor Hotel, according to an announcement made here by Robert H. O'Brien, president.

The newly nominated directors are Philip J. Levin, real estate development and construction executive of Plainfield, N. J., and Frank E. Conant, vice-president of Chase Manhattan Bank.

Levin is active in shopping center development in New York, New Jersey, Pennsylvania, Maryland, Virginia and Florida.

Conant, a native of Malden, Massachusetts, began his banking career in Boston with the First Boston Corporation and later joined the Bank of Manhattan Company (now the Chase Manhattan Bank) as a vice-president and has been associated with its midtown banking activities since that time.

The balance of the slate of 15 directors listed in the proxy statement includes General Omar N. Bradley, Bennett Cerf, Ira Guilden, George L. Killion, J. Howard McGrath, Robert H. O'Brien, Benjamin Melniker, William A. Parker, Philip A. Roth, Charles H. Silver, John I. Snyder, Jr., John J. Sullivan, and Robert M. Weitman.

Para. Names Sands Ass't. Gen. Sales Mgr.

NEW YORK—Ernest Sands has been appointed assistant general sales manager of Paramount Film Distributing Corporation, it was announced here by Charles Boasberg, president and general sales manager of Paramount's U. S. and Canadian sales organization.



SANDS

"Sands will assist me in the direction, supervision and implementation of Paramount's sales activities throughout the U. S. and Canada on all the important pictures being added to the company's schedule as the result of the accelerated production-distribution program being pursued under the leadership of its president, George Weltner," Boasberg said.

"Under the recent realignment of Paramount's sales force, in which our regional sales managers were transferred into their respective territories to effect a closer working relationship with exhibitors and our own branch offices, we are especially fortunate to have a man of Ernest Sands' calibre and experience in this key position at the home office," Boasberg continued.

Sands resigned as general sales manager for Allied Artists Pictures to accept his new post with Paramount. He was previously sales manager for Astor Pictures. He entered the industry with Warner Bros. Pictures and was later a film buyer for Fabian Theatres.

New D-150 Hdqtrs. Set

HOLLYWOOD—Marshall Naify, president of United Artists Theatre Circuit, Magna Pictures Corporation, D-150 Inc., was in Los Angeles recently from his headquarters in New York, for meetings with West coast associates of the companies he heads.

Prior to his departure, Naify announced that officers and staff of D-150 will move into newly acquired offices at 8831 Sunset Boulevard. The move has been necessitated by the rapid growth of the company and the need for consolidation of company workshops and administrative staff, he said.

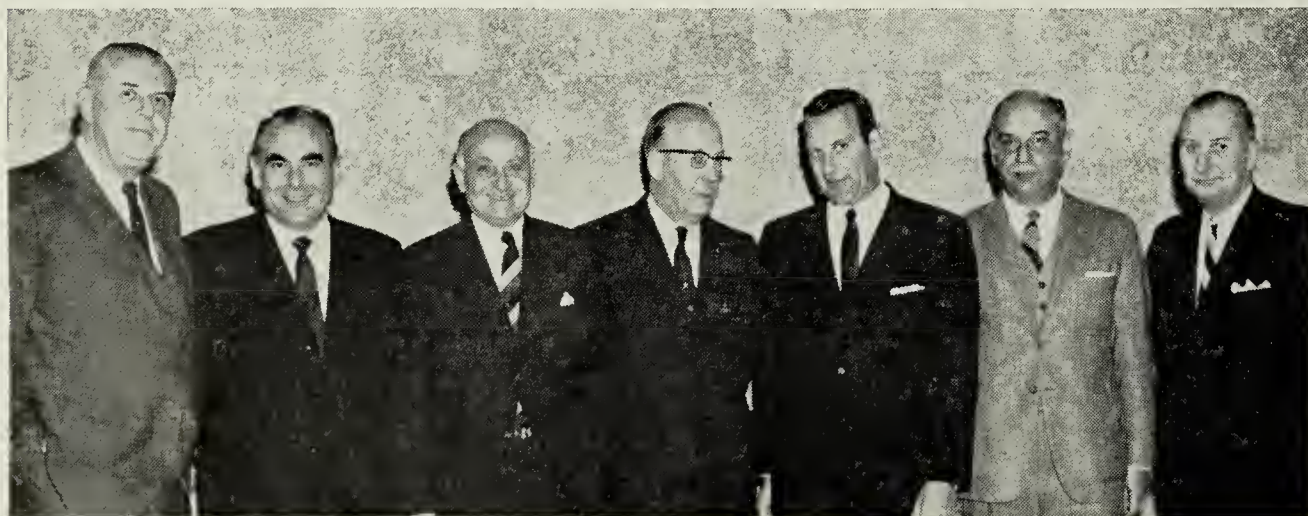
Dr. Richard Vetter and Carl Williams, executive vice-presidents of D-150, as well as Roy Evans, sales manager, will all be located at the new address effective immediately.

The new quarters will have screening facilities and technical workshops. The company will retain the Dimension-150 experimental and development theatre in Santa Monica where demonstrations of the process are frequently held.

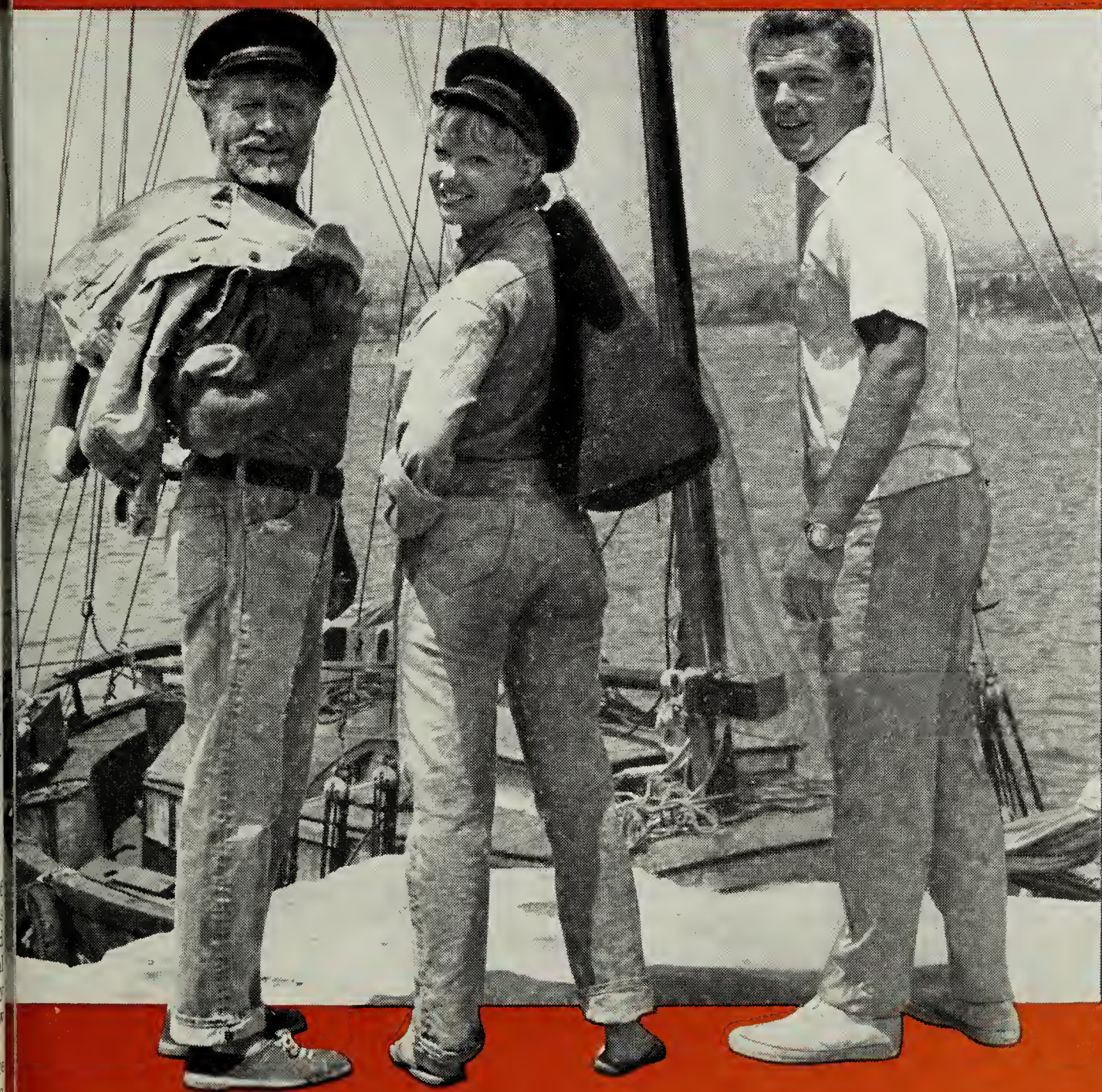
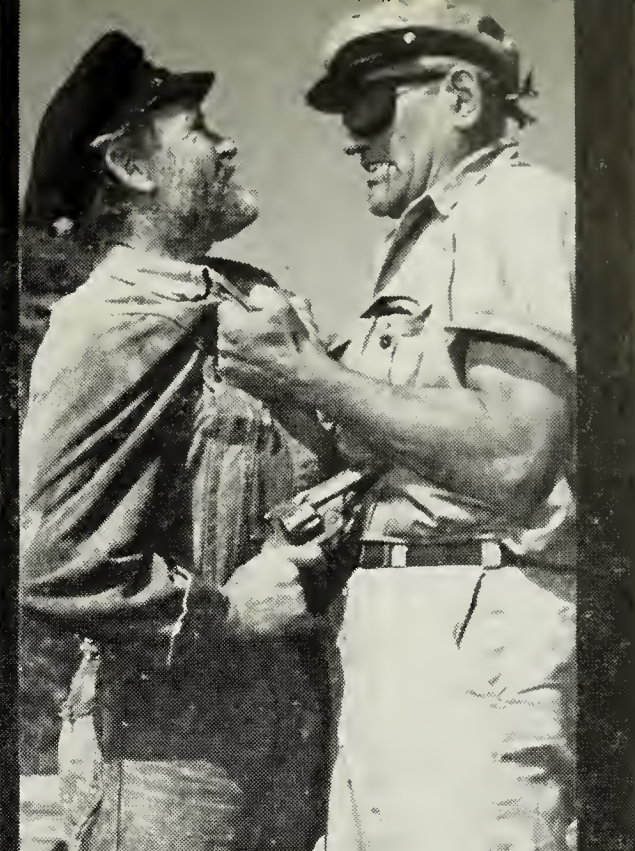
SDG Nominees Set

HOLLYWOOD — The Directors Guild of America announced the nominations for its "Motion Picture Director of the Year," award which will be presented at its 16th annual Awards Dinner on Feb. 6 here at the Beverly Hilton and at the Waldorf-Astoria in New York.

The five nominated directors are George Cukor, "My Fair Lady;" Peter Glenville, "Becket;" John Huston, "Night of the Iguana;" Stanley Kubrick, "Dr. Strangelove;" and Robert Stevenson, "Mary Poppins."



Preston Robert Tisch, third from right, president, Loew's Hotels, and chairman of the executive committee of Loew's Theatres, Inc., board, recently visited Toronto, Canada, and is seen with, left to right, Frank Fisher, Odeon; George Heiber, United Artists; Hillis Cass, MGM; R. Bolstead, Famous Players; N. A. Taylor, 20th Century Theatres; and Herbert Mathers, Empire Universal Films.



P-S-S-S-t!

WANT TO
SEE UNIVERSAL'S
EXCITING
AND
DELICIOUS

Truth
about
Spring



Hayley's a Tomboy...
with delicious curves!!!

Kiss her and she'll make your
head swim...if she doesn't
knock your block off!



HAYLEY MILLS · JOHN MILLS · JAMES MacARTHUR

The Truth about Spring **TECHNICOLOR®**

co-starring **LIONEL JEFFRIES** as "Cark" and Guest appearance of **DAVID TOMLINSON**

Screenplay by **JAMES LEE BARRETT** • Directed by **RICHARD THORPE** • Produced by **ALAN BROWN**

A Quota Rentals Ltd. Picture • An Alan Brown Production • A Universal Release



**"Spring" WILL BE IN FULL BLOOM ALL
OVER THE COUNTRY COME EARLY APRIL.**

**FOR A GAY AND GLORIOUS SPRING TIME
DATE "THE TRUTH ABOUT SPRING" NOW**

USA Reports Progress At First Sales Meeting

STUDIO CITY, CALIF.—Dale Robertson, president of United Screen Arts, concluding USA's first national sales meeting, expressed great satisfaction with the accomplishments of the three day meeting that chose for its slogan, "The Year Of The Big Sell In '65 For USA." He stated, "Within a period of six months, tremendous strides in growth have taken place. We have opened sales offices in New York, Chicago, and Atlanta, as well as California. Within this relatively short period, our company has ready for release, 'The Man from Button Willow,' 'A Swingin' Summer,' 'The Redeemer,' all in color, and 'Among The Thorns' shot on location at Marquette University, and in completion, 'One Way Wahine,' filmed in color on location in Hawaii. I am delighted with the number of excellent properties that have been submitted for distribution."

Robertson said that it has been most heartening since the formation of USA that so many producers and exhibitors have committed themselves to the company, expressing great interest and confidence in USA's policy and plans. He further stated that he expected shortly to announce the acquisition of several important properties to be produced by United Screen Arts.

Attending the meeting were Dale Robertson, president; Vern Carstensen, executive vice-president and treasurer; Sidney Cooper, vice president in charge of sales; Billy H. Hunt, legal counsel; Harry Koplan, director of production and secretary; Everett C. Callow, international director of advertising and publicity; Harry Gaffney, western sales manager; George Lefko, Chicago—central division manager; and Robert Hames, Atlanta—southern division manager.

A "Big Sell" luncheon was held on the final day of the meeting at which time the advertising, publicity, and exploitation plans and materials were previewed by Koplan and Callow. Concluding the luncheon, the sales meeting was addressed by William Cushman, special representative of the DuPont Company.

United Screen Arts hosted a cocktail reception at their new Studio City offices for the trade, publications, industry leaders in production and exhibition, and many of the stars and producers of the productions about to be released by USA.

AIP Maps Expansion On All Fronts As Heyward Takes Executive Post

Columbus Paper Lauds Shirley's Film Comeback

COLUMBUS, O. — Decision of former child star Shirley Temple to return in a film at 20th Century-Fox was hailed by the Columbus Dispatch in an editorial. "Our first reaction was to wonder why on earth Shirley (now 36, although it hardly seems possible) would want to venture again into the cinematic madhouse these days, which produces very few pictures resembling the decent and enjoyable (if naive) fables in which she appeared as a child star."

The paper concluded that Shirley's "wholesome image" might well have a leavening influence on "an entertainment medium for too long and too intently preoccupied with lurid sex and morbid sensation, sadism, perverted values, human degradation, and all the other dramatic trash indicative of producers' venality or a debased public taste—or both."

Movietone-Manhattan Studio

NEW YORK—The formation of Movietone-Manhattan Sound Center to operate the largest and most complete amalgamation of motion picture production facilities outside of Hollywood was announced by Seymour Poe, executive vice-president of 20th-Fox, and Fred B. Adair, Jr., president of Manhattan Sound Corp.

Located at 460 West 54th street, on 10th avenue, the production center is housed in two buildings and is capable of accommodating simultaneous production of feature films, commercials, and television series.

Under the terms of the bilateral agreement, 20th-Fox provides the facilities of Movietone, its wholly-owned subsidiary, and Manhattan Sound operates the production center under a management contract. The facilities of Movietone-Manhattan Sound Center are available for production of all types immediately, it was reported.

HOLLYWOOD—Its biggest Hollywood feature film production schedule ever, a "Beach Party" television series, and appointment of Louis M. "Deke" Heyward in a top development post highlight a large scale 1965 expansion program set by American International Pictures in every aspect of production and distribution.

Details of the AIP expansion program, following a 1964 10th anniversary year that was the most successful in company history, were given by president James H. Nicholson and executive vice-president Samuel Z. Arkoff at a press conference luncheon at the Beverly Hills Hotel.

At the same time, they named Heyward, formerly director of program development for 20th-Fox, to the newly created post of director of motion picture and television development for American International. Heyward, a veteran of 29 years of radio, television, and motion picture writing, production, and planning, will oversee the carrying out of AIP's ambitious new production plans.

Nicholson and Arkoff said that nine feature films would be produced in Hollywood during 1965. They are "Ski Party," "Sergeant Deadhead," "How To Stuff a Wild Bikini," "Jet Set Party," "Pajama Party in a Haunted House," "The Chase," "Beach Blanket Bingo" (now finishing post-production shooting), and two more for the fall to be announced later this year.

Expansion of American International's television division will be spear-headed by a series based on and titled after the company's successful "Beach Party" pictures. Frankie Avalon and Annette Funicello, stars of the musical comedies, will host the tv series.

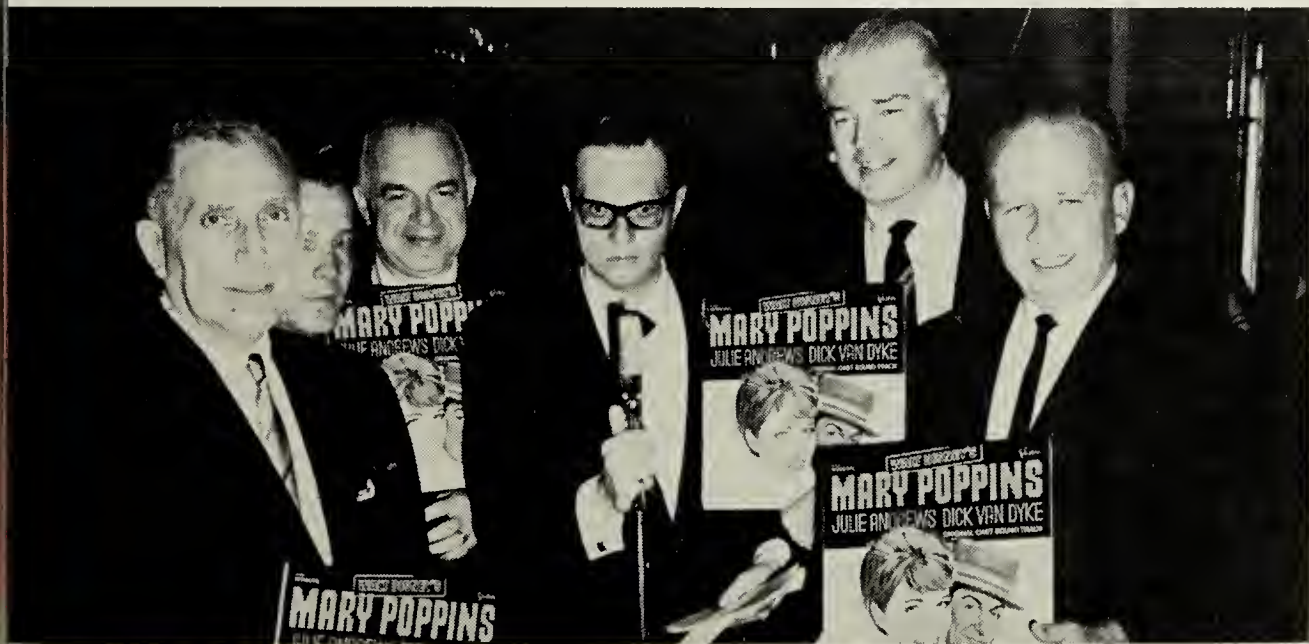
Opening gun of American International's expanded 1965 television program will be the March release for national syndication of 130 five-minute color cartoons in a series entitled "Adventures of Sinbad Junior." Heyward, AIP's new film and television development head, additionally will investigate new projects and ideas for both motion pictures and video.

He also will supervise the unique "Starburst of Youth" program initiated in 1964 by American International. Heyward will enlarge the policy of spotting new young faces by instituting special programs for dramatic coaching, vocal training, grooming, and other personality and acting aids for AIP's growing stable of youngsters, according to Nicholson and Arkoff.

They added that company negotiations now are under way with top network executives to get the new "Beach Party" series and other AI-TV projects ready for fall.

Nicholson and Arkoff also told of American International's 275 per cent growth in personnel over the last 10 years to a working staff of 300 people employed world-wide today by the company. They told of current construction enlarging the company's west coast home office building to accommodate increased personnel.

American International also will expand overseas in 1965, the chief executives disclosed. The recently-opened office in Rome, Italy, and the year-old office in London will be augmented by other new AIP offices on the Continent, in the Orient, and in South America.



Seen at the recent opening of Buena Vista's "Mary Poppins" at the Coral, Coral Gables, Fla., are Harry Botwick, southeast regional district manager, Florida State Theatres; Bob Pollard, international representative for Buena Vista; Bernie Levy, vice-president in charge of theatre operations for southeastern U. S., Paramount Theatres; Larry King, popular local tv personality; Dade County Mayor Chuck Hall; and Joe Murphy, Mayor of Coral Gables.

Col. Int. Sets Foreign Sales Meets To Map Release Of 1965 Features

NEW YORK—More than 80 British, European, and Near Eastern executives of Columbia Pictures International convening on Feb. 13 in London will be addressed by Columbia's executive vice-president Leo Jaffe, first vice-president M. J. Frankovich, Columbia Pictures International executive vice-president Mo Rothman, and Columbia vice-president Robert S. Ferguson, plus a contingent of major independent producers currently making films for Columbia.

The announcement of specific plans for the top-level Columbia Pictures International meeting in London follows the disclosure that Columbia will convene an around-the-world series of meetings that will provide direct contact with the company's global personnel during a seven-week period in February and March. Following the London meeting, Columbia executives will meet with Far Eastern and Australian Columbia International executive personnel in Tokyo on Feb. 20, and Latin American personnel in Rio de Janeiro starting March 27.

Each of the three meetings will last four days and all will include visits by top-level Columbia executives and major independent producers. The conventions will be attended by all territorial managers plus key sales and advertising-publicity personnel from many of the countries.

In all, more than 200 members of the Columbia organization will be involved in the three sessions. The 80 at the London meeting will be the largest such gathering in the company's history.

According to Rothman, executive vice-president of Columbia International, the decision to hold the world-wide series of meetings was based upon the company's desire to "take all steps to insure that each picture scheduled for 1965 distribution will receive the most thorough handling."

Rather than rely on long-distance communications or occasional visits by major executives, said Rothman, "We have decided to bring all our key people face to face for the most careful and detailed planning of all sales and promotional campaigns on each film."

Among the films on the agenda for screening and planning are "Lord Jim," a film by Richard Brooks; Jerry Bresler's "Major Dundee"; Hammer Films' "Die! Die! My Darling!"; Richard Quine's "Synanon"; William Wyler's "The Collector"; Harold Hecht's "Cat Ballou"; Irving Allen's "Genghis Khan"; Stanley Kramer's "Ship of Fools"; James Harris' "The Bedford Incident"; and James Woolf's "King Rat."

TONE Plans Agenda

BOSTON—Censorship will be one of the main topics of discussion at the annual mid-winter showmanship meeting of Theatre Owners of New England on Feb. 16. Barbara Scott, MPAA attorney, New York City, will address the membership.

Summer Redstone, Redstone Drive-In Theatres, Boston-based group, and president of TOA, will head the speaker's list, Malcolm G. Green, president of TONE, said. Norman Knight, president of Knight Radio Stations, will address the TONE meet on "Radio Promotion for Motion Pictures."



Doris Day, star of 20th-Fox's forthcoming "Do Not Disturb," is seen with her 1964 MOTION PICTURE EXHIBITOR Laurel Award naming her "top female star of the year."

Sweet And Sour Apples For Cincy's Favorite Gal

CINCINNATI — The city of Cincinnati dramatically expressed its indignation at a group of Hollywood newspaper women who named its favorite daughter, Doris Day, the most uncooperative film star of 1964.

To counter a blow struck by the Hollywood Women's Press Club, which voted its Sour Apple Award for Miss Day, the Ohio city sent its mayor to do her honor.

On the set of "Do Not Disturb," a Melcher-Arcola production at 20th Century-Fox Studios, Mayor Walton Bachrach presented Miss Day with a Sweet Apple Award—a golden apple mounted on a king-sized plaque.

"The City of Cincinnati," the mayor said, "takes great pleasure in presenting this Sweet Apple Award to you, its favorite daughter. This is in full recognition of the honor you have brought to it through your unparalleled success in the entertainment world and for your greatly appreciated cooperation in many of its important civic programs."

The mayor spoke of her help to others and contributing to events of worth and substance. He said that the people of his city find it difficult to believe any one group would label her as being "uncooperative."

Miss Day accepted the award with thanks, but made no reference to the Hollywood women's group vote which prompted the Cincinnati action.

During the presentation ceremony, witnessed by her co-star, Rod Taylor, producers Aaron Rosenberg and Martin Melcher, director Ralph Levy, and 85 members of the production crew munched on apples.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable Feb. 25th to stockholders of record Feb. 8th.

TAME Asks NAB To Boost Opposition To CATV

WASHINGTON—The following statement was issued here by TAME (Television Accessory Manufacturers Institute) on the basic principles for proposed community antenna television legislation approved by the television board of directors of the National Association of Broadcasters at Palm Springs, Calif.

TAME applauds NAB's position approving certain basic principles for regulation of CATV by the Federal Communications Commission as an important step in the right direction.

TAME believes, however, that the NAB proposals do not go far enough and hopes that further study of the problem will convince the NAB that regulation should be more comprehensive and should be concerned with the following problems:

1. The danger to the FCC's nationwide allocation plan for the orderly development of American free television broadcasting service.
2. The frustration of the growth of UHF TV made possible by the recently enacted all-channel receiving set law.
3. Operation of CATV without making a showing of "public interest convenience and necessity."
4. Profiting from taking programs of tv stations without obtaining permission or paying for them.
5. Observance of the same legal obligations tv stations have to assure that the public will obtain the views of opposing candidates for public office, and opposing views on controversial issues.
6. Prevention of CATV opening the door to pay-tv.
7. Competition with tv stations for advertising.

These problems can only be dealt with, TAME says, by the licensing of CATV systems just as tv stations are licensed.

Exhibs Back Uniform Time

COLUMBUS, O. — Ohio exhibitors, particularly operators of drive-ins, are expected to campaign vigorously for enactment in this session of the Ohio Legislature of a constitutional amendment which would require uniform time in all Ohio's 88 counties.

The measure is being introduced in the Ohio Senate by Sen. David Matia, Democrat, Cleveland. The amendment may provide for approval by the legislature or by voters in a general referendum. Depending on the language of the amendment, it would be possible for either Standard or Daylight Saving time to be adopted, but it is considered likely that Standard time would be adopted, since the greater area of the state operates under Standard time. Only a few communities in the northeast section, including Cleveland, have been operating under Daylight Saving Time in summer months.

Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, asked Ohio exhibitors to "talk this up" with their state representatives and other business men.

Kalish To Writers Awards

HOLLYWOOD—Austin (Rocky) Kalish has been named producer of the Writers 17th annual awards show to be held at the Beverly Hilton on Mar. 17.

Kalish will replace Herbert Baker who has been forced to resign the show's stewardship because of the press of other duties.

O'Brien, Forman Conclude "Caravans" Cinerama Deal

LONDON—"Caravans," James Michener's romantic adventure novel set in modern Afghanistan, will be brought to the screen by Metro-Goldwyn-Mayer in the new Cinerama process as an Anatole de Grunwald production, with Henri Verneuil directing.

Plans for the production were completed here by Robert H. O'Brien, president of MGM, and William Forman, president of Cinerama, Inc., following a series of meetings in the British capital with de Grunwald, Verneuil and a number of top MGM executives from New York, Culver City, Calif., and London.

The production, planned as one of the most elaborate ever produced by either MGM or Cinerama, will go before the cameras in late spring with an all-star cast and will be filmed almost entirely in Afghanistan (often referred to as the "Roof of the World"), against some of the world's most spectacular and exotic backgrounds.

A production team, headed by Verneuil, Roy Parkinson, associate producer to de Grunwald, and Arvid Griffen, Managing Director of MGM's British Studios, recently completed an exhaustive survey of the colorful country, where ancient and modern civilizations exist side by side.

Following publication in 1963, "Caravans" led the best seller lists both here and overseas for more than a year.

For Anatole de Grunwald, the film will pose an important challenge, following "The Yellow Rolls-Royce," now in premiere engagements in England.

Henri Verneuil, long established as one of France's leading director-producers, also faces his greatest creative challenge in the new production. His latest film, "Weekend at Zudcotte," was hailed recently by Paris critics as one of the finest motion pictures in many years and currently is the top hit on the Champs Elysees.

"Cassidy" To London, Dublin

NEW YORK — MGM's "Young Cassidy," Sextant Films Production starring Rod Taylor in the title role, Julie Christie, and Maggie Smith, will have a dual world premiere in London and Dublin on Wednesday, Feb. 24.

The London performance of the John Ford Production will be held at the world-famed Empire Theatre. The Dublin event will be a benefit performance, the proceeds of which will go to both a favorite charity of the Dublin Variety Club and to the renowned Abbey Theatre, scene of the greatest triumphs of famed Irish playwright Sean O'Casey, on whose autobiography the MGM drama is based.

DKA Dinner Set

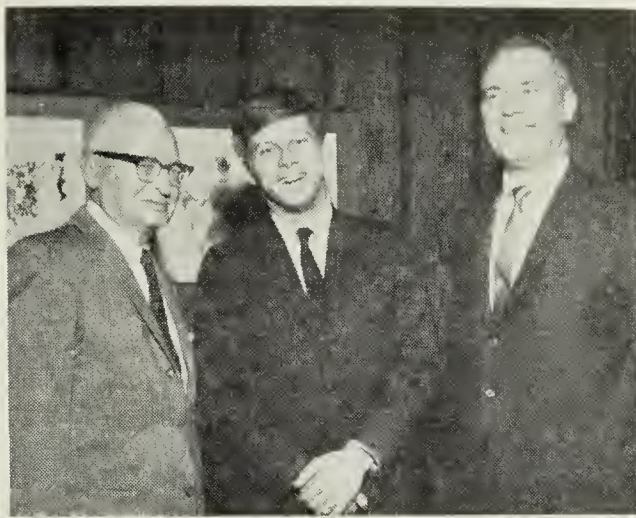
LOS ANGELES—Actor Gene Kelly will be the master-of-ceremonies for the annual black-tie dinner of Delta Kappa Alpha, honorary cinema fraternity, Feb. 7 at Town and Gown on the campus of the University of Southern California.

Marking the 27th year in DKA's history, the dinner will honor actress Rosalind Russell and directors Norman Taurog and Robert Wise, who will be named honorary members of the fraternity.

DKA was founded on the USC campus and is the only organization of its kind in the nation.

Chairman of the banquet committee is veteran film director King Vidor.

Electronovision's Sargent To Open Kansas City Show-A-Rama VIII Meet



Robert Morse, center, met S. Greiver, left, independent booker-buyer, when the young actor visited Chicago recently on behalf of his latest film, MGM's "Quick, Before It Melts." Bill Madden, MGM mid-west division manager, is seen on the far right.

Ohio Exhibs Urged To Fight Any Ban On Teen Drivers

COLUMBUS, O. — Ohio exhibitors are urged to fight proposals in the Ohio Legislature which would limit the right of under-age automobile drivers. Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, said these bills "can be most disastrous to our industry."

One bill introduced in the Ohio House of Representatives by Rep. Harry McIlwain, Democrat, Cincinnati, might be revised to require a licensed driver at least 21 years old to accompany teenagers operating cars. A curfew would be imposed on licensed drivers aged 16 to 18, preventing them from operating vehicles between 9 p.m. and 6 a.m. They could drive, however, if an older person, 21 or over, was in the car.

One of McIlwain's bills would increase the minimum age requirements for a probationary driver's license to 18 from the present 16. Licenses could be issued to persons aged 16 and 17 under a hardship affidavit signed by a parent. Another provision provides license suspension until the age of 21 for a teenager convicted of two moving violations. At present, the suspension is for two years after three moving charge convictions.

Prickett asked theatremen to contact their state representatives and also to line up support from other business men who might be affected, including drive-in restaurants, bowling alleys, filling stations, and tire dealers.

Boasberg To Coach Drive

NEW YORK — Charles Boasberg, vice-president and general sales manager of Paramount Pictures, has been named to head the Sunshine Coach Committee of the New York Variety Club Tent No. 35, according to Chief Barker Jack H. Levin.

Activities of this group will seek to increase the number of coaches to be donated by the Tent to hospitals and other organizations, which can use the specially-built vehicles to transport handicapped children, both for needed medical treatment and for recreational purposes.

At present the Tent has sponsored three Sunshine Coaches.

KANSAS CITY—William Sargent, creator and president of Electronovision, will get Show-A-Rama VIII off to a flying start when he gives exhibitors a look into the future of the much-discussed process at the opening session of the convention and tradeshow at Hotel Continental, March 2-4.

Since last September, when the Richard Burton "Hamlet" was screened in 971 theatres around the country in a special two-day booking, the Electronovision process and its originator have been in the entertainment limelight. The follow-up "T-A-M-I Show" was equally successful, though its distribution and audience were quite different from that of "Hamlet."

Sargent now has about a dozen upcoming projects slated for the Electronovision treatment and will discuss several of these with the Show-A-Rama audience, along with his ideas of what the medium can mean to exhibitors in the future. A controversial item on his immediate schedule is his own version of "Harlow," which he plans to prepare and distribute this spring.

Darrel Pressnel, Show-A-Rama program coordinator, describes Sargent as an exciting new force in the world of exhibition and predicts exhibitors will be stimulated by his ideas.

United Theatre Owners of the Heart of America, sponsors of the convention and tradeshow, have received word that TOA president Sumner H. Redstone and Jack Armstrong, Allied president, both will be on hand at the opening session.

The convention has as its theme, "There's A Fortune in Your Future." More than 1,500 exhibitors from all over the world are expected to attend the sessions.

James H. Nicholson and Samuel Z. Arkoff, who head up American International Pictures, will receive the producer of the year award at Show-A-Rama VIII. The award reflects exhibitor appreciation of the pair's ability to produce pictures which attract the youth market and AIP's efforts to maintain a steady flow of product.

Guests To SPG Fete

BEVERLY HILLS, CALIF.—Y. Frank Freeman and Lew Wasserman have been set as special dais guests at the Screen Producers Guild 13th annual Milestone Awards dinner honoring Alfred Hitchcock, being held at the Beverly Hilton Hotel on Sunday night, March 7, in the International Ballroom, it was announced by Frank P. Rosenberg, chairman of this year's dinner.

In addition to the Milestone Award to Alfred Hitchcock, the Guild will also present awards for the best produced theatrical motion picture of the year, the best produced film television series of the year, and the Jesse L. Lasky Intercollegiate Competition award.

Bergman Trio Draws In N. Y.

NEW YORK — The Ingmar Bergman trilogy, "Through a Glass Darkly," "Winter Light" and "The Silence," has grossed over \$7,000 in its first week at the Carnegie Hall Cinema, it was announced by Janus Films. The program runs approximately four-and-a-half hours.

The NEW YORK Scene

By Mel Konecoff

ACCORDING TO 20TH CENTURY-FOX VICE PRESIDENT JONAS ROSENFELD, Jr., producer Stan Margulies is one of the most knowledgeable men in the business, and he is thoroughly cognizant of showmanship values. All of this came in handy, he related the other day at lunch at Sardi's, in the making of "Those Magnificent Men in Their Flying Machines or: How I Flew From London to Paris in 25 Hours and 11 Minutes."

Margulies spent 11 months abroad, mainly in England, going international with an international cast and international story, and the project had excitement and a sense of expectation. He also ended up with an interesting angle for selling the film—a major star in each country, who will get top billing in his or her area and who will help in the promotion. The picture credits will get double exposure with a short bit up front to satisfy legal requirements, and then 140 minutes later, the complete cast will be properly identified for what will surely be a curious audience.

The ancient aircraft—circa 1910—are considered by some to be the real stars of the film. They were constructed from fotos and put together of paper and wood. They couldn't get off the ground if the winds were strong, or if they got off, they couldn't land again at times. One model couldn't get off the ground because the pilot was too heavy so they looked around for a lighter one and wound up with a properly proportioned gal flyer. Filming was done from a helicopter, which was risky because the breezes generated by the huge propellers would blow the lightweight planes out of camera focus.

Margulies was supervising three units on the picture, and he paid tribute to the Fox representation in England for making everything run smoothly. The 70 mm cameras came from the U. S., which prompted the question—could it have been filmed in the U. S.? Yes, it could, but it wouldn't have made much sense as the story takes place in England where the people, backgrounds, and equipment were available for the filming.

The planes will be utilized in the promotion and for openings of the film in various countries. The U. S. bow will probably take place next June. Meanwhile, Margulies will be busy helping in the promotion, a phase of the business he's familiar and impressed with, having once been a press agent.



Joseph M. Sugar, second from right, 20th Century-Fox vice-president in charge of domestic sales, is seen with Manny Pearson, advertising-publicity regional manager in Cleveland; Harry Weiss, Boston; and Sol Gordon, Chicago, at the recent national promotion meeting held for "The Sound Of Music" at the New York home office.

LISTEN TO THE SOUND OF MUSIC: JOE SUGAR, 20TH CENTURY-FOX VICE-president in charge of domestic distribution, was so pleased with the way the advance sale on "The Sound of Music" was going, both within and without the industry, that he would have turned handsprings in the board room only he would have spilled the coffee.

Advertising and publicity vice-president Jonas Rosenfield, Jr., termed 1965 the year of the roadshow—and estimated that the launching advertising budget for the first 13 weeks for the U. S. on the film would come to \$1,300,000. This includes publicity monies spent during production as well.

Sugar expected that the first wave of roadshow engagements would amount to 55 dates in the U. S. and Canada, all of which are expected to be playing by Easter. There were two sneaks, in Minneapolis and in Tulsa, and he termed the reaction as fantastic.

The word must have seeped out to the general public for the New York advance has reached the one-quarter million mark, and by opening date, March 2, this is expected to reach \$350,000, a record except for "Cleopatra," and the latter had a higher admission price. In Chicago, "Music," with nary a boxoffice open, has \$50,000 in the till, compared with \$41,000 for "Cleopatra" and \$19,000 for "South Pacific." The story was the same in other cities, and he thought the reaction from the group sales people indicated a rousing success. By the time it opens in the 55 cities, there should be in excess of a million dollars in advance sales. "Cleopatra" opened with an advance of \$1,500,000.

Sugar admitted that he tried, as a policy, to approach exhibitors who played "Cleopatra," feeling a moral obligation to do so, but many had already booked another attraction.

(Continued on next page)

Col.'s Stulberg To Chair L. A. UJWF Campaign

HOLLYWOOD — Gordon Stulberg, vice-president of Columbia Pictures Corp., has been named chairman of the amusement industry section of the 1965 Jewish Federation-Council's United Jewish Welfare Fund campaign, Bram Goldsmith, general chairman, announced here.

Vice-chairmen are Sidney P. Solow, president of Consolidated Film Industries; Albert A. Dorskind, vice president of MCA—Universal Review, and Robert F. Blumofe, vice-president of United Artists.

The 30 divisions of the amusement section covering every phase of the entertainment industry, have raised over eight million in the last 11 years for 169 Los Angeles, national and overseas health, welfare, rescue and rehabilitation services which are beneficiaries of the JF-C's Welfare Fund.

An outstanding executive in the motion picture industry, Stulberg received an LLB from Cornell University and gave up his law practice to join Columbia as executive assistant to the late Ben Kanane.

From 1952 to 1958 he lectured in the USC School of Law. Since 1959, he has lectured on "The Entertainment Industry—It's Structure and Economy" at UCLA both in Dept. of Business Administration and Theatre Arts.

The JF-C annually conducts the UJWF campaign, metropolitan Los Angeles' second largest philanthropic fund-raising drive.

General Cinema Profit Up

BOSTON, MASS. — Year-end adjustments have raised recent estimates of 1964 earnings for General Cinema, it was announced by Richard A. Smith, President.

"Audited figures," Smith said, "indicate net earnings for the fiscal year ended Oct. 31, 1964, were \$1,437,000 or \$1.42 a share, including a \$90,000 non-recurring profit. This is up from an earlier projection of \$1,355,000 or \$1.34 a share and is \$534,125 more than 1963 profits of \$902,875 or 89 cents a share.

"Excluding the \$90,000 non-recurring profit," Smith added, "our operating earnings of \$1.33 per share are 49 per cent ahead of the year previous. Total revenues of \$20,815,000 for fiscal 1964 represent a 32.6 per cent increase over the \$15,637,000 in 1963.

"With a continuing expansion of our shopping center theatre program, which should add approximately 18 or more new theatres this year, I foresee continued gains in both sales and earnings for 1965."

Callahan To MPO Pic

NEW YORK — Gene Callahan, two-time Academy Award winner, will be associated with producer Paul Heller in the first production of the newly-formed MPO Pictures, Inc., said Heller, MPO president.

Callahan, who won Oscars for set decoration in "The Hustler" and for art direction on "America, America," previously worked as art director with Heller on "David and Lisa," which Heller produced.

NSS Sets Chi Meet

NEW YORK—National Screen Service will convene a three-day National Sales Convention at the Continental Plaza Hotel in Chicago beginning Feb. 4, according to an announcement by Melvin L. Gold, general sales manager. Winners of the recent Al Blumberg Sales Drive will be announced.

Church Group Opposes Indiscriminate Censorship

ALBANY, N. Y.—The legislative commission of the State Council of Protestant Churches, in issuing its 1965 Statement Of Legislative Principles, expressed opposition to legislation encouraging indiscriminate censorship but also voiced concern over abuse of the mass media.

The commission's outline of principles said it is against "legislation which tends towards indiscriminate censorship," and voiced concern with "the influence of the mass media when used in a way that excites prurient interest, offends decency, is obscene, or portrays brutality and crime as desirable or acceptable."

In its section devoted to mass communications, the statement said that "because of its wide influence for good or evil, we call upon all who are engaged in mass media—press, radio, television, the arts—to equate their privilege and opportunity with high moral and intellectual standards and, where necessary, self-impose censorship."

It said that the commission, comprised of ministers and laymen from all parts of New York state, "supports legislation which encourages the use of mass media in a reliable manner and which improves its content."

The position of opposing "indiscriminate censorship," it said, was based on the idea that "certain legislation to combat mass media may violate or impair civil rights, may inhibit or restrict the free flow of ideas, or may tend to superimpose the values of a particular segment of the commission upon the entire community."

The commission is dedicated to the free dissemination of information and opinion, the statement said, and it wishes the arts "to flourish . . . in a climate of creative freedom."

State Council of Protestant Churches supported the Marano advisory classification bill of 1963, which would have affected school children under 16. It was also counted favorable to the Regents-recommended 1964 measure (also introduced by Luigi R. Marano, Brooklyn Assemblyman and then chairman of Joint Committee on Offensive-Obscene Material) for the compulsory classification of films.

Lodge Honors Rinzler

NEW YORK — Approximately 450 industryites attended the 25th anniversary luncheon of Cinema Lodge at the Hotel Americana, at which exhibitor Samuel Rinzler was honored for his 50 years in the industry as well as for his outstanding service in the field of human relations. Barney Balaban, chairman of the board, presented the inscribed plaque to Rinzler.

The assemblage was addressed by Dore Schary, who warned that the industry must again prepare to ward off censorship attacks from all sides.

Citations were awarded charter president Alfred W. Schwalberg, who recalled incidents over the years since the organization was formed, as well as to Miles H. Alben, Max Blackman, Jerome Hyman, Henry Kaufman, Arthur Israel, Irving Greenfield, Adolph Schimel, the late Al Senft, Jack H. Levin, Robert Weitman, the late S. Arthur Glixon, Saul E. Rogers, Martin Levine, who also received a special award, Burt Robbins, Max Youngstein, Robert Shapiro, Joseph Rosen, Abe Dickstein, and Leonard Rubin.

Mel Maron was program chairman and Emanuel Frisch was toastmaster.

THE NEW YORK SCENE

(Continued)

Some did accept the Fox offer. It's quite possible that by summer a shortage could develop of roadshow or 70 mm houses in some areas what with all the special films forthcoming, but he was sure that roadshow houses could be found or developed. He estimated that there are 150 70 mm theatres in the U. S. and Canada in about 65 cities.

Exhibitors will recognize the potential of the situation and the value of 70 mm and will equip their houses to get the line-up of forthcoming films without encouragement or backing by Fox. He will seek the best theatre in each area, and if this means going to shopping centers instead of downtown, then so be it. Sugar expected the film to run a minimum of six months in U. S. and Canadian cities.

Sugar didn't expect to release "Music" in 35 mm for some time except in a few rare spots in smaller situations, where the economies of paying \$8,000 for a 70 mm color print is unwarranted. He estimated a 1½ year run or longer at the Rivoli.

PROGRESS NOTE: DIRECTOR-PRODUCER RALPH NELSON, OF "LILIES OF THE Field" fame, recently completed "Once A Thief" for MGM, and he related that he was disenchanted with Hollywood and its archaic film-making methods. He likes to get out of the studios as much as possible because nothing has changed on a sound stage in the last 25 years that he's been around. The lighting, techniques, angles, and equipment are still the same.

He opined that the younger men coming in, perhaps from television, have different ideas, and many like to take advantage of the new in ideas and equipment. The only way to accomplish this is to get out of Hollywood, he said. If he and his associate, Fred Engel, make any more films with MGM, they will be made away from the studio. All other departments have been modernized and have undergone changes, and it's about time for the studios to change as well, he thought.

The industry has done little to develop its own people, he stated, and the newcomers coming from television have a different outlook. He blamed lack of setting up a proper training program on both the unions and management, blasting a lack of research and development of new techniques. Sometimes, said he, the sets at the studio even lack the proper realism. He likes the French system of working on sets where they start at noon and work until 7 p.m. with a minimum of interruptions. Every picture requires a different budget, and the size of the budget doesn't necessarily control creativeness. Too much money can create problems at times, he said.

Nelson brought in "Once A Thief" \$100,000 under the budget of \$1,800,000. He termed it a way-out film that will need some special care in the playoff. It can't go out as just another Ann-Margret film. Jazz buffs may find the musical score attractive, he thought.

His next will be "29 to Duell," a western with James Garner and Sidney Poitier, to be filmed late in August for United Artists release.

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LONDON Observations

By Jock MacGregor

SALUTE "MY FAIR LADY." WHEREVER ONE'S BEEN, ONE HAS BEEN CONSCIOUS of its opening at the Warner. The press has been full of editorial and pictorial coverages, radio—BBC and pirate alike—have been churning out THE music from THE film, as disc jockeys will have it, and TV, though denied clips, has joined the bandwagon with stills, interviews and other plugs. Billboards reflect the theme and the dazzling animated sign with thousands of bulbs dominates the street where it plays. The talk everywhere has been of it and there was no shortage of those who just wondered if I had a spare ticket for the press show (I hate to think how many took the afternoon off on some pretext!) The largest of cocktail parties followed at the Savoy when Jack L. Warner and Arthur Abeles presented Audrey Hepburn, Rex Harrison and Stanley Holloway to trade leaders and the press.

The enormous newspaper, magazine and tv coverages devoted to Cecil Beaton's fabulous costumes had their effect. I doubt if there has been a better dressed or more jewelled premiere. I felt positively undressed in a dinner jacket among the gleaming stiff shirts, white ties and tails as I watched Earl Mountbatten, of Burma, and Warner present the stars, Arthur Abeles, Macgregor Scott and others to Her Royal Highness Princess Alexandra, a regally fair lady herself. Medals and decorations were the order. For the first time I noted some women, not to be outdone, wore theirs and at least one looked far too young to be dated by a World War II award. It was appropriate, as JL pointed out to me, that the Princess should be the guest of honor at the first premiere of the new Warner, since her parents graced the opening of the original nearly 30 years ago. The premiere raised \$73,000 for the Edwina Mountbatten Trust. All evening performance tickets have been sold until mid-March.

JL had the trade press to his Claridge suite to hear the wonderful world-wide news about "Lady." Playing only on a two-a-day, reserved seat basis in 70mm—a policy which is to be maintained for a long time—in 46 North American cities and 18 countries throughout the world, the money is pouring in at \$1,150,000 a week. The greatest hit in Warner Bros.' history as he lovingly describes it, will, with a little bit of luck and careful distribution, be in profit within 2 years. The lack of certainty he attributes to the enormous cost of the 70mm prints—nearly \$8000 against the usual \$400-\$600. In turn he is protecting those exhibitors who have advanced guarantees and will not play in any possible audience catchment area until they have been covered. As an example, he said it would not open in Las Vegas or Palm Springs until it had recouped in Los Angeles.

JL was at his quippiest. Facetiously describing himself at the "only bum in town" and a "man of a few million words," he occasionally broke away from his main theme. Then talked of Russell Downing booking "Dear Heart" for the Radio City Music Hall, the forthcoming road show of "The Great Race," his early days with Rin Tin Tin, and his plans for "Who's Afraid of Virginia Woolf," with Richard Burton and Elizabeth Taylor, but he was never away from the fairest of them all for long. I have a feeling that he has got accustomed to her face and is enraptured with what he has seen. He is a great industry man. We could do with more like him.

LATER THAT DAY IN CLARIDGES' THIRD BALLROOM, DARRYL F. ZANUCK held court to give an interim report and proudly announce that Cubby Broccoli and Harry Saltzman were to join 20th-Fox's production roster, but not for James Bond subjects. He concentrated on the program organized from London by Elmo Williams. This has reached imposing proportions. In distribution are two features, awaiting release, five and readying for early production, four more with locations in such diversified situations as Turkey, Australia, and Ireland.

THOUGH THE ASSOCIATED BRITISH PICTURE CORPORATION INTERIM DIVI-dend is being repeated at 10 per cent, Sir Philip Warter reports that the half year figures to Sept. 30 were \$1,569,000 up, at \$8,266,465. Since only two months of the TV advertising tax are included, it is anticipated the full year's trading profit will approximate last year's.

THE RANK ORGANIZATION HAS MADE A STATESMANLIKE MOVE BY ESTAB-lishing a financing scheme with the National Film Finance Corporation to help producers. Both are contributing equally to a £1,000,000 commitment on the basis of which the National Provincial Bank will provide production finance up to £1,500,000. The aim is mainly for top features to be made at Pinewood studios for release by Rank Organization World Film Distribution. A wise Rank condition is that NFFC shall be solely responsible for selection, negotiations and administration.

GRAND NATIONAL'S RONALD WILSON LUCKILY ESCAPED WITH A BAD BRUI-sing when his car skidded off the parking roof of a Soho garage and landed on a lower building. He had just returned from New York where, with his father, Maurice, he had sold their latest picture "Every-Day's a Holiday" to Joe Levine. . . . Robert H. O'Brien kept himself to MGM executives and business and did not see the trade press during his visit. . . . "I loved it!" hollered a voice at the end of a special screening which Tony Randall gave to colleagues on "The ABC Murders" ("The Alphabet Murders" here) and press friends. I looked around. It was our host! The movie has yet to be dated for British release. . . . The long lines waiting for "Yellow Rolls Royce" are a happy sight for tired showmen's eyes. Every day of its first 3 weeks established a record for the New Empire. . . . The "Snow White" re-issue is dwarfing "Goldfinger" and "Hard Day's Night" business in some situations.

That was a resounding kiss tv newsreels caught publicist Alan Tucker giving Audrey Hepburn on her arrival for the "Fair Lady" preme. . . . A miniature bottle of Appleton's white rum was sent by UA's Charles Berman with a recipe for "A Shot in the Dark." It was quite a sight at the preview of "Blood and Fire" to see Salvation Army guests imbibing soft drinks in their seats and the bar deserted save for press and executives.

Negro Community Target For Col. Marketing Plan

NEW YORK—In a new step to enlarge the potential audience for its films, Columbia Pictures has inaugurated a market development program aimed at the Negro community in the United States, according to Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity.

In an effort to communicate more efficiently with the Negro population of the U. S., Columbia has retained D. Parke Gibson Associates of New York to serve as consultant on the new marketing program. The Gibson organization has achieved national fame as advisors in ethnic public relations.

The services of the Gibson firm will be inaugurated in the campaign for "Lord Jim," a film by Richard Brooks, and will continue through the campaigns for Jerry Bresler's "Major Dundee," Richard Quine's "Synanon," William Wyler's "The Collector," Irving Allen's "Genghis Khan," Stanley Kramer's "Ship of Fools," James Harris' "The Bedford Incident," James Woolf's "King Rat," Harold Hecht's "Cat Ballou," and Carl Foreman's "Born Free."

The retention of the Gibson organization is in line with the company's policy of expanding its potential in all areas of the entertainment market. Recently, Columbia created a new research department as part of its extensive advertising, publicity, and exploitation operation, naming Bob Kohn as director of research. In his new capacity, Kohn will set up research programs and coordinate the activities of outside research organizations to determine effective marketing techniques and to select the media best suited for specific projects.

Detroit Tent Honored

DETROIT — Four years ago, the Variety Club of Detroit, Tent 5, undertook the support of The Variety Club Growth and Development Center, which was then located at the Childrens Hospital of Michigan here.

The concept had been that of Dr. Paul V. Woolley, Jr., pediatrician at Childrens and Professor of Pediatrics at Wayne State University. Laboratory, research, and treatment center around endocrine problems, but impinge on diseases which afflict one out of every 10 children taken sick.

At its annual luncheon, the Board of Trustees of the hospital recognized Variety's good work in the form of a resolution.

On hand to receive copies were former chief barkers of Tent 5, William M. Wetsman, and Adolph and Irving Goldberg. Also, Jack Zide, currently chief barker.

Wetsman is also chairman of Variety Club Growth and Development Center, Inc.

"Psycho" Strong Re-Release

NEW YORK—Alfred Hitchcock's "Psycho," supported by an all-new merchandising and marketing campaign, is proving one of Paramount's highest-grossing re-releases, according to company reports.

In its first five days of a three-theatre multiple booking in San Francisco, "Psycho" registered \$19,140 and will hold over a second week. The shocker also grossed \$10,134 in its first week at three Oklahoma City theatres and is also holding over.

ALBANY

SW Strand presented the "T-A-M-I Show" in Electronovision with American International's "Muscle Beach Party" co-featured. . . . The renovation by Richard Weber of the Strand, Plattsburgh, continued. . . . Cablevision corporations to operate in Ogdensburgh and Carthage are among those which recently have recorded certificates with the Secretary of State's Office. Twenty companies have been authorized to conduct CATV in various communities of the state during recent months. . . . The New York State Conference of chapters of the NAACP at an annual meeting held in a Troy church went on record as opposing the exhibition of the reissue of "The Birth Of A Nation."

ATLANTA

Dominick P. Rielli is being brought from Canton, Ga., by Martin Theatres to manage the Eastgate in DeKalb County's Suburban Shopping Center; and E. C. (Gene) Sutton will manage the "twins" — Cinema I and Cinema II. . . . Albert Weis, who operates in Savannah, Macon and Montgomery, Ala., is making plans for extensive improvements in the Savannah, probably the nation's oldest theatre from the point of continuous operation; while work has already started on improvements at Weis' Montgomery Drive-In. . . . W. W. Sherrill, MGM branch manager, attended the funeral of an uncle in Okulhee, Okla. . . . Peggy Shad, from Jacksonville, Fla., is now with Chaddock Films. She is also a new member of the local WOMPI. . . . Martha Williams, secretary at United Artists, had her home visited by a thief. . . . Giddens and Rester have completed a three months renovation of their Roxy, Mobile, Ala. . . . The Guild, Memphis, Tenn., showed "I Spit On Your Grave," the controversial film which was instrumental in having the Tennessee censorship law declared unconstitutional by the Supreme Court. . . . CATV, whose president is S. P. Thrower, Jr., operator of WROL and WATO, radio station in Knoxville, Tenn., and Scripps-Howard Broadcasting Company are seeking multi-channel television cable franchise for the East Tennessee area.

BUFFALO

TV stars are being selected for the Buffalo Variety Club's annual 16½ hour charity telethon Feb. 6 and 7. The list includes Elizabeth Montgomery, Raymond Burr, Barbara Hale, Lorne Greene, Michael Landon, Mary Ann Mobley, Imogene Coca, Beverly Garland, Terry Wilson, and Boris Karloff. Shooting schedules and other problems will narrow the list to three or four big names by show time. Some 60 local acts also will participate. Honorary telethon chairman is Dr. Clifford C. Furnas, president of the State University at Buffalo. Nathan Dickman, B & D Distributors, is club chairman. Nate, who is a past chief barker of Tent 7, was very active in last year's telethon which set a record figure for the club's charity fund. . . . The involuntary bankruptcy of Schine Ski-Dek Centers, Inc., is being sought in Federal Court in Buffalo by three creditors. David L. Sweet, creditors' attorney, explained that the corporation participated in the operation of the former Buffalo Ski-Dek, an indoor, mechanical ski slope center. Housed in the former Riverside theatre, it opened in January, 1962, and closed after about a year. Shine Ski-Dek is a division of Schine Enterprises, which operates various theatres, motels, and entertainment



Harry Mandel, right, president, RKO Theatres, New York, is seen with Cesar Romero and Connie Stevens, stars of Warners' "Two On a Guillotine," during their recent personal appearance tour of New York area theatres playing the film.

centers. The three creditors and their individual claims are Holler Brothers, Inc., Tonawanda, \$18,892.50; Colonial Iron Works, Inc., \$1,650; and John W. Danforth Co., \$5,600. . . . Carl Schaner, new managing director at the Century, downtown Buffalo, announces that the Polish Mime Theatre has cancelled its February appearance at the UA Theatres house. The Century, by the way, is now tackling up attendance records with its current attraction, "Mary Poppins." . . . Albert Becker, oldest active member of Tent 7, Variety Club of Buffalo, and also a signer of the original charter, has been voted an honorary member of the club at a meeting of the board of directors. Becker came to Buffalo from New York City in 1901, when he was given a job by the late famous Buffalo showman, Michael Shea, in his Garden theatre. Becker remained with Shea as a projectionist until 1904 when he became an operator in the just completed Court Street theatre, for many years the Buffalo home of Keith-Albee vaudeville. In 1905, he went into business for himself under the title of the Becker Theatre Supply Co. In 1927, he sold out to the National Theatre Supply Company and continued as their manager until 1937, when he went into business on his own (theatre supplies) and continued until 1945 when he retired. In 1951, Becker became associated with Eastern Theatre Supply. At present, he is associated with the Buffalo office of National Theatre Supply in the capacity of salesman. . . . William L. Melgier, 79, veteran Buffalo projectionist, is dead. He died at his home following a heart attack. Melgier retired three years ago after nearly 50 years as a projectionist in local downtown and community theatres. . . . In connection with the showing of "Mary Poppins," Century, Buffalo, manager Carl Schaner planted a big three column coloring contest in the Magnificat, local Catholic weekly with a huge circulation. A \$25 U.S. Savings Bond went to the winner and a pair of guest tickets each to the 25 runners-up. . . . The newly inducted crew of Tent 7, Variety Club of Buffalo, held its first official meeting in the Tent's club-rooms. Canvasmen are Marvin Atlas, Broadway Drive-In; Harold Bennett, Mel Berman, William Gregory, Robert King, Francis Maxwell, and Gasper Mendola. . . . A full house turned out for the third annual combined installation-banquet of the 1965 officers and directors of Variety Club of Buffalo, Tent 7, and Women of Variety, Tent 7. Anthony T. Kolinski, former manager of the Warner Bros. branch in Buffalo and now associated with Slotnick Enterprises in Syracuse, was installed as chief barker, and Mrs. Frank B. Quinlivan, women's group president. Van Buren DeVries,

president of the Buffalo Bisons and the Buffalo Athletic Club, served as toastmaster. . . .

CHARLOTTE

The showing of "Mary Poppins" at the Colony, Raleigh, N. C., caused a traffic jam that extended for several blocks the night of Jan. 22, and the police radio dispatcher was swamped with calls about the situation. Two policemen were assigned to the area. They said the problem was caused by people getting out of the theatre after seeing the Walt Disney production and others waiting to get in to see the film. . . . W. G. Enloe, Raleigh, N. C., district manager for North Carolina Theatres, was appointed a member of the Raleigh Housing Authority. He formerly served as mayor of the city.

CHICAGO

Sig Sakowicz paid tribute to Jeannette MacDonald, movie star who died recently, over his WGN radio show. . . . Mrs. William F. Stelzer, director of Drive for Dollars for the women's board of La Rabida (Variety Club's charity), is making an appeal throughout this area for gifts. . . . R. R. Schmertz, manager of 20th-Fox exchange, announced withdrawal of Jan. 22 release date of the film, "Dear Brigitte," and will set new release date. . . . Sun-Times has separated its suburban theatre amusement ads from city ads, receiving complete cooperation from trade in this move. . . . Paramount, Marion, Ind., is to be modernized and refurbished by Alliance Theatres, who recently took over. . . . Ken Schure named manager, Indiana, Peru, Ind., by Alliance Circuit. . . . Herb Chatkin, manager, Balaban and Katz Century, recently went into St. Joseph hospital for a check-up. Bill Studert took over for Chatkin during his absence. . . . Ed Seguin reports in his B and K Movie News: The word's confirmed that Burt Lancaster will be here Feb. 10 as personal host of the invitation preview screening at the Esquire of his new UA production, "The Train." . . . Walt Disney is shipping original art from many of his pictures to B and K's new Oakbrook. . . . Capitol, Stanley Warner theatre, showed close circuit coverage of Floyd Patterson-George Chuvalo fight. Other houses in on the deal were B and K's Maryland and Uptown. . . . World Playhouse patrons are able to park their cars for 50 cents at the nearby new 12,000-car city parking lot. . . . Joseph Tykoziner, inventor of sound movies in 1922 and a scientist who has taught for over 50 years, is presently teaching at the University of Illinois. . . . Jan Wojewodka, representative of Amerpol Enterprise Films Corporation, sent invitations to the press for a preview trade screening of the film, "Knights of the Black Cross." . . . Mary Waggoner, top sales woman for benefit "sell-out-the-house" parties, is busy working on benefits for "Sound of Music," opening at the Michael Todd St. Patrick's Day. She has been commended for the fine job she did for "My Fair Lady" at the Palace. . . . Michael Cacoyannis, Greek film producer-director, was a recent visitor. He made the press and film-trade rounds and also appeared as a guest on Ivor Kupcinec's tv discussion show. His new film is 20th-Fox's "Zorba." . . . Amusement page of Sun-Times listed the following current movies on their recommended list "appealing to varied tastes, but it is not intended to be all-inclusive": "Goldfinger," 3 stars; "Sex and the Single Girl," 3 stars; "Father Goose," 4 stars; "My Fair Lady," 4 stars; "Mary Poppins," 4 stars; "Becket," 4

stars; "Fair Safe," 4 stars; and "One Potato, Two Potato," 3½ stars. . . . Virna Lisi, co-star with Jack Lemmon in "How to Murder Your Wife," was in town on behalf of the picture, which opens Feb. 18 at United Artists. . . . George Maharis was here to boost his new Paramount picture, "Sylvia," which opens at Roosevelt early in March. . . . "The Unsinkable Molly Brown" was the first film shown on B and O's demonstration Chicago to Washington run. In addition to signs announcing train departures for B and O's "The Capitol," an illuminated theatre-type marquee in red and yellow spells out the title of the current "Movie on the Train" being shown. Movies are shown free to passengers. The railroad carries a movie car, where the projector, compact and automatic, is housed in a ceiling mounting. The screen pulls down from the ceiling at the front of the car. In-transit, subsidiary of Inflight Motion Pictures, Inc., developed the system. . . . University of Chicago's Russian Film Festival presented "Zvenigora." Students paid 75 cents for admission. . . . Women's Variety Club of Illinois held its annual installation luncheon in the Gold Room of Pick-Congress hotel. Officers are president, Mrs. Virginia Grand; first vice-president, Mrs. Madge Raymer; second vice-president, Mrs. Sally Madden; treasurer, Mrs. Ruth Bloom; recording secretary, Mrs. Beatrice Russo; corresponding secretary, Mrs. Helen Smitha; heart fund chairman, Mrs. Rose Fischer, and co-chairman Mrs. Ellen Semedalas; hostess, Mrs. Beverly Bernstein; liaison officer, Mrs. Cora Berenson; and bulletin chairman, Mrs. Belle Mack. . . . Otto Preminger, producer, and Charles Biasberg, sales chief of Paramount, met here with Dave Wallerstein, president of Balaban and Katz, to make plans for Chicago opening on April 16 of "In Harm's Way."

CINCINNATI

Film Row and area exhibitors extend their condolences to the family of Robert C. McNabb, 20th Century-Fox executive, who died in New York City following a long illness. McNabb, who spent this first 23 years at the company's local exchange, was one of the founders of Variety Tent Three's Opportunity Workshop for the Handicapped, located at the Goodwill Industries Rehabilitation Center. . . . In the exploding population in this area, congratulations to Vince Jacobs, States Film Services shipper, for a little girl; to Don Kessling, Bluefield, W. Va., exhibitor for a boy; and to grandpop Frank Schreiber, Universal salesman, who now has 14 grandchildren, the latest arrival a boy. . . . Louise Vinson, Paramount cashier, is celebrating her 25th anniversary with the company, and Dave Schreiber, Universal shipper, his 36th anniversary. . . . Madge Crabtree, secretary to Paramount manager William A. Meier, has a new Mustang Ford parked on Film Row these days. . . . Esther Nemo, who has been so efficient as group sales manager for "My Fair Lady," at the Valley, has been appointed in like capacity for "The Sound of Music," which opens March 31 at International '70. . . . Carl Braun, general manager, Bein Theatres, is convalescing at Good Samaritan Hospital following a heart attack. . . . Kathy Dill, Buena Vista office staff, is recuperating nicely from injuries in a traffic accident. . . . The State, Dayton, O., operated by the H&K Enterprises, closed, reducing to four the number of major downtown houses. On Feb. 1, the Colonial was to close, the theatre to be razed for a church. This will reduce to three, Keith, Loew's and Victory, to serve Dayton's downtown area. . . . Clarence Ridge, operator



Signing the contract that will bring 20th-Fox's "The Sound Of Music" to the Inwood, Dallas, late in March or early April are, left, Bill Williams, district manager of the film company; and center, Raymond Willie, vice-president and general manager, Interstate Theatres. Watching is Bill Risner, manager of the Inwood.

of the Avalon, Cleves, O., was forced to close down before Christmas when the heating equipment broke down. The trouble was caused by the freezing of 500 feet of copper pipe during a freak cold spell. The theatre remained closed during the Christmas holidays, reopening New Years Day.

COLUMBUS, O.

"Goldfinger" was held for a fifth week at Loew's Ohio. . . . "Mary Poppins" was attracting biggest crowds at Northland Cinema since opening of the theatre last August. . . . Manager Edward Kennedy arranged with Mayor E. Sensenbrenner to declare a "Mary Poppins Day" in honor of the Walt Disney film. . . . Press preview of "Marriage—Italian Style" was held at RKO Grand, followed by a dinner at the Columbus Plaza. . . . Mary Jose, theatre editor of the Columbus Star, is planning a late February vacation at Hollywood, Florida. . . . Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, appeared before the utilities committee of the Marion, Ohio, City Council to protest granting a franchise to Neptune Broadcasting Corp. of Steubenville for a CATV system. The committee deferred action on the proposal. . . . Reports indicate the first twin indoor theatre in the Columbus area is being planned for a shopping center location.

DETROIT

The opening of the George Stevens' "The Greatest Story Ever Told" has been set for March 9 at the Cinerama Music Hall. The final showing of quadruple "Mad World" will be March 7. This will complete a 55-week run begun Feb. 11, 1964. At writing, according to manager William McLaughlin, the gate totals \$915,000, and he predicts by the end of the run it will have racked up well over \$1 million. . . . The "Goldfinger" anecdotes continue to multiply. Out La Parisien way, Charlie and Martin Shafer have two new ones: 1) They kept track one day to count the incoming phone calls. There were over 1,400. 2) A lady at stork time was determined to see the show, and her husband, so imminent was the event, ordered an ambulance to wait outside the house. The husband grew more and more nervous, but not nearly so nervous as the Shafers. They finally marched down the aisle, persuaded the lady to take to the ambulance, and presented the couple with three tickets to see "Goldfinger" when she came out of the hospi-

tal. They should have made it four in case of twins.

JACKSONVILLE

Mrs. Anne Dillon, Florida State Theatres home office worker and a former WOMPI president, was named president of the north Florida chapter, National Multiple Sclerosis Society, at the group's annual election meeting in the George Washington Hotel. . . . Three Film Row officials have been elected to major positions with the 1965 Greater Jacksonville Fair Association, which will present the city's annual fair Oct. 20-30 at the city-owned Coliseum and Gator Bowl. Named to vice-presidencies were Harvey Garland, Florida State Theatres film buyer, and Horace Denning, district supervisor of Dixie Drive-In Theatres. Oliver Mathews, head booker and office manager for Universal, was named secretary of the fair. . . . The Motion Picture Charity Club, which has Garland, Denning, and Mathews as its fair association representatives, will co-sponsor the Blue Grass Shows' midway attractions at the fair. . . . George Jessel, who came here to head a fund-raising drive for Israel, told Frank Murray, Florida Times-Union staff writer, why Israel Prime Minister David Ben Gurion presented him with a huge platinum ring, a Star of David with a star sapphire centerpiece, in 1958. "I think mostly for helping Israel's economy by keeping television out of Israel," Jessel said. "You're kidding," the reporter replied. "No, no. That's my greatest contribution to Israel. TV would break the country in 30 days," Jessel added. . . . Kitty Dowell, WOMPI president, has scheduled the group's next board meeting for February 9 in the Motion Picture Charity Club quarters in the Roosevelt Hotel. . . . George Maurer, MGM official from New York, spent a few days at the local MGM branch office with branch manager Robert Capps. . . . Pete F. Rosian, Universal division manager from Cleveland, and W. A. McClure, local Universal manager, left here to visit exhibitors in the Miami area. . . . Nick Fortunat, owner of the Dixie, Apalachicola, came in for talks with his booker, Marvin Skinner, and J. S. Carscallen, Skyway Drive-In, Tampa, visited his booker, Earl Turbyfill. . . . Byron Adams, United Artists manager, staged a special invitational screening for "The Train" at the downtown Center. . . . Mike Seravo, Warner Bros. salesman, returned from central Florida where he called on many small-town exhibitors. . . . Walt Meier, manager of FST's downtown Florida, has secured an excellent advance advertising tieup on "Strange Bedfellows" with the Vogue Dress Shops, which provides him with window displays in 15 stores operated by the ladies' wear chain and which provides Vogue with a lobby display at the Florida. . . . Advance newspaper ads are popping out for the Feb. 4 opening of "Mary Poppins," scheduled for FST's de luxe, downtown Center. . . . Eight performances of the Ringling Bros. and Barnum & Bailey Circus at the Coliseum put a noticeable crimp in the attendance figures of local motion picture theatres during the five-day period.

MIAMI, FLA.

Al Semels, president, Filmvue Trailer Company, New York, was spending several weeks in the Miami Beach area. . . . The Variety Club's spectacular three-hour Show of Shows on Feb. 4 at the Miami Beach Auditorium will be emceed by George Jessel. Variety Children's Hospital will be the beneficiary

of the event. The hospital recently added a new wing to take care of the ever-increasing number of youthful patients. Sammy Walsh is producing the Show of Shows for the seventh year and expects 20 to 25 top-flight acts on the program. An innovation this year is the sale of hundreds of tickets at only \$3.50—lowest price in history. . . . Bill Duggan, manager, Florida, Gainesville, Fla., reported the theft of three life-sized pictures of the "Goldfinger" Golden Girl from in front of the theatre. . . . Mitchell Wolfson, president, Wometco Enterprises, Inc., received the Miami Beach Taxpayers' Association's "Outstanding Citizen" award at the 14th annual banquet of the association. President Paul L. Hexter announced the award was going to Wolfson for his many years of contributions to the community of Miami Beach. Wolfson was elected to three terms on the Miami Beach City Council and was serving as mayor in 1943 when he resigned to enlist in the U. S. Army. . . . Juliet Prowse and Ugo Tognazzi, Italian actor, were in Hollywood, Fla., filming part of "The American Wife" at the Hollywood Beach Trailer Park, for Sancro Films. The trailer park was selected by production manager John Avildsen because its location directly on the beach closely resembled that of Cape Kennedy, where the film is supposed to take place. Avildsen's mother, Mrs. Maisie Brand, lives in Hollywood, Fla. Residents of the park furnished the trailers, several props, and even a seven-month-old baby, Bridgette Molstein, who made her movie debut. Some 12 children from the trailer park were selected to participate in a dance sequence of a teen-age party. . . . Miami's Dixie agreed to substitute more regular, "less risque," family-type pictures for the nudies they have been showing, if the city would drop legal action aimed at closing the theatre. Ted Trushin, attorney for owner Leroy Griffith, stated, "We don't think it's wrong or illegal to show the nudies. It's just that we haven't made as much money as we thought we would. I think we'll do better financially from other films." Assistant City Attorney S. R. Sterbenz cancelled a scheduled appearance at the city attorney's office by Trushin and Griffith, after Trushin offered the change in format in exchange for a valid city license and ending of litigation. . . . Six women whose husbands are servicemen stationed overseas were selected as winners in a radio contest plugging "Father Goose," the prize being a free telephone call to their husband through the courtesy of Cary Grant. The winning wives and their children were also guests for a goose dinner at the Montmartre Hotel, Miami Beach, promoted by Wometco publicist Jack Mitchell. Presiding at the dinner as "Father Goose" (although he has no children) was the only person in Greater Miami named "Goose," Mr. and Mrs. T. M. Goose of Miami Springs. The picture opened at the Carib, Miracle, and 163rd St. Theatres. . . . Van Myers, senior vice-president in charge of vending for Wometco Enterprises, Inc., addressed a marketing seminar sponsored by the Manufacturers' Agents for Food Service Industry, at the Hotel Seville, Miami Beach. . . . Florida State Theatres' new Hollywood, Fla., house is scheduled to open Feb. 10 with "Strange Bedfellows." . . . A fire broke out in the projection booth of the Federal Drive-In, Pompano Beach, causing about \$20,000 damage to the concession stand and projection booth. . . . Irving Bobson is now managing the Rosetta, and George Jensen is at the helm of the Parkway Art. . . . Jose Smith, Tower, was quarterly first prize winner in Wometco's "Manager-Plus" contest, earning 91 points out of a possible 100.



Jonas Rosenfield, Jr., center, 20th Century-Fox vice-president and director of advertising, publicity, and exploitation, is seen with Helen Yorke, advertising-publicity regional manager in San Francisco, and Norman Delaney, ad-pub regional manager in St. Louis, at the recent national promotion meeting held for "The Sound Of Music" at the New York home office.

This is Smith's second time to win the \$50 (tax paid) award for himself and \$25 award to Mrs. Smith. . . . The southern premiere of "The Greatest Story Ever Told," at the Sheridan, Feb. 19, will be a benefit performance for the United Nations Association of the U. S. This group is also sponsoring the world premiere in New York Feb. 15 and the Los Angeles premiere on Feb. 17. United Artists hosted a press party at the DuPont Plaza where James Denton exhibited a color pictorial preview of scenes from George Stevens' film. . . . Wometco Enterprises, Inc., board of directors declared a regular quarterly dividend of 12½ cents on outstanding class "A" stock and 4½ cents on outstanding class "B" stock to be payable March 15 to stockholders of record March 1. This increases the company's regular quarter dividend payout by some 11 per cent over 1964, taking into consideration the 25 per cent stock dividend paid last Dec. 22. Shares now outstanding total 2,222,048. The annual meeting will be held April 12 at Wometco's channel 4, television station WTVJ, in Miami, Fla. . . . The Hemophilia Foundation was

Railroad Turns Dining Car Into Theatre On Wheels

BALTIMORE, MD. — Free reeling is spreading. First it was TWA, then American Airlines, and then the B & O on its Washington-New York trains.

It was recently reported the B & O's affiliate, the C & O had installed projectors on its short haul, Detroit-Lansing-Grand Rapids run.

Now, according to assistant director of passenger service David Watts, Jr. of Baltimore, free movies for coach and Pullman passengers on Capitol and National feature trains including those returning to Detroit from Washington will be shown.

Films will be furnished by Inflight Motion Pictures Inc., which supplies movies for TWA airlines. A dining car will be converted to a theatre on wheels for Pullman passengers, and a second car will also be equipped with movies for coach and Slumbercoach travelers.

Projectors are being installed in the ceilings of the movie cars and will be projected on a "big screen."

First-run color films are to be shown with shows without intermission running as long as 135 minutes.

the sponsor of the opening night's benefit performance of "Mary Poppins" at the Coral, Coral Gables. Sandy Beach, local Disney record representative, was in charge of activities at which local mayors participated in a parade from downtown Miami to the Coral Gables theatre, in a "Mayor's March on Hemophilia." The Goodyear blimp saluted the opening with its flashing lights, and Larry King, popular channel 10 star, was master of ceremonies. On hand were Sam Clark, new vice-president in charge of theatre operations, and Bernard Levy, vice-president in charge of theatre operations for the southeastern United States, for Paramount Theatres. Louis J. Finske, Florida State Theatres president, FST vice-president Lamar Sarra, and southeastern regional district manager Harry Botwick were also on hand. Irving Ludwig, president and general sales manager of Buena Vista Productions, was on hand also. . . . Chester Merrill has been named to take charge of expansion and acquisitions of the vending division of Wometco Enterprises, Inc. Merrill, long recognized as an outstanding authority on the automatic vending business, will report to Van Myers as executive assistant. . . . A statewide search for "Gina Girl" in 18 cities throughout Florida will be conducted in connection with the opening of "Strange Bedfellows," at Florida Theatres. Greater Miami houses opening the picture will be the Olympia, Beach, Gables, Shores, and Suniland, as well as the Coral Ridge, Ft. Lauderdale, Plaza, Palm Beach; and the Florida, Hollywood Mall Shopping Plaza. Bob Ungerfeld, Universal publicist, was in Miami working on both "Strange Bedfellows" for Florida State and "Father Goose" for Wometco. . . . Mitchell Wolfson, president Wometco Enterprises, Inc., was among 60 leading citizens from nine southern states taking part in a discussion of the role of Congress and the future of the United States, held during the 10th Southern Assembly held at Biloxi, Miss., by Tulane University in cooperation with the American Assembly of Columbia University. Participants represented the fields of education, business, labor, government, religion, agriculture, and the professions.

NEW HAVEN-HARTFORD

The suburban Berlin Drive-In has new in-car heaters for the winter trade. . . . M. J. Daly, president, Daly Theatre Corporation, has returned to his desk after a bout with pneumonia. . . . Murray Lipson has moved the boxoffice location at the Central, West Hartford, from the sidewalk to the lobby. . . . Julian Gross, president, Insurance City Pharmacies, reported that his Senior Citizens Club has passed the 50,000 membership mark. All members are entitled to half-price admission, with presentation of membership card, at the S W Strand, Mondays through Fridays. . . . George Somma, Universal field sales representative, was a Hartford visitor. . . . A 1,500-seat motion picture theatre is being built on part of the Connecticut Post Shopping Center property in Milford, suburban New Haven, at a cost of \$750,000. Sol G. Atlas, president of Atlas-Milford Inc., shopping center owner, has leased the theatre for 21 years to Boston's General Drive-In Corporation. . . . Leonard Sampson, Robert Spodick, and Norman Bialek, New Haven's Nutmeg Theatre Circuit, reported that UA's "Goldfinger" broke all house records in initial week at the Fine Arts, Westport; Norwalk Drive-In, Norwalk; and Palace, South Norwalk. The Sampson and Spodick Crown, New Haven first-run, is charging 60 cents admission to 5 p.m., Mondays through

Fridays. . . Edward Barrows and Nicholas Pereiro, operators of the Bridgeport Avis-Rent-A-Car franchise, have purchased the long-shuttered Strand, Bridgeport, and will demolish the property for expansion of their franchise operations. The Bridgeport Board of Condemnation closed the theatre six months ago. . . Hartford Deputy Mayor George B. Kinsella has recommended to the city's redevelopment agency that its Trumbull St. urban renewal project be enlarged westward to provide land for a civic center, including a coliseum. The same tract is tentatively staked out in present plans for a dual motion picture theatre complex by the E. M. Loew circuit. . . Allen M. Widem, Hartford Times amusements editor, predicts Academy Awards for "My Fair Lady," best picture; Rex Harrison, "My Fair Lady," best actor; and Julie Andrews, "Mary Poppins," best actress. . . In Worcester, Mass., James M. Totman, Stanley Warner Theatres New England zone manager, hosted circuit executives, regional, civic, and state officials, and press at an Indian Meadow Country Club buffet dinner, prior to special ceremonies marking opening of the newly constructed S W White City Theatre, White City Shopping Center. Buena Vista's "Mary Poppins" was screened at the theatre.

NEW ORLEANS

William Gehring, Jr., 20th Century-Fox division manager, returned to his home base in Dallas after spending several days at the

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A special screening of Columbia's "First Men In The Moon" was held recently at the SW Stanton, Philadelphia, for members of the Pennsylvania Junior Academy of Science. Father S. A. Garber, St. Joseph's Prep, who is director of region one of the Academy, is seen with manager Al Plough beside a lobby display on the film.

local exchange with manager G. S. 'Jerry' Kennedy and staff. He also accompanied Kennedy to the funeral of Robert C. McNabb, former central division manager for 20th-Fox, in Baton Rouge, La. . . Caroline Sutter, 20th-Fox secretary, resigned to go to Dallas to join her husband, now working there. . . Roselyn Harden, 20th-Fox cashiers' clerk, has also resigned. . . A. L. Royal, Sr., head, Royal Theatres, Meridian, Miss., is back in swing following several weeks of illness. . . M. A. Ripps, president, Cinema Distributors of America, addressed the Stanley Warner Theatres three-day annual regional meeting at the Fort Brown Motor Hotel, Brownsville, Texas. . . A Filmways' production crew was in town filming scenes for MGM's "The Cincinnati Kid." Star Edward G. Robinson visited with F. F. Goodrow, independent exchange operator.

PHILADELPHIA

The SW Logan and SW Stanley, Camden, N. J., had the theatre telecast of the Patterson-Chuvaldo heavyweight fight at \$5 admission. . . Barney Cohen, manager, Arcadia, Philadelphia, was in Temple Hospital for observation. . . Jack Ellis, president, Ellis Films, has appointed Edward Gabriel, Capital Film Exchange, as area representative for Ellis product numbering some 30 films. . . Ed Gallner, MGM film press representative, who celebrated his 25th year with the company, was feted by industry friends at a dinner held in his honor at the Warwick Hotel. Attending were Emery Austin, assistant director of advertising, publicity and exploitation; and Andy Sullivan, MGM exploitation manager from New York.

WASHINGTON, D. C.

Max Miller, Publicity Representative for United Artists, teamed up with Jerry Baker, Managing Director, RKO Keith's in arranging a special area screening of "The Train" which was held at the Georgetown Theatre on Jan. 21. "The Train" will open at RKO Keith's after the highly-successful run of "Goldfinger" which is currently setting an all-time house and area record at Keith's. . . George Fishman, Warner Brother Pictures, sends us a reminder that in reference to the recent

Top Film Execs Join VC Golden Heart Club

NEW YORK—Top executives in the motion picture and legitimate theatre industries are joining the Golden Heart Club for the Variety Club Children's Heart Center in New York, it was announced by Saul Jeffee, president of Movielab, Inc. and chairman of the club.

Accepting membership on the committee now in formation are Harry Brandt, president of Brandt Theatres; Alexander H. Cohen, theatrical producer; Jean Goldwurm, president of Times Films; Salah Hassanein, president of Skouras Theatres; Donald Hyndman, assistant vice-president, Eastman Kodak; Leo Jaffe, executive vice-president of Columbia Pictures; Gabe Katzka, theatrical producer; Melvin Jacobs, president of Technicolor; Irving Ludwig, president of Buena Vista Distributing Co.; Robert O'Brien, president of MGM; Arnold Picker, executive vice-president of United Artists; John Pistor, general manager of the East Coast motion picture division, Eastman Kodak; Seymour Poe, executive vice-president of 20th-Fox; Sam Rosen, executive vice-president of Stanley Warner; Leslie Schwartz, president of Century Circuit; Spyros P. Skouras, board chairman, 20th-Fox; Samuel Spiegel, well-known motion picture producer.

Si Fabian, president of Stanley Warner Theatres, is serving as campaign chairman of the overall drive, and Jim Carreras, international chief barker of the Variety Clubs, is honorary chairman.

The Golden Heart Club will be the "major gifts" division of the project, with all funds earmarked for the Children's Heart Center at the New York Medical College-Flower Fifth Avenue Hospitals. The new Variety hospital pavilion, according to Jeffee, will be devoted solely to infants born with cardiac malfunctions. The lobby of the new edifice will include a "Golden Heart Hall of Honor" in recognition of donors to the project.

The Children's Heart Center is the new "heart" project of New York Variety Club Tent 35. Jack H. Levin is chief barker.

Petition Censored, Too?

DETROIT—It's just one of those things. The Detroit Bureau has known for some time that a lay organization called the St. Mary's of Redford Dad's Club has been busy endeavoring to get signatures to petitions broadly addressed to the Congress of United States.

They are titled "Petition to Protest Dissemination and Production of Objectionable Movies."

The Bureau finally managed to get one and its language is delightful. It protests "the continued production and dissemination of motion pictures that glorify sex, defame the image of the United States, and motion pictures that introduce situations that involve adultery, promiscuity, incest, fornication, and illicit love and similar type vices."

Oddly enough, there is no mention of the Dad's Club, merely the name of an individual to whom the filled-out forms are to be returned.

sale of Highway Express, Clark Transfer and Clark Service were not a part of the sale and both units are under the presidency of Louis Molitch. . . Martin Field, Managing Director, Dupont and Calvert Theatres, has resigned his position with the Mann Theatres to open a theatre on his own.

REVIEWS

**The famous pink paper SAVEABLE SECTION in which
Experienced Trade Analysts evaluate coming product**

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVICEINDEX to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO

Vol. 73 No. 2

FEB. 3, 1965

COLUMBIA

The Curse Of The Mummy's Tomb

MELODRAMA
81M.Columbia
(Techniscope)
(Technicolor)
(English-made)

ESTIMATE: Exploitable horror entry.

CAST: Terence Morgan, Fred Clark, Ronald Howard, Jeanne Roland, George Pastell, Jack Gwillim, John Paul, Bernard Rabel, Dickie Owen, Michael McStay. Produced and directed by Michael Carreras; associate producer, Bill Hill.

STORY: Shortly after a tomb of an Egyptian king is uncovered, the father of Jeanne Roland is horribly murdered. She is a member of the expedition as is Ronald Howard, the man she hopes to marry when they return home. Backer of the expedition, American Fred Clark, showman, decides that instead of presenting the mummy and the other trappings, he will exhibit same throughout the world, envisioning a fortune to be made from viewers. He disregards offers of the Egyptian government and warnings predicting death for those who would open the tomb. On the voyage to London, they make the acquaintance of Terence Morgan, who is interested in archaeology. He offers his home to Howard and Roland. Roland is attracted to him, and they soon have a romance going, while Howard is helping Clark set up his exhibit. When the mummy case is opened, it is found to be empty, and when a number of people associated with the expedition are killed, it is thought that the mummy is at large. It turns out that Morgan is the brother of the mummy, who has been unable to die because he engineered the original death of the king. He and the mummy die together before he can take Roland with him. She and Howard are reunited.

X-RAY: This is one of those horror imports that can be exploited with a variety of gimmicks, and it contains color, proper backgrounds and settings, a fair amount of suspense and intrigue, adequate characterizations, and average direction and production. The screenplay is by Henry Younger. It should do okay as part of a horror program being paired with another scary entry "The Gorgon."

AD LINES: "Half-Bone, Half-Bandage, And All Blood-Curdling Horror"; "He Has A Lust For Vengeance And A Thirst For Terror."

The Gorgon

MELODRAMA
83M.Columbia
(Eastman Color)
(English-made)

ESTIMATE: Okay horror entry.

CAST: Peter Cushing, Christopher Lee, Richard Pasco, Barbara Shelley, Michael Goodliffe, Patrick Troughton, Jack Watson, Jeremy Longhurst, Toni Gilpin, Redmond Phillips, Joseph O'Connor. Produced by Anthony Nelson Kays; directed by Terence Fisher.

STORY: Over a five-year period, a series of murders have taken place around a small village. In each case, the victim has turned to stone. When the local innkeeper's daughter is killed and her boy friend is found hanged, the police and coroner call it murder and suicide and close the case. The dead boy's father, a professor, arrives to clear his boy's name, but he is warned off by the police chief and Dr. Peter Cushing. When he refuses to leave, he, too, is found turned to stone. He has written a note to an older son, Richard Pasco. The latter arrives to continue the investigations started by his father and falls in love with the attractive assistant of Cushing, Barbara Shelley. It's established that there is a gorgon-type creature around, who when looked upon during the full moon, turns the observer to stone. Cushing tries to discourage the love affair, but Pasco and a friend think jealousy is influencing him. It turns out that Shelley is the gorgon, not even being aware of her transformation or power. She dies, ending the siege of horror and the love affair.

X-RAY: A bit weak as to explanation of the events that occur herein, nevertheless this entry in the exploitable horror category can be sold to fans who go for the mysterious, the murders, and the blood-chilling. It contains average performances and suitable direction and production, with the use of color providing the proper dressing for the import. John Gilling wrote the screenplay, based on a story by J. Llewellyn Devine. It is being paired on the program with "The Curse of the Mummy's Tomb."

AD LINES: "The Gorgon Petrifies The Screen With Horror"; "A Monster With The Power To Turn Living, Screaming Flesh Into Stone."

PARAMOUNT

Sylvia

DRAMA
115M.

Paramount

ESTIMATE: Interesting drama for adults.

CAST: Carroll Baker, George Maharis, Joanne Dru, Peter Lawford, Viveca Lindfors, Edmond O'Brien, Aldo Ray, Ann Sothorn, Lloyd Bochner, Paul Gilbert Nancy Kovack. Produced by Martin Poll; directed by Gordon Douglas.

STORY: Los Angeles millionaire Peter Lawford hires private detective George Maharis to investigate the background of his fiancée, Carroll Baker, before he marries her. The information that he has on her seems to be false. Maharis is able to trace her back to Pittsburgh. From librarian Viveca Lindfors, he learns a bit of her childhood, which included being raped by her stepfather, Aldo

Ray, after which she ran away with a religious confidence artist to Mexico. There Maharis learns from priest Jay Novello that she turned to prostitution. She leaves Mexico with businessman Edmond O'Brien, who wants to continue their relationship even though he is married. She refuses, and goes to work as a cashier in a penny arcade. She is friendly with Ann Sothorn, with whom she shares an apartment but refuses to share her men, preferring to spend her time reading. Later, she goes to work for a madame, where she becomes friends with Joanne Dru. They both spend some time in jail and then vow to leave that profession, but when Dru is hit by a car and needs hospital care, Baker returns to prostitution. One of her wealthy clients agrees to pay her \$10,000 not to reveal his sadistic acts. She winds up in California growing roses and writing poetry. Maharis returns and decides not to reveal all to Lawford, who threatens to have his license revoked. Meanwhile, Maharis has made Baker's acquaintance and has grown to care for her, since she cares for him too, the future looks promising as regards their relationship.

X-RAY: This drama is pretty interesting throughout, but its delving into the past life of an attractive girl crosses into the seamier sections of her existence, making the result unsuitable for the young. Perhaps a bit of trimming might have made this personality study even more attractive, but its length needn't act as a deterrent. There is plenty else that can be sold: the known cast, locales in the story, good direction, smart production values, and capable acting. Of course, the subject matter also lends itself to exploitation. While all in the cast come off quite well, George Maharis somehow manages to shine through with a quietly efficient performance. The screenplay is by Sydney Boehm, based on a novel by E. V. Cunningham.

TIPS ON BIDDING: Higher bracket in some situations.

AD LINES: "An Absorbing Story About A Girl Who Wanted To Get To The Top Any Way She Could"; "A Private Detective Is Assigned The Job Of Finding Out About 'Sylvia' . . . The Result Is A Fascinating Film For Adults Only."

Young Fury

WESTERN
80M.Paramount
(Technicolor)
(Techniscope)

ESTIMATE: Okay western for program.

CAST: Rory Calhoun, Virginia Mayo, Lon Chaney, John Agar, Richard Arlen, Linda Foster, Merry Anders, Joan Huntington, Jody McCrea, Rex Bell, Jr., Bill Wellman, Jr., Reg Parton, Preston Pierce, Robert Biheller, Marc Cavell, Jay Ripley and William Bendix. Produced by A. C. Lyles. Directed by Chris Nyby.

STORY: Fast gunslinger and former outlaw Rory Calhoun comes back to his home town trailed by members of his former gang, headed by John Agar. He finds that his wife, Virginia Mayo, who had a roving eye and a

free way with any man, now owns the saloon. She sent their son, head of a gang of young troublemakers, to stay with relatives. When the son, Preston Pierce, learns that there is to be a showdown between Agar and Calhoun, whom he hates for having run out on him and his mother, he brings his gang to watch. Sheriff Richard Arlen asks Calhoun to move on but he refuses. Arlen also is unable to control the gang led by Pierce as they take over the town. Linda Foster is rescued from some of the gang by Pierce and they become friends. Meanwhile, tensions build in town and within the gang and several rebel against Pierce. A showdown between father and son is bloodless, but Calhoun succeeds in showing that the road ahead is fraught with disaster and some of the young men leave. As Agar and his men approach, Mayo tries to get help for Calhoun after Arlen is killed, and she goes out with a gun to help after revealing she is Pierce's mother and she's killed. Pierce and the others help. Father and son are left standing when the smoke clears, a new understanding between them. Calhoun is offered the job as sheriff, while Pierce and Foster make plans for a future together and to rebuild the old homestead.

X-RAY: This release shows that juvenile delinquents were a problem even back in the days of the early West. It's got a moderate amount of action, intrigue, and features fair performances, adequate production and direction. The plot takes its time getting to the climax. The film will do okay as part of the program. Screenplay is by Steve Fisher.

AD LINES: "Bullets Tell The Story Of A Famed Ex-Outlaw"; "A Son Discovers His Father As Their Guns Face Each Other."

20th-FOX

Dear Brigitte

(20th-Fox)
(Color by DeLuxe)
(CinemaScope)

COMEDY
100M.

ESTIMATE: Amusing comedy.

CAST: James Stewart, Fabian, Glynis Johns, Cinday Carol, Billy Mumy, John Williams, Jack Kruschen, Charles Robinson, Howard Freeman, Jane Wald, Alice Pearee, Jesse White, Gene O'Donnell, Ed Wynn and a guest appearance by Brigitte Bardot. Produced and directed by Henry Koster.

STORY: College professor James Stewart is continually protesting the emphasis of the sciences over the arts by his school, and resigns often, but is also reinstated by understanding dean, Howard Freeman. His family, consisting of wife Glynis Johns, daughter Cindy Carol and young 8-year-old son, Billy Mumy, know what to expect when he comes home in a rage. Stewart is also absent minded at times. Mumy is not very good at music or art, but it develops that he is a mathematical genius able to solve problems faster than computers. Stewart is not very happy over this and tries to play down Mumy's talents in math, but fame brings reporters as well as confidence man, John Williams, who persuades Stewart to allow the boy's talents to be used in horse races so that funds may be raised for an art foundation at the school. Meanwhile it develops that Mumy has a crush on French movie star Brigitte Bardot, writing love letters to her. When he receives an answer back inviting him to visit, Stewart is flabbergasted but promises that some day such a visit might be possible. The lad starts picking losing horses until Williams realizes that he must get the trip out of his system and he buys Stewart and the boy round trip tickets. They see Bardot, who is gracious to the lad even giving him one of her puppies as a souvenir. Back again, Mumy begins to lose interest in his horse picking and Williams decides it's

time to make one big killing. As he's about to collect a fortune in winnings the tax men step in and Williams surrenders all to the tax-free foundation. The end has Williams joining the family aboard their houseboat.

X-RAY: This is a cute comedy with charm, warmth and satire, but very few belly laughs. A sneak preview audience was generally pleased by the interesting story though it is a bit on the long side, and by the humorous bits and pieces. Both capable performances and acceptable direction and production help. A bit of tightening would have added to the overall effectiveness. The use of color enhances the film, which should do well as a family-type entry. Screenplay is by Hal Kanter, based on the novel "Erasmus With Freckles," by John Haase. Bardot, incidentally, is in the film for about ten minutes.

TIPS ON BIDDING: Higher bracket in some situations.

AD LINES: "When An Eight Year Old Boy Falls In Love With Brigitte Bardot Anything Can Happen"; "A Fun Film For Families."

UNITED ARTISTS

Ferry Cross The Mersey

MUSICAL
86M.

United Artists
(Brian Epstein)
(English-made)

ESTIMATE: Rock 'n' roll for teen-agers.

CAST: Gerry and The Pacemakers, Julie Samuel, George A. Cooper, Patricia Lawrence, Mona Washbourne, T. P. McKenna, Cilla Black, Jimmy Saville, The Fourmost. Produced by Michael Holden; directed by Jeremy Summers.

STORY: Gerry and The Pacemakers are a rock and roll group who play on the ferry 'cross the Mersey; play at work; at art school; at the home of one of their girl friends, Julie Samuel; at a musical instrument store; as well as in a Chinese restaurant while at lunch; and at a "Cavern Club." They finally reach the attention of agent T. P. McKenna, who sees to it that they enter a competition among their type of performers. They win, of course, after a chase after their misdirected instruments in the hearse of fellow border and undertaker George A. Cooper.

X-RAY: There is nothing here save Gerry and The Pacemakers, and the film will please only those who go for the Mersey beat. The lads are okay in The Beatles' idiom, but the dialogue is hard to understand, what with the Liverpool accents. Trick photography is attempted to further jazz up the lagging story when the music stops momentarily. It's plenty of noise and thumping and should please the kids. Screenplay is credited to David Franden from a "story" (?) by Tony Warren. Film will seem too long for all except devotees.

AD LINES: "Rock and Roll Pandemonium Reigns With The Mersey Beat"; "The Inside Story Of The Rock and Roll Sensations."

UNIVERSAL

Andy

DRAMA
86M.

Universal

ESTIMATE: Off-beat character study for art and specialty spots.

CAST: Norman Alden, Tamara Daykarhova, Zvee Scooler, Ann Wedgeworth, Murvyn Vye, Al Nesor, Warren Finnerty. Produced and directed by Richard C. Sarafian, who also wrote the screenplay.

STORY: The jungle of tall buildings known

as New York contains many a story and revelation. One aged apartment building houses a family of three, Greek immigrants Zvee Scooler, wife Tamara Daykarhova, and their 41-year-old mentally retarded son, Norman Alden, who has difficulty communicating with most people but gets along with children, a bar girl, a chestnut vendor, a bartender, etc. He wanders the city and waterfront while his parents debate the advisability of turning him over to a mental asylum where he could get the proper care, since they are getting along in years. His mother is obviously heartbroken, and when he does come home as daylight arrives and wakes up the whole apartment house, his parents decide that perhaps moving to another neighborhood may help his mental processes. They accomplish this, and there's hope but little else in their future.

X-RAY: The audience has in constant view a mentally-retarded man of 41 years of age. He has been a problem to the neighborhood and a burden to his aging immigrant parents, who keep hoping for a miracle rather than institutionalizing him. His contacts and misadventures offer the viewer a sense of sorrow and embarrassment for the grown man with the mind of a child. One can question it as entertainment but not as an experiment in the field of realism on screen. It is well done in all departments, with Norman Alden particularly realistic as the afflicted adult, teased, tormented, pitied, and resented by those around him. Direction and production leave quite an impression although a bit of tightening might have been a virtue. Obviously, the film is for the art and specialty spots, since not all will appreciate the subject matter.

AD LINES: "Andy" . . . A Most Unusual Man And Boy"; "Have A Look At The Big City As Seen Through The Eyes of 'Andy'."

Man In The Dark

DRAMA
80M.

Universal
(6506)
(English-made)

ESTIMATE: Okay programmer.

CAST: William Sylvester, Barbara Shelley, Elizabeth Shepherd, Alex Davion, Mark Eden, Ronnie Carroll, Frank Forsyth, Edward Evans. Produced by Tom Blakeley; directed by Lance Comfort.

STORY: William Sylvester, rich composer blinded in a racing car accident, is in love with his attractive wife, Barbara Shelley, but she has been carrying on an affair with poor artist Alex Davion. Sylvester's secretary, Elizabeth Shepherd, is in love with him and has been hiding her feelings admirably. He still guesses that she cares and tries to discourage her. Shelley decides to terminate her affair with Davion unless he agrees to murder Sylvester. Then, she promises, they can go away together and have a happy future living on Sylvester's money. Davion balks at first but finally agrees, at which point it is revealed that Shelley has really been in love with Sylvester's friend and manager, Mark Eden, and that they have been setting up Davion to take the rap for the deed. Sylvester guesses what Davion is up to and shows him how the plot really goes, after which they set a trap which sees the police taking Shelley, Eden, and Davion in custody. Sylvester orders Shepherd to go away for a vacation and then decides to go with her.

X-RAY: Interest is well enough maintained in this import devoted to illicit romance, near murder, and popular music, which should play off well enough as part of the program. There are also some sequences devoted to England's popular music and artists, with songs heard such as "Blind Corner," "Where Ya Going," etc. The acting is good, and direction and production are competent. The screenplay is by James Kelly and Peter Miller, based on a story by Vivian Kemble. Guest singers are Ronnie Carroll and Barry Aldis.

AD LINES: "She Had A Way With All Men Except Her Husband"; "Murder Hits A Blind Spot And The Result Is Suspense."

MISCELLANEOUS

The Man From Button Willow

CARTOON
84M.

United Screen Arts
(Color)

ESTIMATE: Enjoyable western cartoon for family and youngsters.

CREDITS: Presented by Dale Robertson; produced by Phyllis Bounds Detiege; written and directed by David Detiege; production designed by Ernie Nordli; musical score conducted by George Stoll. Featured are the voices of Dale Robertson, Edgar Buchanan, Howard Keel, Barbara Jean Wong, Herschel Bernardi, Pinto Colvig, Ross Martin, Cliff Edwards, Verna Felton, etc.

STORY: Justin Eagle, western ranch owner, is the first U.S. Government undercover agent, and he has been responsible for cleaning up some rough situations in that part of the country. When the railroads are about to complete their first cross-country line, the settlers have been forced to sell their land to villains, who in turn would sell to the government at high prices. A U.S. Senator is sent to investigate the situation, and he is kidnapped by a gang of villains. Eagle is secretly summoned to San Francisco to locate the Senator, which he does, taking care of the gang of crooks at the same time. Eagle returns to his ranch after commendation to await his next assignment, being able to spend some time with his foreman, a Chinese girl he has adopted, and the animals on the land, while managing to stay out of the clutches of an elderly widow, who would like to marry him.

X-RAY: This feature-length cartoon concentrating on the west is a charming and cute entry that should prove attractive for audiences of youngsters and families. It's replete with action both on the human and animal levels, humour, suspense, and thrills, all of which are brought to the fore by good animation and fine technical assists. The hero is patterned after Dale Robertson, whose voice is heard and whose company is distributing the worthy effort. It should do well as a special show or as part of the program. A number of musical renditions are also included, and the use of color is a plus factor.

AD LINES: "An Exciting New Adventure In Entertainment"; "The Legendary Deeds And Daring Exploits Of The First U.S. Government Agent."

FOREIGN

Bay Of The Angels

DRAMA
85M.

Pathe Contemporary
(French-made)
(English titles)

ESTIMATE: Intriguing import for art spots.

CAST: Jeanne Moreau, Claude Mann, Paul Guers. Written and directed by Jacques Demy; produced by Paul-Edmonde Decharme.

STORY: Bank clerk Claude Mann prepares to go on his usual, uneventful vacation until the excitement and chance for fortune through gambling is revealed to him by fellow employee Paul Guers, who has won a fortune at roulette. Guers takes him to one of the local casinos, shows him the ropes, and when Mann wins a large amount, he decides to forego the usual annual visit to relatives and take in the casinos of the Riviera. His father disowns him but he goes anyway. At the tables, he meets avid gambler Jeanne Moreau, who has given up husband and child to play roulette. They win playing the same

numbers, become friends, take a break to become better acquainted, return, and lose. They spend the night together, and the next day start again with a small reserve. They hit it big, buy a car, and go on to Monte Carlo, where they take a room together. They lose at the wheel. He tries to convince her to give it up and return to Paris with him. During the argument, she reveals that her main reason for staying with him is because she believes that he will bring her luck. He writes his father for forgiveness and funds to return home, and he begs her to go along. She refuses until she is cleaned out at the table, after which she runs after him as her last chance to try again.

X-RAY: Some of the scenes to be found here are fascinating as the camera follows the two chief characters into the gambling casinos and then dwells on the addiction from which they suffer. The romantic angles make this suitable for adults only, and the acting, direction, and production values are capable. Another plus factor to be found here are the actual settings, streets, and countryside, filmed so matter-of-factly and so interestingly. It's an attractive entry for the art spots.

AD LINES: "They Went For Broke Together And Found Happiness"; "Win Or Lose . . . They Had Each Other."

Carry On Spying

COMEDY
87M

Governor Films
(English-Made)

ESTIMATE: Carry on slapsticking still good comedy.

CAST: Kenneth Williams, Barbara Windsor, Bernard Cribbins, Charles Hawtrey, Eric Barker, Dilys Laye, Jim Dale, Richard Wattis, Eric Pohlmann, Victor Maddern, Judith Furse, John Bluthal. Produced by Peter Rogers, directed by Gerald Thomas. Screenplay by Talbot Rothwell and Sid Colin.

STORY: S.T.E.N.C.H. Agents (Society For The Total Extinction Of Non-Conforming Humans) steal top secret Formula "X"—prompting desperate British Operational Security Headquarters (B.O.S.H.) Chief, Eric Barker to send all available agents in pursuit. Unhappily, the only agents available are trainees Kenneth Williams, Barbara Windsor, Bernard Cribbins, and Charles Hawtrey. The curious team, with the exception of Agent Honeybutt (Barbara Windsor), is fitted with shoulder holsters, cloaks, daggers and trenchcoats and proceeds to Vienna to track down Milchmann, cunning S.T.E.N.C.H. agent. They boggle bagging their catch, however, and the formula slips out of their hands and into the grips of Eric Pohlmann, who escapes to Algiers. The trainees give chase, to the chagrin of Barker, cleverly assuming native garb. Cribbins, as a "Greensleeves" playing snake charmer, stakes himself out, as does Windsor, who pursues the formula into a brothel of sorts. Disguised as an exotic entertainer, Windsor is joined by Cribbins, who also dons veil and midriff. Just as they get the formula, another British agent, Jim Dale, who the well-meaning quarter had foiled in Vienna appears. Foiling him again, they depart for England via the Orient Express. As S.T.E.N.C.H. agents close in on them aboard the train, they are forced to eat the formula, trusting its preservation to the photographic memory of Windsor. Taken to S.T.E.N.C.H. headquarters, they are locked up while Windsor is interrogated by boss Judith Furse. Windsor accidentally reveals the formula, which Furse tapes, but the others escape their cell and seize the tape. In their efforts to get out of S.T.E.N.C.H. headquarters they enter a processing area and are saved from certain death by counteragent Dilys Laye. With the help of Laye, they deliver both the formula and S.T.E.N.C.H. boss Furse to the long-suffering chief. Not, however, before Williams is informed that Laye is a Society for the Neutralisation of Germs (S.N.O.G.) agent and expects certain considerations for saving the trainees.

X-RAY: Spoofs, goofs and gags abound in this "Carry On" series comedy taking a whack at the British intelligence service. The usual frantic pace and burlesque timing keep the action coming with plenty of laughs for "Carry On" fans wherever they may be. Those situations that scored with "Nurse," "Constable" or other "Carry On" features will find the old gang unspoiled by success or the British public's apparently insatiable appetite for the Peter Rogers romps. Miss Windsor, as Daphne Honeybutt, deserves a hearty welcome abroad for her meaty performance, and old regulars Williams, Cribbins, and Hawtrey each lend their unique comic talents to the script. Only the unappreciative will find anything but a few slow spots to Bosh, Snog, or Stench over.

AD LINES: They're Back—"This Time With A Barrel Of Bonded Spoofs"; "Carry On Gang Takes On British Intelligence In New Laugh-fest!"

Mondo Pazzo

DOCUMENTARY
94M.

Rizzoli Films

(Filmed in various parts of the world)
(Color)

(English narration)

ESTIMATE: Repelling successor to "Mondo Cane."

CREDITS: Directed by Jacopetti and Prosperi; produced by Mario Maffei and Georgio Cecchini; photography by Benito Frattari; music composed by Nino Oliviero; edited by Mario Morra; commentary written by Gualtiero Jacopetti.

CONTENT: In London, dogs undergo vocal chord cutting so they will be quiet while being experimented upon; in Italy, dogs are colored to match the dresses of their mistresses; in Italy, peasants sell their hair for the wig market shown in action in the U.S.; in Hamburg, female impersonators find wigs important to their livelihood; in America, police use wigs to catch sex criminals; Mexican police demonstrate marksmanship; Mexicans also get rid of bugs by eating them alive on tortillas; jewelers there also decorate larger bugs with gold and precious stones for use by ladies as decorations; in the U.S., diamonds and gold find their way into dog collars; in Hawaii, women get mud baths to improve their appearance; in Africa, Masai mix an all purpose mud of manure which is used for fuel, building material, laxative, plaster for broken limbs, etc.; the women there swallow small white stones to keep them sterile; in the U.S., call girls take to trailers to peddle their wares; the millinery industry puts on a show and kisses are sold; the Automat is shown in action, as are the automatic toll roads; in Italy, a crowd goes hysterical at a deconsecrated church rite, while others go to church on their knees; in Portugal, parishioners wash church steps with their tongues; in Spain, coffins are ordered and fitted in advance; fakirs in India disregard pain from needles and knives while others there walk and run on lit coals; in Saigon, the war against the Buddhists is carried on with vigor and bloodshed, and one dies by fire; baby flamingos die on a contaminated lake in Africa; in Singapore, birds are trained to fight each other to the death, as are fish; an African tribe becomes sterile because their diet is limited to crocodile meat; only one child is born in 30 years, and the others treat him with care, offering other food in the hope he will have lots of children; African young girls are shown being sold into slavery for use in brothels, and other slave traders are arrested for torturing children so they can beg for alms; a dog is sacrificed to the rain gods in the hope of ending a drought, while elsewhere native women collect morning dew to quench thirst; in Brussels, girls drink from "Mannekin Pisse," believing they will marry and have children soon after, while strippers are wrapped

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Taggart—85m.—U5239
Terrace, The—90m.—For.5243
T-a-m-i Show, The—113-1/2m.—Misc.5231
Tattooed Police Horse, The—48m.—BV5225
36 Hours—115m.—MGM5233
Those Calloways—131m.—8V5229
Three Penny Opera—83m.—Emb.5237
Time Travelers, The—82m.—A-I5225
Topkapl—120m.—UA5215
Two On A Guillotine—107m.—W85247

U

Umbrellas Of Cherbourg, The—90m.—For.5243
Unearthly Stranger—68m.—A-I5241

V

Visit, The—100m.—Fox5214
Voyage To The End Of The Universe—81m.—A-I 5213

W

Where Love Has Gone—114m.—Par.5222
Why Sother To Knock?—88m.—For.5244
Witchcraft—79m.—Fox5222
Woman In The Dunes—123m.—For.5236
Woman Is A Woman, A—80m.—For.5248
Woman Of Straw—117m.—UA5215
World Without Sun—93m.—Col.5241

Y

Yellow Rolls-Royce, The—122m.—MGM5246
Young Lovers, The—108m.—MGM5222
Youngblood Hawke—137m.—W85227
Young Fury—80m.—Par.5249
Your Cheatin' Heart—99m.—MGM5222
You're Never Too Young—102m.—Par.—Re.5222

Z

Zorba The Greek—142m.—Fox5238

MONDO PAZZO

(Continued from page 5251)

in toilet paper which is dissolved by streams from soda syphons; in America, water is used for washing cows prior to milking; the U.S. sent 300 cows to an African tribe, but half died because of lack of grass as the tribesmen have difficulty feeding the remainder; natives in New Guinea use UN distributed newspapers to roll cigarettes; Englishmen and women spout off in Hyde Park; in Tombstone, Arizona, the old west lives again during rodeo week; mortician's classes are seen in California; one dead woman is embalmed in sitting position, and the mourners have a long lasting wake; in Europe, a carnival results in clothes being torn from girls by overly

enthusiastic men and boys; in Italy, boys like dancing with each other; in Sardinia, villagers compete over who has the hardest heads and seek to prove same against building walls; a Greek painter in Paris mixes paints in his mouth, after which women assistants take same and spit on canvas in color; finally, a concert is in order, with the principal soloist using a line-up of human faces to keep time.

X-RAY: Much of what is to be seen here is repelling and will even be considered offensive by some. It's difficult to believe that part of what is seen hasn't been staged for the filming, although of course, much is spontaneous. There is much blood and other physical aspects that are revolting. Mayhaps, those who went to see "Mondo Cane" are now ready for another documentary by the same people. It could do business. Some of the

dialogue and situations have an anti-American tinge in the presentation. Art house and exploitation spot audiences will probably best appreciate the okay direction and production, as well as the content.

AD LINES: "A Hard-Hitting Successor To 'Mondo Cane' With More Unbelievable Happenings Throughout The World;" "A Picture Only For Those Strong Of Heart And Stomach."

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They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumliatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set.



FEBRUARY 3, 1965

SECTION THREE
Vol. 73 No. 2

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

Columbia Calls Upon Rain, Umbrellas For Tieup

Columbia Pictures' plans to capitalize on two important aspects of Pakula-Mulligan's "Baby The Rain Must Fall"—the star power of Steve McQueen, Lee Remick and Don Murray plus special emphasis on the sky-rocketing popularity of the title song—were outlined at a recent meeting of representatives of eight leading circuits and Columbia advertising, publicity, exploitation and research experts. The group met as part of Columbia's special merchandising in advance of the Showcase Presentation at 25 theatres in the New York metropolitan area.

Circuit executives heard how research findings were a factor in the choice of specific media for "Baby The Rain Must Fall" advertising placements. The campaign concentrated heavily on television and radio as well as in newspapers to capitalize on the popularity of the title song, which is used heavily in all spots designed for the film. In newspaper ads, the circuit men were shown four different approaches designed for audiences of different ages and different walks of life. Also unveiled at the meeting were radio spots for the film which emphasized the title song, "Baby The Rain Must Fall," and cited the impressive credit of the Pakula-Mulligan team, which was responsible for "To Kill a Mockingbird" and "Love With The Proper Stranger."

Music currently on record for the film was played to the theatremen including the long-play album from the soundtrack of the Columbia Pictures release, singles of the title tune and other songs from the soundtrack, a new Ava recording of "Baby The Rain Must Fall" by the popular We Three Trio and instrumentals based upon the songs presented in the film.

Key among the theatre promotions under way for "Baby The Rain Must Fall" is an "umbrella contest" that will result in contestants carrying their own umbrella, sealed and labeled with the name of the film, to theatre boxoffices on the date of opening of "Baby The Rain Must Fall" to determine if they have been chosen for prizes and free admissions. Many of the showcase exhibitors voiced willingness to promote the "umbrella contest" not only as a way of selling "Baby The Rain Must Fall" but also as a personal campaign for neighborhood good will. Columbia exploitation experts will be assigned to theatre managers participating in the special contest and radio disc jockeys will lend added support by announcing the contest and divulging the winners in the metropolitan New York area.

The circuit executives also heard the plans to promote the paperbound novelization of
(Continued on page EX-652)

Paramount's "Sylvia" Is Introduced By Giant All-Media Teaser Campaign



The house manager of the 20th Century Theatre, Juneau, Alaska, had this lobby cut-out made to plug United Artists' new short subject cartoon series, "The Pink Panther."

Starting with only two words, "Sylvia is," Paramount Pictures and New York area "Showcase" exhibitors joined forces to chart a massive all-media campaign to introduce Martin Poll's "Sylvia" to metropolitan millions prior to its opening at Loew's State and "Showcase" theatres on February 10th.

Details of the giant "Sylvia" campaign, which involves virtually every area of advertising, publicity and promotion, were outlined for exhibitors at a special meeting at the Paramount home office.

The theme of the over-all campaign is to create an aura of mystery and anticipation about the title character in "Sylvia." This will involve an extensive "teaser" sell, particularly in advertising and exploitation, it was noted.

Advertising manager Ted Lazarus said that in addition to the regular channels of radio, television, newspapers and magazines, "Sylvia" would be extensively pre-sold via transportation and outdoor postings. Several thousand subway cars, buses and commuter trains will be involved in the drive. "Showcase" theatres have also been pre-selling "Sylvia" with a special teaser trailer and 40 x 60 lobby display more than a month in advance of opening.

The week of the "Showcase" opening, the *Saturday Evening Post* will run a lengthy feature article on Carroll Baker and her prep-

(Continued on page EX-650)

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.



The Dallas, Texas, 'screamers' for Warners' "Two On A Guillotine" was attended recently by, left to right, Conley Cox, Stanley Warner Management Corporation; J. D. McCain, city manager, Gainesville, Texas; Dick Emphy, director of publicity, Trans-Texas Theatres; Vernon Watkins, buyer-booker, Frontier Theatres; I. B. Rust, booker, Jefferson Amusement Company; Sam Tanner, director, Jefferson Amusement Company Theatres; and Bill Barber, publicity director, Rowley United Theatres.

British Activities

by Jock MacGregor

"Goldfinger" has proved a magnetic attraction to showmen and a host of campaigns as poured into the London Bureau. A. E. Williams of the Odeon, Ealing, persuaded a blonde model to attend the theatre in a stunning gold play outfit and enact scenes in the circle lounge with second operator Clive Swain as 007. An excellent pictorial splash resulted in the local paper which also printed a photo of the poster plastered Goldfinger loudspeaker van which had been touring the district. Harry Murray of the Gaumont, Sheffield, who had a session in studio publicity and must have known Honor Blackman as a starlet, greeted her for a personal with gold clad usherettes forming a welcoming committee—a guard of honor would have been too much! . . . Miss Blackman also made a personal for B. Bint to give the second week at the Manchester Odeon a fine boost. In all he achieved three separate and extensive press coverages. First the news that she was coming was well splashed; secondly she inaugurated a new \$150,000 ICT 1300 computer at the Cussons Soap Factory and made the national as well as local press; thirdly a press lunch produced more clippings. Radio and TV also covered the visit. . . . H. Bedford, of the Gaumont, Derby, had an eye catching Aston Martin like the one driven by 007 himself bearing "Goldfinger" credits patrolling the district. At Southend, A. G. Levenson, of the Odeon, used a vintage open tourer as a street stunt to plug his special late night show. He also organized a "Goldfinger" Ten Pin Tournament with the Excel Bowl. . . . For enterprise R. L. Cook, of the Middlesborough Odeon, deserves an award. The press and tv went in a big way for the story that his usherettes having seen the trailer decided that they must learn judo. He arranged for the only woman Black Belt holder in the North to demonstrate in the circle lounge and borrowed correct costumes from the local judo club. Reporters and photographers turned up in force.

Lionel S. Johnson spotlighted the ABC, Ealing, when he took the Mayor and Mayoress of Ealing and the editors of the local press to the Associated British Elstree Studio for lunch and a tour of the stages and facilities. . . . For the Hammer Horror combo "The Gorgon" and "Curse of the Mummy's Tomb", John A. Dixon, of the Chesterfield ABC, arranged a display of Egyptian pieces with Eyres Ltd., specialists in furniture from all countries. . . . Albert E. Hallam, of the Nuneaton ABC, organized a contest with a wine merchant who placed an outsize bottle crammed with corks together with publicity material for "Crooks in Cloisters" in the window and invited the public to guess the number of corks. The prize—a bottle of Red Hackle whisky.

Sunglasses Plug "Love"

The exploitation value of the title, "Love Has Many Faces," combined with the tremendous emphasis on women's fashion being generated by Columbia Pictures for the Jerry Bresler production due to be released next month has resulted in a new ad series by Riviera Sunglasses, New York-Paris-Los Angeles firm noted as a fashion leader in its field.

Riviera will lead off its new "Love Has Many Faces" ad campaign with full-page ad layouts in Harper's Bazaar declaring "Love Has Many Faces—and they're all reflected in Riviera Fashion Glasses." The ad is a one-photo close-up of a beautiful model wearing sunglasses and the only other copy on the full-page spread in addition to the slogan and the name of the company are prominent credits for the Columbia Pictures release and its line-up of stars.

The "Love Has Many Faces" approach has been incorporated into a rounded promotional campaign by Riviera, with identical point-of-sale material and counter cards plus information on the development of store windows and other promotions currently being distributed to retailers throughout the country.

Riviera is one of eight nationally important fashion manufacturers which have agreed to frame a promotional campaign for their wares on the "Love Has Many Faces" theme. The others are: Exmoor fashion sweaters; Sheffield watches; Cabot knit coordinates; Bardley suits; Fashion Tress ladies' wigs; Harold Levine dresses; and Dr. Payot cosmetics. All eight are also participating in a national retail promotion by Harper's Bazaar Magazine based upon the "Love Has Many Faces" theme.

"Music" In Program Guide

Julie Andrews and her starring role in the 20th-Fox film version of Rodgers & Hammerstein's "The Sound of Music" are the subjects of extensive photo-and-text coverage in the February issue of the WPAT Gaslight Revue Program Guide.

The monthly publication reaches more than 20,000 homes in the New York, New Jersey and Connecticut areas.

Miss Andrews appears on the cover of the program guide, with the highlights of her stage and screen career presented in 30 photographs, including scenes from "The Sound of Music," throughout the book.

Miss Andrews is profiled in a feature story titled, "The Sound of Cinderella," and producer-director Robert Wise discusses the filming of "The Sound of Music" in a separate by-line article.

Stars Judge PJ Party

Culminating a week of whirlwind promotion in connection with their latest American International Pictures' "Beach Blanket Bingo," Patti Chandler and Jody McCrea were the guests of the Stanley Theatre in Jersey City where they helped judge the Pajama show conducted on the stage of the theatre.

Welden Pajamas and Schlesinger's put on one of the biggest promotions via newspapers, radio and TV ever seen in the city. Over 100 pairs of the PJ's were given away free to help promote "Pajama Party" the current attraction at the Stanley.

Appearance of principals for openings of the musical comedy followed the same pattern which produced sensational record-breaking openings for AIP's "Beach Party," "Muscle Beach Party" and "Bikini Beach."



Manager Albert Hallam samples a drink in the mock bar erected in the foyer of the ABC Cinema, Nuneaton, England, in a tie-up for Continental's "Rattle Of A Simple Man."

"SYLVIA"

(Continued from page EX-649)

arations for her role in "Sylvia." During the past six months, magazines, newspapers and columns have been carrying a steady stream of "Sylvia" items related to Miss Baker. In addition, George Maharis has been promoting "Sylvia" in newspaper and magazine interviews and radio and TV interviews, and will make a national tour during the coming weeks. A special "TV Topics" featurette has been serviced to leading television stations throughout the country, while some of the featured players in "Sylvia," including Peter Lawford, Ann Sothorn and Viveca Lindfors, have been discussing the film in interviews and personal appearances.

A deluxe kit of campaign materials was distributed to all "Showcase" exhibitors by Exploitation Manager Serlin, who said that exhibitors have an unusually large number of selling helps for their local campaigns, including a major book tie-up with Fawcett Books, tying in newsstands, variety chains, supermarkets and other retail outlets; a music promotion with RCA Records, which is releasing Paul Anka's recording of the "Sylvia" title song; department and specialty store displays keyed to the new "Sylvia" blouse manufactured by Macshore Blouses; tie-ups with florists featuring the new "Sylvia" rose by Ortho; and counter displays in drug stores and variety stores on Ajax Combs. As an extra exploitation feature, Paramount has arranged for Goubaud de Paris, cosmetics, to give special make-up analyses in theatre lobbies during the "Sylvia" "Showcase" engagement.

As part of the advance build-up for "Sylvia," Paramount Pictures has set special "talker" screenings in 13 key cities in conjunction with American Hairdresser Magazine.

Designed to start hair stylists, manicurists and others in the beauty trade who are in close contact with the public, talking about "Sylvia" in advance of its release, the screening program includes San Francisco, Dallas, Kansas City, St. Louis, Chicago, Detroit, Indianapolis, Cleveland, Philadelphia, Pittsburgh, Cincinnati, Atlanta and Washington.

As part of the extensive national promotion, special window cards plugging "Sylvia" are being serviced to all American Hairdresser subscribers. Many beauty shops also will feature a unique "Sylvia" hair-do, inspired by Carroll Baker's hair styling in the Paramount release.

THE EXHIBITOR'S EXPLOITATION EFFORTS

SYDNEY LINDEN, general manager; Jack Berwick, Columbia exploiteer; and E. D. Harris, promotion manager, Herbert Rosener Southern California Theatres, recently staged a most successful merchandising campaign on Columbia's "World Without Sun" at the Beverly Canon Theatre, Beverly Hills, Cal. All dailies and weeklies carried advance ads, art and publicity stories. (In exchange for movie tickets, sports commentators gave us plugs on TV, radio and FM stations.) U. S. Divers Company, distributors of the Aqua-Lung and other equipment used in the film, sponsored an invitational premiere screening at the theatre on a Monday night, ten days before official opening. The guests included the editors and critics from newspapers, TV and radio; equipment dealers, leading skin divers, naval executives, college instructors, leading photo stores and sports stores, etc. This permitted the word of mouth campaign to get rolling in advance. Young movie, TV and stage performers and female skin divers modeled the aqua-lung tanks, for some leg art, on stage during an intermission. They also were photographed for the trade papers and the local papers while mingling with the guests in the lobby. Tom Thompson, public relations director of U. S. Divers Company, and skin diving instructor at local colleges, made personal appearances on many sport and deep sea adventure TV shows, showing a short strip out of the film, for discussion with the commentator. He also appeared on the Tom Frandsen KNBC TV show. Frandsen happens to be a top skin diver also, who really gave the film a thorough plug. Bill Burrud also pre-sold the film on his travel and adventure KCPO TV show. The Herald & Examiner ran a special Sunday two-page layout on undersea explorations, devoting the upper second page to "World Without Sun." This stirred up plenty of interest in film. This appeared on the Sunday before opening, in the popular *Man's World* section, a perfect tie-in with the film's title. One of the most popular local feature writers, Art Seidenbaum, after seeing the film, ran a special feature exclusive on the front page of *Family Section*, read by a majority of women as well as men. This was responsible for the large family trade that patronized the theatre. U. S. Divers Company built a special display at Marineland, one of the most popular tourists attractions in Southern California, showing off their aqua-lung, along with three sheets and play date of film. Young female movie aspirants modeled the aqua-lung and passed out literature on film. Book stores displayed books by Jacques Yves Cousteau, film producer and noted scientist, with surrounding stills and theatre play date. U. S. Divers Company printed 20-thousand \$1.00 discount tickets, taking one side for their own ad and dealer imprint. These tickets were supplied to their dealer-retail outlets, sport and camera stores, Navy bases. Tickets good any performance except the week-end. Helped to stimulate mid-week trade. Many student groups from high school, colleges, art centers, etc.; attended, taking advantage of our special group sale prices. All teachers and high school and college students, with proper identification were admitted for one dollar at any performance except week-end nights. This helped our word of mouth cam-



Charlie Murdock, local disc jockey, was given a "Goodbye Charlie" party at the Miami International Airport when he set out for California to pick up the clothing worn by the stars in 20th Century-Fox's "Goodbye Charlie." When he got back, the clothing was auctioned for the benefit of Variety Children's Hospital. Shown at the breakfast are Frank Maury, manager, Miracle; and Gordon Spradley, manager, Miami, along with young fans of Murdock.

paign, and brought large crowds of adults who paid regular admission prices. The discount ticket, once in the hands of people, was practically a "walking billboard." It carried a lot of selling copy about film, making it a conversation piece.

FRANCIS DE ZENGREMAL, Schine's Holland, Bellefontaine, Ohio, recently lined up his local Chrysler dealer for his showing of Universal's "The Lively Set." The dealer agreed to buy a block of tickets and offer them to the customers who came in to test drive a new 1965 Chrysler, Plymouth, etc. Before his opening, two sports model cars from this dealer were bannered and parked in front of the theatre. "Lively Set" posters made snappy displays for the car dealer's showroom windows. For a different "Lively Set" tie-in, De Zengremal contacted his local men's clothier and arranged a nifty mutual promotion. The clothing store agreed to give away a guest ticket with each sweater purchased; and signs were set up in the store window reading: "As you well know, we outfit 'The Lively Set.' Be our guests to see 'The Lively Set' at the Schine Holland Theatre . . . etc." The clothier furnished some sweaters, shirts, etc., for a lobby display which labeled the store as "outfitters of 'The Lively Set.'"

BENE STEIN, Golf Mill, suburban Chicago, Ill., received 486 replies recently to a contest wherein passes were awarded to those naming from a published list the five most popular pictures to play the theatre during the past year. His local Pickwick Newspapers co-operated. The five top pictures, listed in the order of their popularity were "How The West Was Won," "It's A Mad, Mad, Mad, Mad World," "Tom Jones," "Move Over Darling" and "A Shot In The Dark." No contestant named correctly the entire five; but winners did name four correctly. Publicity accrued spread over three weeks, and helped inaugurate the showing of 20th-Fox's "Goodbye Charlie" at the Golf Mill in the suburbs simultaneously with downtown Chicago.

LOU LISS, manager, Town and Country Theatres' Concord, Miami, Fla., did "great" business with the Saturday and Sunday matinee attraction, "Little Red Riding Hood," which was boosted considerably by the visit

'Lord Jim' On Faxfinder

Striking color transparencies depicting scenes from "Lord Jim," a film by Richard Brooks, and information about the American premiere of the Columbia Pictures release make their appearance this week in 26 major New York hotels and terminals through the facilities of the Cue Faxfinder System.

Cue Faxfinders are gigantic machines designed to provide printed information to tourists and travelers on where to go in New York City and how to get there. More than 100 different questions are provided on a broad console and tourists select the information they require by pushing the appropriate button and receiving a printed card.

Located prominently in lobbies, waiting rooms and key meeting points in hotels and terminals, the Cue Faxfinders are engineered to attract the attention of tourists planning their itineraries. The commanding color transparencies from "Lord Jim" are expected to offer superb continuing exposure through the American premiere of "Lord Jim" at the Loew's State Theatre on February 25.

of Milt Robbins, in the costume of the "Wolf," to St. Brendan's Elementary School. This event was duly covered by Raymond Lang, staff reporter of The Guide, whose humorous write-up, accompanied by three photos, garnered seven inches by five columns of space. According to the article, Lang as the "Big Bad Wolf" was almost mobbed by the children and escaped "by the skin of his teeth."

GEORGE KILPATRICK, manager, Schlanger Theatres' Cinema I, Springfield, Pa., recently garnered a nice photograph in his local newspaper, The News of Delaware County, of his revival of an old stunt used on Paramount's "The Disorderly Orderly" and American International's "Pajama Party" that of having several employees trying to make a purchase in the new S. Klein store in Marple Township with a \$500 bill. Their transportation to the store was by a bannered promoted Dodge convertible, which attracted plenty of attention on busy Baltimore Pike on a Saturday afternoon. The car was parked in front of I. Klein's for one hour and was seen by thousands of people.



The window of Columbia Pictures of Canada, Ltd., which is away from the theatre, was utilized recently by Victor Nowe, manager, Odeon-Carlton, Toronto, Ontario, for four weeks in advance of playdate of "The Finest Hours." An 18-foot display banner was used giving full credit to the film and featured two 30x40 portraits of Sir Winston Churchill along with six stills. This window has an excellent location being right by the main street car line with lots of pedestrian traffic.

COLUMBIA

(Continued from page EX-649)

"Baby The Rain Must Fall," which is based upon a play by Horton Foote. Also included in the roundup of promotions for the film are contests, "rainmaker" ballyhoos at selected theatres, umbrella displays throughout the metropolitan area and special 8mm versions of the trailer for use in continuous projection machines at theatre lobbies and lounges.

Motion picture publicists have sometimes been asked to do the impossible and sometimes they even manage it, but this time Columbia Pictures publicity and exploitation staffers are facing one of their most formidable assignments. They're trying to pre-arrange a rainfall to give the proper tie-in atmosphere to the premieres.

Word that Columbia is out to find a precipitation provocateur—rainmaker, to you—has taken on the proportions of a full-scale manhunt, with newspapers, radio and TV commentators and other information sources buzzing about the search. To date, Columbia's merchandising department is still checking out the claims of would-be rain manufacturers but the official word is that the search for a weather stimulator looks bleak.

So, if you know somebody, anybody who can guarantee that "Baby The Rain Must Fall," will debut with the appropriate pitter-patter atop the marquee, contact Columbia immediately. Whether the system is cloud-seeding, silver iodide, incantations, computers, lasers, masers or ouija boards, they're all welcome to make their pitch.

Meanwhile, the Columbia publicists keep looking skyward with prayerful eyes and mumbling lips. It didn't help to produce an eclipse when "World Without Sun" opened last month but maybe this time they'll pull off a miracle. Every publicist believes in miracles.

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"Topkapi" In Redbook

An unusual national break is accorded Jules Dassin's "Topkapi" in the February issue of Redbook magazine.

Coverage is a six-page feature as A Redbook Dialogue consisting of a transcribed conversation between Melina Mercouri, star of "Topkapi," and famed Spanish painter, Salvador Dali.

With photographs by Alexandre Babeanu, the Redbook feature presents a conversation between the two celebrities which took place when Miss Mercouri was Dali's guest at his cubistic home in the Costa Brava.

"Kiss Me" Recordings

Four well-known artists have recorded the music from Billy Wilder's "Kiss Me, Stupid" which contains three new songs by George and Ira Gershwin.

Dean Martin, who stars in the Mirisch Corporation presentation with Kim Novak and Ray Wilson, sings "Sophia" for Reprise Records. Ella Fitzgerald, on Verve Records, sings "Sophia" backed with another song from the United Artists release, "I'm A Poached Egg."



General manager Sydney Linden, right, and promotion manager E. D. Harris greet two "mermaids" modeling aqua-lung equipment on the night of the invitational premiere of Columbia's "World Without Sun" at Herbert Rosener's Beverly Canon Theatre, Beverly Hills, Cal., for U. S. Divers and guests.

This Was A Super-Natural

Hollywood and the world's first "Ghoul Premiere" cast blood-red searchlight beams in the skies when American International's eighth Edgar Allen Poe thriller, "Tomb of Ligeia," opened at the Pix Theatre.

Other appropriately "ghoulish" ceremonies set for the opening included a procession of hearses down Hollywood Boulevard led by the film's star Vincent Price riding a vintage horse-drawn funeral carriage. Elsa Lanchester and Lon Chaney headed a contingent of veteran terror film stars riding the other vehicles to the premiere.

"Front of theatre" activities included a line-up of contestants for title of "Miss Ghoul" and "Mr. Gruesome" who vied for suitable prizes including an all-expense paid tour of Los Angeles graveyards.

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MOTION PICTURE

EXHIBITOR

FEBRUARY 10, 1965

Volume 73

Number 3

IN TWO SECTIONS • THIS IS SECTION ONE



Col., Spiegel Up Production Slate

(See Page 6)

Jumping The Gun On 'Greatest Story'

(See Page 7)



Claude Giroux, top, and Nat Nathanson were two of the Allied Artists executives involved in recent major changes. Giroux became president, switching jobs with Steve Broidy, who is board chairman. Nathanson became general sales manager, succeeding Ernie Sands.

MORE ON "PUBLIC SUPPORT" . . . see editorial—page 3

**NEW HIGHS IN ADVENTURE...
THE DOUBLE SHOCK SHOW OF THE YEAR!**

UNCONQUERABLE WARRIORS OF THE DAMNED!

WAR OF THE ZOMBIES

An AMERICAN INTERNATIONAL Picture in **COLORSCOPE**

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whose gaze mummifies men!

SEE blood dance of the Zombies!

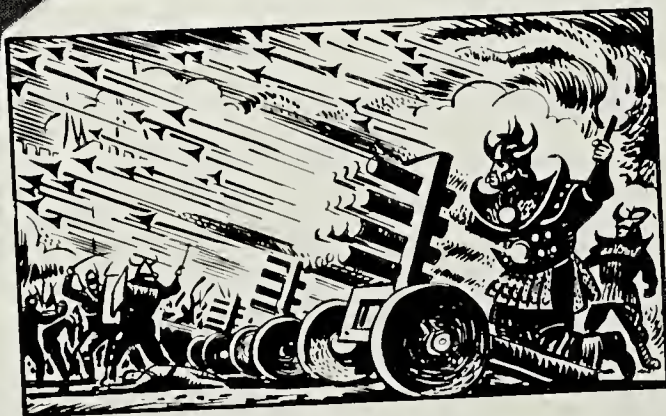
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AND

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turn the sky into a fiery inferno!



SEE The eyes that Paralyze... the
Basilisk who turns Flesh to Marble!

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VOLUME 73 • No. 3

FEBRUARY 10, 1965

OUR 47th YEAR

MORE ON "PUBLIC SUPPORT"

ANYONE WHO READS our editorial page is aware of the discussion between us and the Catholic Church regarding public support (or lack of same) for family entertainment. Now we welcome a new participant to the discussion, "THE EVANGELIST" (Albany), which editorializes thus:

"Americans who are voicing disgust over the increasing number of low moral grade motion pictures have no one to blame but themselves. At least this is the reasoning of MOTION PICTURE EXHIBITOR, one of the industry's trade magazines.

"In a recent editorial, the publication specifically took the Catholic Church to task for making 'a lot more noise about bad films than about good ones.' It warned 'until the public supports family entertainment, the producer who makes it is doomed to die at the boxoffice.' On the matter of the financial success of good pictures, William Mooring has some interesting figures in his 'Hollywood In Focus' column . . . of this issue.

"Surely the Exhibitor will agree that a vociferous reaction usually accompanies poor service or a sub-standard product. Normally people excite themselves very little over good quality. They expect it. Conformity to a seal of approval by a reliable firm may not result in a lot of favorable noise, but it does establish a good reputation which is to the benefit of anyone's financial interests.

"The movie industry is not dependable. It obviously is unwilling to conform itself to immutable moral norms because the boxoffice potential of low type fare is too enticing to permit any such binding commitment. If the 'noise' were ear-breaking over worthwhile films, this would continue to be the case.

"Nor are the theatres completely reliable. Enthusiastic reception and support of a good movie offered one week, not infrequently backfires with a follow-up picture that is cheap and dirty. Managers are heard to complain it is disastrous for them to get too selective. Apparently they are reminded with certain firmness that their area of choice is limited. This surely is an anomaly for an industry that styles itself a great defender of freedom of choice.

"The attempt by the MOTION PICTURE EXHIBITOR to throw the blame for the industry's promotion of dirty pictures on the public is a poor job of face-saving. If it is good will that is needed to upgrade pictures, it is up to the industry to exemplify it with some consistency."

We have reprinted the "Evangelist" editorial in full. We will comment on it, not because it differs with our editorial position (we welcome any honest difference of opinion) but because it repeats general charges against the motion picture industry that we believe are unwarranted and unfair.

The editorial refers to columnist William Mooring's discussion of the top film grossers of all time. We are also heartened that most of them are good for family patronage, but these blockbusters are not representative of feature films generally. It would be lovely if every film could be a "BEN HUR" or "MY FAIR LADY," but they are not. The

great majority of filmed entertainment falls into a category somewhat below such masterpieces. Some are good and deserve support. Some are bad and deserve to die.

In passing, we would like to mention that published reports on film grosses, even when obtained from as reliable a source as "Variety," still must be taken with a grain of salt. Distributors are not given to telling everything about their grosses.

In order to be perfectly fair, one would have to compile a list of the greatest boxoffice disappointments of all time, and put it beside the list of hits. We are certain that the second list will have just as many good family pictures on it as the first.

The "Evangelist" says we are trying to "shift the blame" for dirty pictures from the industry to the public. We have no desire to shift blame anywhere. We are interested in the facts, which indicate that so-called good family pictures die at the boxoffice far more generally than tasteless, sex-oriented offerings. We wish it were not the case, but it is.

Exhibitors are not in the business of producing films. They are trying to show them at a profit, and in our economic system, there is nothing wrong with a businessman seeking a profit. Generally speaking, exhibitors are interested in showing the kind of pictures that the public will support with their patronage. To operate in any other way would be ridiculous. Theatre men are not in business to guard the public's morals, but neither are they in business to destroy these morals.

The intelligent theatre man knows the importance of good will. He wants to be respected by his friends and neighbors. Let the "Evangelist" consider the large number of theatre men who will not play a film like "KISS ME STUPID." Let the "Evangelist" consider how few exhibitors play the more blatant foreign films, which are embraced by many critics and attacked by so-called moralists.

Certainly some exhibitors are guilty of showing trash. After all, there are 15,000 theatres and everyone is not a saint. They are condemned not only by the moralists but by their own industry as well. The best weapon against these men is a marked improvement in public taste that would make such films unprofitable. Motion pictures can not be considered apart from all the other indications that the public has been conditioned to accept junk, mediocrity, and dirt instead of worthwhile entertainment. Television, books, magazines, stage plays—all seem to be geared to a low common denominator. The churches and moralists can't wish these conditions away. They can't hope to combat them without stressing something more positive at the same time.

An Indian tribe taught their young the following prayer: "Great spirit, help me never to judge another until I have walked two weeks in his moccasins." We repeat, with all humility and respect. "THE PUBLIC GETS ONLY WHAT IT SUPPORTS." We would be interested in knowing when the editorial writer of the "Evangelist" last attended and supported a good family film at his local theatre.

THE NIGHT WALKER

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throughout the
Texas, Detroit and
Butterfield
territories and
tops the best of the
Castle thrillers.

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ROBERT TAYLOR *Together Again!* BARBARA STANWYCK

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Screenplay by ROBERT BLOCH

Produced and Directed by WILLIAM CASTLE

A Universal Picture



NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Ray Ayrey, contact manager, Stanley Warner Theatres in the Pittsburgh, Pa., zone, became a grandfather for the seventh time when his son, Ray, and his daughter-in-law, Sandra, became the parents of a son.

Obituaries

Joe Mansfield, 51, United Artists field representative in Boston and New England, died. He resided in Hyde Park and is survived by his wife, and three sons.

J. J. O'Leary, former president and general manager, Comerford Theatres, Scranton, Pa., died there at Medical Center West. He had been retired but remained in an advisory capacity with the Comerford Circuit since 1956. Among the many civic and community organizations that he headed, he served as a director and treasurer for Theatre Owners of America. He is survived by one son and several grandchildren.

Harry Roth, 60, president, Roth Theatre Circuit, Silver Spring, Md., operating a circuit of eight theatres in Maryland and Virginia, died following a long illness. He resided in Washington, D. C., was a member of Variety Club Tent 11, the Virginia MPTA, and the Theatre Owners of Metropolitan Washington. Survivors include his wife, two daughters his sister, and a brother.

Mrs. Jacqueline Shalet, 31, wife of Albert Shalet and daughter of Nat Cohen, Anglo Amalgamated Film Distributors, died suddenly in a London, England, hospital.

Elfrieda Zinser, 69, former New Orleans film row staffer, died of a heart attack while visiting with her nephew and family in Lansdale, Pa. For many years, she was connected with RKO Pathe. She is survived by two sisters.

Pay-TV Ban Challenged

SACRAMENTO, CALIF. — International Telemeter Corporation, a subsidiary of Paramount Pictures Corporation, commenced proceedings against the State of California challenging the constitutionality of California's recently adopted Proposition 15, which outlaws home pay tv in the state.

Telemeter's legal position is that Proposition 15 arbitrarily and unreasonably abridges freedom of speech and expression and constitutes an unlawful attempt to prevent the operation of a legitimate business.

In its action, Telemeter requested that the following issues be affirmatively determined: That pay tv is not contrary to California public policy; that Proposition 15 is unconstitutional; that the Secretary of State of California expunge Proposition 15 from his records; that Telemeter is entitled to exercise its franchise and property right to conduct business in the State of California in accordance with its qualification to do business there; that the California public is entitled to view and hear pay tv programs in their homes; and that the Attorney General of California is without power to enforce unconstitutional Proposition 15.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., FEB. 8

Disney Earnings Rise; Continued Boom Forecast

HOLLYWOOD—At the annual meeting of Walt Disney Productions, stockholders approved a purchase agreement between the company and WED Enterprises, Inc. The agreement provides for the acquisition of WED's design, architectural and engineering organization; WED's Audio-Animatronics patent invention and figures; WED's rights under its New York World's Fair contracts; certain additional rights in the use of Walter E. Disney's name.

The purchase price was \$3,750,000. The stockholders also adopted an amendment to the company's Articles of Incorporation to increase the number of directors from seven to eight. S. Clark Beise, chairman of the executive committee of the Bank of America National Trust and Savings Association, was elected to the board in addition to the seven incumbent members: Walter E. Disney, Roy O. Disney, W. H. Anderson, E. Cardon Walker, Donn B. Tatum, Gordon E. Youngman, and George L. Bagnall.

The treasurer reported to the stockholders that consolidated net profit of Walt Disney Productions and its domestic subsidiaries for the quarter ended Jan. 2 was \$1,736,722, equal to 94 cents per share on the 1,841,475 common shares outstanding, after giving effect to a three per cent stock dividend. These earnings compare with last year's first quarter net profit of \$1,506,855, equal to 85 cents per share on the 1,779,967 shares then outstanding. The current quarter earnings were after a tax provision of \$1,766,000 and compares with last year's first quarter provision of \$1,656,000. Gross revenues for the first quarter were \$17,240,000 which compares with \$17,770,000 for last year. All divisions of the company are operating profitably, and management feels confident that the current year's earnings will be above that of last year.

The board reelected all incumbent officers and declared a regular quarterly dividend of 10 cents per share.



BROADWAY GROSSES

Holdovers In Spotty Week

NEW YORK — Business was spotty on Broadway with "My Fair Lady," "Goldfinger," and "How To Murder Your Wife" out in front.

"36 HOURS" (MGM). Radio City Music Hall, with usual stage show, did \$91,000 on Thursday through Sunday, with the second session sure to top \$130,000.

"GOLDFINGER" (UA). DeMille reported \$34,000 for the seventh week.

"MEDITERRANEAN HOLIDAY" (Continental). Warner announced \$8,000 for the eighth week.

"DEAR BRIGITTE" (20th-Fox). Loew's State claimed \$11,000 for the second and final week.

"CHEYENNE AUTUMN" (Warners). Loew's Capitol stated the seventh week was \$10,000.

"KISS ME STUPID" (Lopert). Astor took in \$11,000 on the seventh week.

"HOW TO MURDER YOUR WIFE" (UA). Victoria tallied \$28,000 on the second week.

"MY FAIR LADY" (Warners). Criterion continued SRO business with \$59,500 reported for the 16th week.

"MARY POPPINS" (Buena Vista). Rivoli reported \$18,000 for the first week as the Walt Disney feature returned to Broadway.

Selig To Research Post

LOS ANGELES—Robert W. Selig, vice-president of theatre operations for National General Corporation, will serve as outside "research consultant" as part of the ambitious expansion plans of the 217-theatre circuit, it was announced by Eugene V. Klein, chairman and president. Selig will be available to advise and consult with the president and the NGC board, among other things, on marketing methods, patron motivation, and new construction techniques.



Sir Philip Warter, C. J. Latta, Jack L. Warner, and D. J. Goodlatte are seen at the recent luncheon which the Associated British Picture Corporation held at Claridge's in London, England, as a tribute to Colonel Warner for his contribution to the motion picture industry.

Spiegel Stresses Quality For Col.

Producer Cites Public Opposition To Sordid, Sensational Themes; New Talents Highlight Program

NEW YORK—In a bold move to increase the number of quality motion pictures, Sam Spiegel announced an ambitious production program for Columbia Pictures release in which many new and emerging talents will be utilized. Spiegel, who has limited his previous activities to personal projects, will, under the new plan also provide guidance and support for selected motion pictures to be produced under his aegis for distribution by Columbia. The announcement was made at a press conference held at the company home office.

"At this time," Spiegel stated, "I believe it is the obligation of the responsible filmmaker to lend his energies and encouragement to the development of motion picture talents that will enrich rather than debauch the enormous potential of the screen. In the face of growing opposition to films which seek consistently to exploit the sordid and sensational, I am convinced, based upon by experience and observation, that audiences will readily choose films of quality and taste, given the opportunity."

Spiegel revealed that a number of productions are already set, some to be produced personally by him, others by established film-makers, and some by new talents. In every instance, Spiegel's practice of casting new personalities in key roles, as with Peter O'Toole and Omar Sharif in "Lawrence of Arabia," will be continued.

A partial list of projects in work includes:

"**THE CHASE**," to be produced by Spiegel, directed by Arthur Penn, screenplay by Lillian Hellman. A number of top stars have already been cast for key roles, soon to be announced. The film is based upon the novel by Horton Foote and will start shooting in Hollywood in March.

"**THE NIGHT OF THE GENERALS**," to be produced by Spiegel, directed by Anatole Litvak, screenplay by Robert Anderson. It is based upon the best-selling novel by Hellmut Kirst and will be filmed in Germany, France and Poland.

"**THE INNOCENT**," with Anthony Quinn co-starring with other top actors to be filmed in Florida in late 1965 or early 1966.

Another project which Spiegel will produce personally will star Jack Lemmon. This was originally scheduled to precede "Lawrence of Arabia." It will now go forward and will be announced in the immediate future.

"**THE CURIOUS GENTLEMEN**," presently being written by the authors and stars of "Beyond The Fringe." It is a comedy of manners set in England at the turn of the century and will be filmed in England in Technicolor. In addition to the four creators, it will include a number of key roles to be filled by top British stage and screen personalities.

Lt. Gov. Is Theatreman

AUSTIN, TEX.—Texas Lt. Gov. Preston Smith was installed for his second term in office in ceremonies held in front of the state capitol here. In addition to his political office, Smith is a theatre operator in his home town.

Giroux Named AA Prexy; Broidy To Chair Board

NEW YORK—Steve Broidy, long-time president, Allied Artists, has relinquished his post to become board chairman, and Claude Giroux has taken over as president.

Giroux as a major stockholder has been influencing many major distribution deals between Allied Artists and outside producers, both in the United States and abroad. He has been chairman of the AA board since March, 1963, and will continue to maintain his headquarters in the New York home office, while Broidy, who has operated from Hollywood for many years, will continue on the west coast.

The AA board also named Roger Hurlock, who has been a vice-president, and was elected a member of the board in February 1958, as chief operating officer of the company.

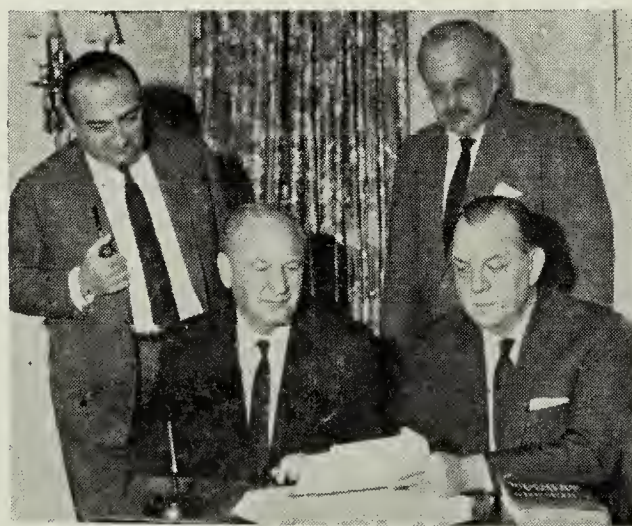
U. S. Court Rejects Suit By D-I In Bidding Fight

HARTFORD—A U. S. District Court jury has rejected the Berlin Drive-In Theatre's \$1,250,000 suit against eight distributors and six exhibitors.

The theatre, situated 10 miles to the south of Hartford, had claimed damages said to have been incurred by being unable to competitively bid for first-run motion pictures after opening in 1958.

The theatre sought \$500,000 from the distributors and \$750,000 from the exhibitors. Counsel claimed no specific evidence of conspiracy, but based its claim on circumstantial evidence.

Defendants were Warner Bros., Allied Artists, Paramount, 20th-Fox, United Artists, Universal, Columbia and Embassy, distribution; Stanley Warner, Connecticut Theatrical Corporation, Peter G. Perakos, Sr., I. J. Hoffman, New England Theatres, Inc. (AB-PT), and Loew's Poli-New England Theatres, Inc., exhibition.



MGM president Robert H. O'Brien, seated right, and William Forman, president, Cinerama, Inc., seated left, look over the agreement whereby MGM will film "Caravans" in the new Cinerama process. With the two company heads are Anatole de Grunwald, right, who will produce, and Henri Verneuil, who will direct.

Dallas City Council Mulls Film Classification Bill

DALLAS—Joe H. Golman, local councilman, said that he will ask the City Council to study a proposed movie ordinance and set a public hearing for Feb. 15.

Meanwhile, City Attorney H. P. Kucera's staff was reported to have prepared two versions of a movie bill to bar youngsters from films rated as suitable for adults only.

"I think the council will have time to digest this ordinance thoroughly before Feb. 15," said Golman, who has supported the Citizens Committee for Decent Movies, which asked for such an ordinance.

The councilman said he feels "a public hearing is necessary on this matter to offer all due consideration to the industry, the exhibitors, and to the people seeking to correct a bad situation."

Herschel V. Forester, committee chairman, said, "There has been some confusion about what we are trying to accomplish."

"The problem is not that the movies are not already being classified as for adults or unsuitable for youngsters. They are being classified. The real problem is that teen-agers are being allowed in and, as far as we can tell, the theatres have not adopted a uniform policy on the same film."

The group seeking the ordinance "realizes and agrees that parents have a great responsibility in this regard," said Forester.

Col. Promotes Wolfe

NEW YORK—Joe Wolfe, news writer and trade press contact in the Columbia Pictures publicity department, has been named Columbia's radio and television contact, it has been announced by Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity.

In his new post, Wolfe will report directly to Bud Rosenthal, national publicity manager. In addition to radio and television outlets, Wolfe's new duties will include special projects in all media. His appointment fills a vacancy created by the resignation of Sidney Ganis.

Wolfe joined Columbia's publicity department in 1963 after serving as associate editor of True Magazine. His background includes reporting and rewrite for New York area papers and authorship of a nationally syndicated newspaper column for General Features Corporation.

MGM Fetes John Ford

CULVER CITY, CALIF. — MGM honored John Ford on the director's 70th birthday with a luncheon hosted by MGM studio head Robert M. Weitman. Guests attending the affair included Raymond Klune, Saul Rittenberg, Peter Shaw, Bernard Smith, and Howard Strickling.

Ford, who has won five Academy Awards, will begin production shortly on "Seven Women," Ford-Smith Production for MGM, which will mark his 51st year in the film industry.

Industry Mobilizes Behind Hospital Fund Appeal

NEW YORK—A mobilization of all motion picture and communications industries employees in the 32 film exchange centers in the United States to see the new 19 minutes color short subject dealing with the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories at Saranac Lake, N. Y., took place yesterday (Feb. 9), it was announced by Ned E. Depinet, president of the Will Rogers Memorial Fund, and Henry H. "Hi" Martin, chairman of the industry's 1964-1965 fund-raising drive on behalf of the Hospital and the Research Laboratories.

The short film in color titled "A Place in the Country," produced by Norman E. Gluck with Charles Jackson of "The Lost Weekend" fame as the narrator, deals for the first time with the activities of the Hospital and the Research Laboratories in treating and combating respiratory ailments, and is designed to acquaint these employees with "their hospital," since they are all eligible for free admission and treatment.

In New York, the screening was to be held at 9 a.m. at Radio City Music Hall for all industry employees, and similar screenings in other cities were arranged by the local chairmen of this year's campaign.

The showings are being tied in with the launchings in these cities of the final phase of the 1964-1965 fund-raising drive, which is expected to reach the million dollar mark goal for the first time.

7-Arts Earnings Rise

New York—Based on a fiscal year ending June 30, Seven Arts Productions Limited, which had previously reported earnings for the fiscal year ending Jan. 31, announced earnings of \$2,908,322, after taxes, equivalent to \$1.67 per share, for fiscal 1964. This profit compares with earnings of \$1,607,462, equivalent to 93 cents per share for the prior fiscal year. It should be noted that the company's financial records have been recast to reflect the change in fiscal period.

In a letter to shareholders accompanying the report, Seven Arts president Eliot Hyman announced the purchase of a quantity of feature films from 20th-Fox with an investment of \$21 million. This purchase will substantially reinforce the company's library position.

Hyman also pointed out that the company has filed a Form 10 with the Securities and Exchange Commission looking toward a listing on the American Stock Exchange. The company's shares are currently traded on the Toronto Exchange.

Seven Arts Productions Limited is primarily concerned with the production and distribution of motion pictures; the syndication of feature films to television; and the presentation of plays for the stage.

MPAA Boosts Museum Aid

HOLLYWOOD — The Motion Picture Association of America has granted an additional \$50,000 to the future Los Angeles County-Hollywood Museum. The action, made with the unanimous vote of the organization's directors in New York, brings the total MPAA contribution to \$100,000 and represents a strong indication of support for the project from the motion picture industries.

JUMPING THE GUN —

Judging "Greatest Story"

Long Before Its Told

ONE OF THE PRIMARY FUNCTIONS of the motion picture industry trade press is to impart to its readers knowledge of film content and quality. This function is hampered by restrictions as to the date reviews can be published (an area controlled by distributors) and by the pressures built up as exhibitors are forced to bid on films far in advance of screenings.

Generally, publication of reviews on dates requested by the distributor is adhered to by trade papers. Occasionally, a review date is broken by a paper that publishes its review after seeing a film at a sneak or in a foreign country. The trade paper will justify such an action on the basis that it is the responsibility of any worthwhile news organ to provide information to its subscribers as soon as possible after it has the facts.

However, last week, a different kind of "jumping the gun" took place, and it also concerns film reviewing. It is patently unfair and has nothing to do with the presentation of facts. Happily, the offending publication was not an industry trade paper. It was the monthly Consumers Bulletin, published by Consumers Research, Inc.

According to its own statement, Consumers Research, Inc., is "an educational, nonprofit organization providing unbiased information and counsel to ultimate consumers on the goods and services which they buy."

That is certainly a worthy cause, but let's pursue the matter further. In the Consumers Bulletin of January, 1965, under the heading of "Ratings of Current Motion Pictures," is listed the eagerly awaited "THE GREATEST STORY EVER TOLD," to be distributed by United Artists, and to be world premiered at the Warner Cinerama, New York, on Feb. 15. The trade didn't see it for review purposes until this week (Feb. 8), and the top brass at UA didn't see it until just two days before that (Feb. 6).

Now the Consumers Bulletin rates motion pictures according to a rather complex numerical system, and "GREATEST STORY" is just fair, according to these figures. The kicker is that Consumers Bulletin doesn't see any of these films but compiles the ratings from information in reviews carried by popular magazines, trade papers (including MOTION PICTURE EXHIBITOR), newspapers, organizations, etc. So they themselves admit. To put it bluntly, we don't have the foggiest notion how good or bad "GREATEST STORY" is as we write this editorial. Neither does anyone else, with the possible exception of the producers, because it hasn't been screened for anyone yet.

Where Consumers Bulletin dredged up enough qualified opinion to pass judgment on the film will forever remain one of journalism's great mysteries. It seems to us that the publication set itself up to judge this film without any first hand information and without any second hand information as well. That smacks of unfair, even dishonest reporting.

No other industry is so honored as ours. Everybody wants to be a movie critic and everybody considers himself qualified.

We can only hope that Consumers Research, Inc., relies on something a little more tangible when it grades automobiles, appliances, and other products for the consumers of America. If they are as uninformed in these areas as they appear to be when it comes to motion pictures, the consumers of America are in real trouble.

Phila. Inquirer, Daily News Set Standards Of Acceptability For Ads

PHILADELPHIA—Standards of acceptability for advertising copy submitted by the entertainment industry were outlined in a story published last week in The Philadelphia Inquirer.

The statement, also distributed to members of the industry, spells out the policy of both The Inquirer and the Philadelphia Daily News.

The statement is as follows:

"We have for some time felt increasing concern about the character of a fringe area of the presentations and advertising in the entertainment field. That concern is underscored by the large number of comments we have received from readers expressing their views on the subject.

"We therefore feel that this is an appropriate time to restate clearly our policy with regard to the acceptability of advertising copy.

"Basically, advertising columns, like news columns, must remain free for the dissemination of information. However, good taste and a due regard for the public interest are integral parts of the moral responsibility which freedom imposes.

"We are convinced that it is in the best interest, both of the public and of the entertainment industry, to apply standards of taste which exclude the offensive without limiting the freedom of social and intellectual expression essential to an understanding of the problems of a modern world.

"The application of such standards not only serves the public interest but also, in our opinion, further the long-range interest of the entertainment industry by correcting a situation in which the abuses of a few can taint the public image of the many who make a useful and important contribution.

"Accordingly, The Philadelphia Inquirer and the Philadelphia Daily News will not accept for publication advertisements which, whether by text or illustration, involve blatant emphasis on sex or violence for their own sake, are calculated to arouse prurient or morbid interest, or portray characters in posture or dress pandering to such interests.

"We do not believe that any specific line can be drawn to cover all cases of the use of particular words, poses, subjects, or illustrations. Effect and impression are largely a matter of purpose, situation, and context. It is not, of course, our intention in any way to impede an accurate description or objective presentation of bona fide social themes. Nor, in the non-serious areas of expression, is all ribaldry necessarily to be equated with prurency.

"Therefore, each advertisement submitted must be judged as a whole, on its own merits, in the light of its purpose and effect. Obviously, in making such admittedly subjective evaluations, differences of opinion can from time to time arise. However, we know that those of our advertisers who share our basic convictions in this matter, will work with us, in cooperative understanding, to further the public interest.

"We do not consider it necessary to require earlier deadlines for the submission of copy in order to provide additional time for review and possible revision. Where doubt exists, it is best resolved by the initial selection of alternative copy rather than by advancement of deadlines to test acceptability.

Four Tex. Solons File Bill Against Obscenity

AUSTIN, TEX.—Four Harris County legislators filed for introduction of a bill to provide criminal penalties for persons who make, sell, or exhibit lewd motion pictures.

They are Reps. Don Garrison, W. H. Miller, Paul Floyd, and Lee Duggan, Jr. The penalty on conviction could be a fine of \$1,000, jail imprisonment for a year, or both.

Under terms of the bill, persons convicted for selling or exhibiting obscene motion pictures to minors would be subject to a fine of not more than \$2,500 nor more than two years imprisonment or both.

Smakwitz Off To Races

NEW YORK—Charles A. Smakwitz, second assistant chief barker of the New York Variety Club Ten 35, has once again been named by chief barker Jack H. Levin to head the "Night at the Races" committee, fund-raising operation utilizing the facilities of Yonkers Raceway once each year. David Sanders will act as his co-chairman.

However, advertisers may find it useful for a time to submit their copy one or two days earlier than current deadlines to help avoid the effects of misunderstandings.

"We wish to make it abundantly clear that this statement of policy is in no sense a criticism of, but is rather an expression of confidence in, the vast majority of the members of the entertainment industry who have served and will continue to serve the public well."

Top Industry Execs Join N. Y. Golden Heart Club

NEW YORK—Top executives in the motion picture and legitimate theatre industries are joining the Golden Heart Club for the Variety Club Children's Heart Center in New York, it was announced by Saul Jeffee, president of Movielab, Inc., and chairman of the club.

Accepting membership on the committee now in formation are Harry Brandt, president of Brandt Theatres; Alexander H. Cohen, theatrical producer; Jean Goldwurm, president of Times Films; Salah Hassanein, president of Skouras Theatres; Donald Hyndman, assistant vice-president, Eastman Kodak; Leo Jaffe, executive vice-president of Columbia Pictures; Gabe Katzka, theatrical producer; Melvin Jacobs, president of Technicolor; Irving Ludwig, president of Buena Vista Distributing Co.; Robert O'Brien, president of MGM; Arnold Picker, executive vice-president of United Artists; John Pistor, general manager of the east coast motion picture division, Eastman Kodak; Seymour Poe, executive vice-president of 20th-Fox; Sam Rosen, executive vice-president of Stanley Warner; Leslie Schwartz, president of Century Circuit; Spyros P. Skouras, board chairman, 20th-Fox; Samuel Spiegel, well-known motion picture producer.

Si Fabian, president of Stanley Warner Theatres, is serving as campaign chairman of the overall drive, and Jim Carreras, international chief barker of the Variety Clubs, is honorary chairman.

The Golden Heart Club will be the "major gifts" division of the project, with all funds earmarked for the Children's Heart Center at the New York Medical College-Flower Fifth Avenue Hospitals. The new Variety hospital pavilion, according to Jeffee, will be devoted solely to infants born with cardiac malfunctions. The lobby of the new edifice will include a "Golden Heart Hall of Honor" in recognition of donors to the project.

The Children's Heart Center is the new "heart" project of New York Variety Club Tent 35. Jack H. Levin is chief barker.



Cameraman Leon Shamroy, second from right, recently celebrated his 27th year under contract to 20th Century-Fox with the start of "Do Not Disturb," and was presented with an anniversary cake by, left to right, director Ralph Levy; co-producer Martin Melcher; star Doris Day; and co-producer Aaron Rosenberg.

University Is Principal In Two Detroit Stories

DETROIT—A little digging by the MPE Detroit Bureau has ferreted out what conceivably could prove a very interesting tie-in between two apparently unrelated stories printed recently.

One concerned what on the surface seemed a perfectly ludicrous story about the harassment suffered by the Midtown, showing burlesk. The other story had reference to commercial movie producers' battle to halt production of commercial films by the Audio-Visual Center at Wayne State University, which allegedly used public funds for unfair competition.

A gent who may tie the two events together is Solomon Beinenfeld, Wayne State University legal staff. He was a reluctant witness when David R. Bishop of the Legislative Service Bureau, legal counsel for the committee investigating the charges, tried to get figures on the audio-visual spending. He was prominent among those who tried to get the Midtown denied a license.

On the one hand, 11 producers and 14 trade unions are complaining about Wayne's cut-rate tactics in producing pictures. On the other, this same institution may have similar objectives as far as exhibition is concerned.

It was remarked in the Midtown story that, originally a neighborhood, the Midtown twice attempted to run on an art policy inasmuch as the house is near campus, which is extending in its direction.

Recently, the Detroit Bureau has learned that the university seemed to do all it could to dissuade attendance by its over-20,000 students. At the same time, it was showing art films on campus for nominal admission.

The complainants in the burlesk case cried out that the presence of such performances would prove a bad influence on thousands of school children in the neighborhood. Looking a little more closely, there are about four square blocks adjacent which have been razed. Three years ago, a sign went up announcing a school would be built there. Recently, the sign has quietly vanished.

Building after building has been torn down or shuttered in the neighborhood. Our source says there is no such thing as the 5,700 school children in the area which those protesting burlesk claimed, particularly because a school in the neighborhood was closed recently.

It has been remarked that if all this be true, WSU is in effect using taxpayers' money to drive the Midtown out of business, which in turn depreciates the property, shrinking its taxable base.

What remains in the area, saloons, taxi dancers, strip teasers, razed property, empty houses, all downgrade the section in which WSU has been acquiring property.

UA Stock Dividend

NEW YORK—The board of directors of United Artists Corporation declared a 2½ per cent semi-annual common stock dividend on its common stock and class B common stock, payable on April 22 to all stockholders of record at the close of business on March 12.

The declared dividend will entitle each stockholder to one share of common stock for every 40 shares held. Record stockholders will be given ample opportunity to apply their fractional share interests toward the purchase of a full share.

WB Earnings For Quarter Increase; "Lady," Upcoming Pix Light Future

By HENRY L. SHOLLY



Alfred W. Schwalberg, left, first and honorary president, New York Cinema Lodge of B'nai B'rith, recently received a commemorative plaque from Label A. Katz, international president, B'nai B'rith, at the Lodge's 25th anniversary luncheon at the Hotel Americana, New York.

Loew's Circuit Promotes Key Management Personnel

NEW YORK—Several promotions have been announced by Bernard Diamond, general manager of Loew's Theatres. Harold Graff, who has risen through the ranks of the Loew organization from usher to manager of the company's key downtown Brooklyn operation, Loew's Metropolitan, has been named division manager over the company's theatres in Brooklyn and New Jersey. Three important Manhattan houses have been added to the group supervised by Manhattan-Westchester-Bronx-Queens division manager Daniel Cohen, namely Loew's Tower East, first-run East Side art theatre, Loew's Sheridan, and Loew's Delancey.

Other promotions resulting from the resignation of division manager James Bruno include the appointment of Louis George, manager of Loew's Triboro, to the helm of the Metropolitan. He will be succeeded by Irving Gross, manager of Loew's 83rd Street. Ken Holden, assistant manager of Loew's State, has been upped to managership of the 83rd.

Tex. Theatre Guide Set

DALLAS—The Texas Theatre Guide, published annually by Miss Stormy Meadows, is now being prepared and will be ready for distribution shortly.

The 1965 Texas Theatre Guide is the most comprehensive reference available on Texas theatres. It contains the listing of every theatre operating in the state together with the seating capacity and owner of each. Also, the theatres under construction and scheduled to open during the year and those planned for the future.

Additionally, it includes names, addresses, and telephone numbers of film exchanges, theatre circuits, bookers, clubs, organizations, and trade paper publications, as well as affiliated industries such as concession and supply companies.

Miss Meadows had the assistance and cooperation of Texas COMPO in researching, compiling, and furnishing the information for the 1965 Texas Theatre Guide.

WILMINGTON, DEL.—Warner Bros. Pictures, Inc., disposed of outmoded buildings housing exchanges in five cities during the three months ended Nov. 28, 1964, MOTION PICTURE EXHIBITOR was told following the annual stockholders meeting here.

A net profit of \$482,000 was earned on the sale of the exchanges located in Cincinnati, Pittsburgh, Washington, D. C., San Francisco and Atlanta.

Former Family Court Judge George Tyler Coulson of Wilmington, who presided at the meeting, announced that the company's consolidated net income for the three months ended Nov. 28, 1964, was \$1,235,000 or 25 cents per share, compared with \$459,000 or nine cents per share in the corresponding period of the prior year.

Film rental income amounted to \$9,573,000.

The stockholders reelected Jack L. Warner, Albert Warner, Benjamin Kalmenson, Charles Allen, Jr., and Serge Semenenko directors for a term of two years. There are three other board members whose terms expire in 1966.

Worldwide theatre receipts for "My Fair Lady" total more than \$11,000,000 since its premiere in New York City 14 weeks ago, Judge Coulson told the stockholders meeting.

"Cheyenne Autumn" is now enjoying great popularity in foreign territories, he said.

Due for release shortly are "None But the Brave," starring Frank Sinatra; "Dear Heart," which opens at the Radio City Music Hall early in March; "The Affair at the Villa Fiorita," "The Third Day," and a comedy drama starring the popular singing group, the Dave Clark 5.

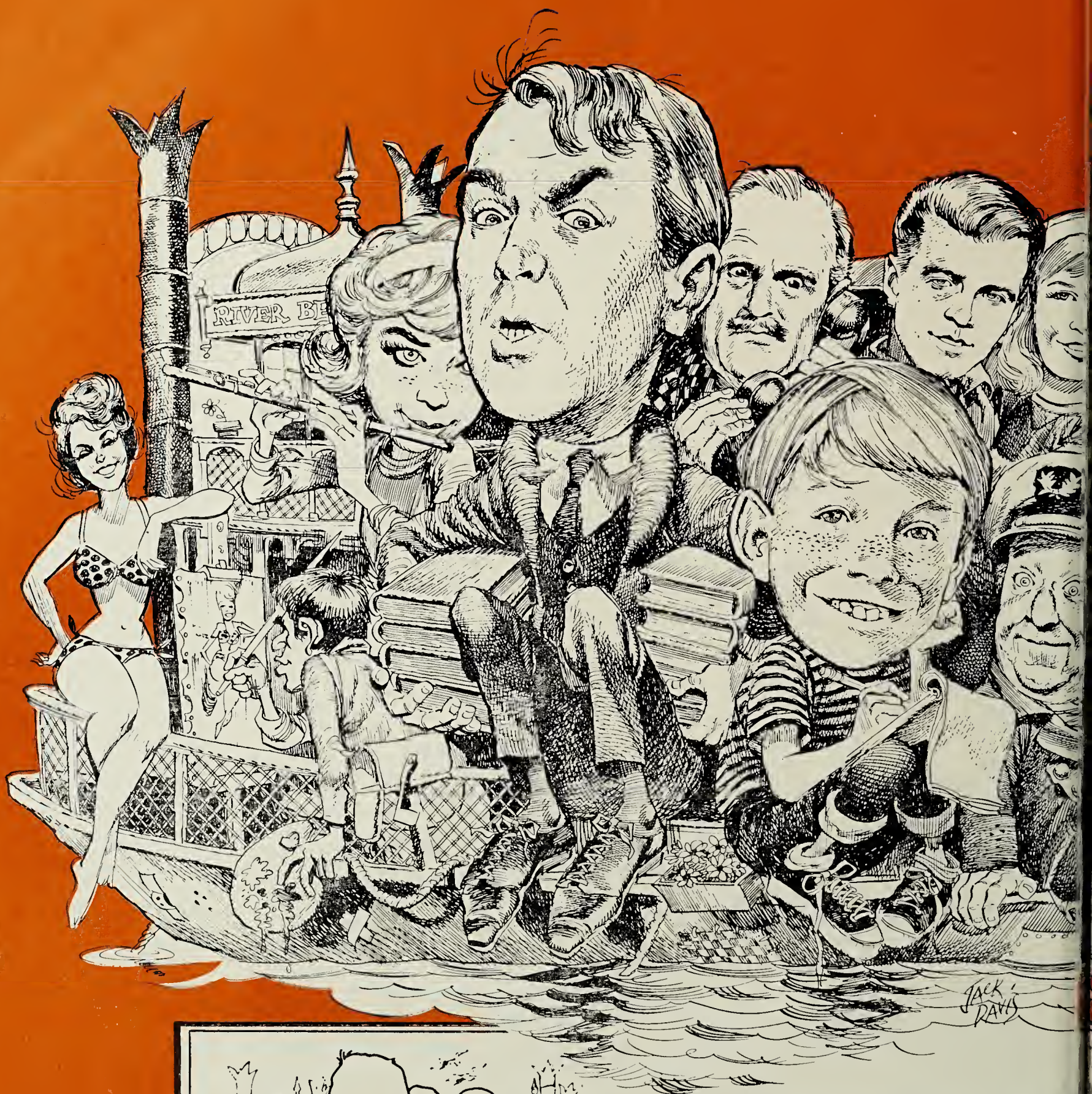
Additionally, Judge Coulson said, Warners has "opened a new market for suspense dramas" with release of "Two on a Guillotine," the first of a number of such dramas scheduled for this year. Others soon to follow are "My Blood Runs Cold," "Brainstorm," and "The Thing at the Door."

Photography has been completed, Judge Coulson continued, on the comedy extravaganza, "The Great Race," the hilarious tale of a New York-to-Paris automobile race, starring Jack Lemmon, Tony Curtis, and Natalie Wood. "We are confident," Judge Coulson said, "that 'The Great Race' will take its place among the world's top grossers."

"Currently in various stages of production or preparation are such potential box office successes as 'Who's Afraid of Virginia Woolf?,' starring Elizabeth Taylor and Richard Burton; 'Marriage on the Rocks,' starring Frank Sinatra, Deborah Kerr, Dean Martin, and Joey Bishop; and 'Inside Daisy Clover,' starring Natalie Wood and Christopher Plummer," Judge Coulson said. "In preparation are such literary and stage properities as 'Never Too Late,' 'Any Wednesday,' 'A Covenant with Death,' 'Strong Are the Lonely,' 'The Sentries,' and 'Speak Not Evil.'"

Present at the meeting were Robert W. Perkins, member of the board of directors, counsel and legal adviser to the company; Howard Levinson, secretary; Thomas J. Martin, treasurer; Walter Mehofer, controller and assistant treasurer; Joe Hyams, national publicity director; and George Fishman, Warners studio rep in Washington, D. C.

20th Century-Fox proudly introduces
this typical, loveable



1. An eight-year-old mathematical genius writes love letters to a French movie.
2. His poetry-professor father who has strange ideas.
3. His teenage sister who's set on marrying a millionaire.
4. His typical mother, who plays the flute and wants to play the horses.

*Currently playing New York...and all over the country mid-February.

heartwarming American family*
in the funniest picture of the year!



James Stewart

Dear
Brigitte



A Fred Kohlmar production

co-starring

FABIAN • GLYNIS JOHNS

CINDY CAROL • BILLY MUMY

JOHN WILLIAMS • JACK KRUSCHEN

ED WYNN

as The Captain

PRODUCED AND DIRECTED BY

SCREENPLAY BY

Henry Koster • Hal Kanter

CINEMASCOPE

COLOR
BY DELUXE

The bikini beauty who almost forgets to wear her bikini.

The campus kook who's got a wild way of earning his diploma.

The bookie who turns up with a mad handicap.

The captain who's trying to keep the houseboat from sinking.

The dapper conman who's trying to turn the family into a crime syndicate.

Schneider Calls Dissident Charges Inaccurate At Stockholder Meet

NEW YORK—A Columbia Pictures' meeting of stockholders, held "in lieu of the annual meeting," as stated on the company's proxy statement, saw minority dissidents centering their arguments around the alleged relative prosperity of Screen Gems, (a subsidiary 89 per cent owned by Columbia) which pays cash dividends while Columbia stock dividends are paid in stock.

Former Allied States president Trueman Rembusch, an exhibitor and holder of record of nine common shares, cited a long list of figures which he charged showed the company had transferred \$50 million worth of assets to Screen Gems without proper remuneration; and that SG had 'underpaid' Columbia for rights to 1400 pictures for TV world-wide.

He was also highly critical of president A. Schneider's and executive vice-president Leo Jaffe's salaries and deferred remunerations, claiming they were way out of line with salaries paid to other top executives in the industry.

Schneider is listed in the proxy statement as earning \$156,000 per year; and Jaffe, \$104,000.

Rembusch also claimed that Columbia's overhead is geared to distribution of 30 pictures a year, whereas the company only distributed 15 or 16 films last year. Jaffe said that aside from some deals for foreign films, the company had distributed 22.

Schneider asked Rembusch to submit a written statement of his charges to the board and said that he would publicly answer them. He termed Rembusch "a disgruntled exhibitor;" and stated that "a good 85 per cent" of his statements were entirely inaccurate and that he would stake his reputation on this.

Rembusch's proposal to have the directors consider a distribution of Screen Gems, Inc., shares to the holders of Columbia was defeated.

Sy Malamed, vice-president and treasurer, said that he wished "to state categorically" that details of the licensing of features by SG as charged by Rembusch were "wholly inaccurate and without any basis of fact."

Schneider asserted that the Columbia board had discussed the possibility of a cash dividend and assured the holders that while "everyone wanted cash dividends, it was felt best for the company to reinvest money in the company and issue stock dividends instead at this time."

Other stockholder proposals defeated included one to end contributions to charitable, educational or other similar organizations except for purposes "in direct furtherance of the business interests of this corporation"; and a request to change the employees' profit-sharing retirement plan and employees' stock-bonus retirement plan, including a pension 'ceiling' of \$25,000 a year.

Schneider told the stockholders "We have been making progress and can look forward to greater success." He noted that movie audiences for the first time in many years are on the increase; and said he felt that films are beginning to share the upward surge of the economy.

He pointed to the company's production line-up, the construction of new theatres here and the expansion of markets abroad, as



Irving H. Levin, left, National General Corporation executive vice-president, and M. J. Frankovich, Columbia Pictures first vice-president in charge of global production, recently announced a multi-million dollar, multiple-picture production program involving Columbia and National General.

MPAA Ups Infantino

New York — Joseph Infantino, who has been a member of the research department of the Motion Picture Association of America for the past 15 years, has been appointed assistant director of research, it was announced by Ralph Hetzel, acting president of the MPAA, and Michael Linden, director of research.

reasons for his optimism.

He also cited the increasing value of films in the TV market, and noted that "the way Screen Gems has developed is a wonderful thing."

Schneider stated that, "Because the land in Malibu does not meet all the company's requirements, new locations are being explored for a studio to be shared by several major companies."

Shareholders elected nine directors — A. Schneider, Leo M. Blancke, Donald S. Stralem, Alfred Hart, Mendel B. Silberberg, Leo Jaffe, Samuel J. Briskin, Jerome Hyams, and Herbert L. Barnet.

Stockholders approved stock option resolutions invoking Gordon Stulberg and Arthur H. Kramer, and the retention of Price Waterhouse and Company as accountant and auditor.

Schneider said that no second quarter figures were available.

It was revealed at the meeting that Screen Gems had been negotiating a deal to sell 20 Columbia films to the Columbia Broadcasting System for \$6,500,000.

CBS would get the films for "one and one-half runs, once across the board and once stripped down," according to Jaffe. After this, the films will revert back to Columbia. The price amounts to some \$325,000 per picture.

The company has an inventory of three years' worth of films not yet distributed to TV, it was revealed. It was also stated that the Screen Gems repertoire of films produced for TV could be in excess of 1,000.

Directors Guild Honors Meade With Critics Award

HOLLYWOOD — The Directors Guild of America disclosed that James Hugh Meade, of the San Diego Union, has been named winner of its 11th annual "Motion Picture Critics Award," according to DGA president George Sidney.

As is the custom, the winner of this award by the DGA is notified in advance of the Guild's annual Awards Dinner, held this year jointly in Hollywood at the Beverly Hilton Hotel and in New York at the Waldorf-Astoria last week. Meade was invited by the Guild to attend the Awards Dinner at which he was formally presented with his plaque, together with other DGA winners.

Meade joins a distinguished list of critics to be honored, including Paine Knickerbocker, San Francisco Chronicle, 1963; Richard L. Coe, Washington Post, 1962; John Beaufort, Christian Science Monitor, 1961; Paul V. Beckley, New York Herald Tribune, 1960; John E. Fitzgerald, Our Sunday Visitor, 1959; Philip K. Scheuer, Los Angeles Times, 1958; Hollis Alpert and Arthur Knight, Saturday Review, 1957; John Rosenfield, Dallas News, 1956; Jay Carmody, Washington Evening Star, 1955; Harold V. Cohen, Pittsburgh Post Gazette, 1954; and Bosley Crowther, New York Times, 1953.

Last year, Meade won the Boyd Martin Motion Picture Page Award given by the Motion Picture Association of America.

AA To Handle Woolner Pix

NEW YORK—An agreement was reached between Allied Artists and Woolner Brothers Pictures, Inc., on 12 feature films for AA distribution during the next three years. The first production to be released by AA nationwide will be "Blood and Black Lace," in color, starring Cameron Mitchell and Eva Bartok, and said to have cost over \$750,000, which will be delivered by the end of February.

AA will immediately take over distribution in 14 of its exchange centers of Woolner's science-fiction combination, "The Human Duplicator" and "Mutiny In Outer Space," already in partial release.

Other forthcoming Woolner releases include "5 Million B.C." and "The Frozen Continent."

Woolner previously distributed through their own offices and independent distributors.

Writers Offer Prizes

LOS ANGELES—Four awards totaling \$1,700 are again to be given American university students by professional screen writers in Hollywood.

A first prize of \$1,000, a second of \$500, and two honorable mention awards of \$100 each will be granted graduate students on Nov. 15 in the second Writers Guild of America, West, Screen Branch writing contest. Submissions close on August 1, 1965.

Del. Wage Bill Filed

DOVER DEL.—Delaware exhibitors would come under a minimum wage law for the first time if the General Assembly approves House Bill 39 to establish a \$1 per hour wage floor, introduced by Representative Melvin Slawick (Dem., New Castle) and referred to the Labor Committee.

Governor Charles L. Terry, Democrat, said he considered the bill "fair and reasonable."

IATSE, Producers Sign Pact Ending Strike Threat

HOLLYWOOD—A new four-year contract was signed by the International Alliance of Theatrical Stage Employees and the major, as well as most of the independent producers.

The new contract calls for pay increases of 23 cents an hour the first two years, and 23 cents the second two years, or an overall increase of 11 3/8 per cent for the entire four years.

Pensions increase from \$120 monthly to \$200. Other new contract terms include more health and welfare coverage for the spouse of a retiree and additional hospital room payment for dependents of employees under the industry health and welfare plan. Also elimination of age requirements in the vesting provisions of the industry pension plan and increased incentive for employee to retire at age 65. There is also a liberation of severance pay provisions.

Each local union will work out the provisions of a special fund to provide for retraining of employees affected by technological changes, for apprentices and training of new employees, development of a safety program, and physical examinations.

A non-discriminatory clause was inserted in the contract.

A standing labor-management committee was created to meet every four months to discuss matters affecting the agreements for the promotion of harmonious relations between employee and employer; and another committee was provided to work out details of the agreed-upon clause relating to technological changes.

Keeslar Prods. To Allen

CHICAGO—The Robert Allen Organization, a Toronto and Los Angeles based holding company, has acquired Don Keeslar Productions, Inc., Chicago. The film company will assume the name of Ontario Productions Limited.

Don Keeslar remains as president, executive producer, and director of the new organization.

According to the management of The Robert Allen Organization, the acquisition enables Ontario Productions to broaden its business and commercial film activities and engage in the production of feature motion pictures.

TOA Retains McWilliams In PR Consultant Post

NEW YORK — Harry K. McWilliams, veteran industry advertising and public relations figure, has been retained by TOA as public relations consultant, it has been announced by Sumner M. Redstone, president.

One of his first projects will be the regular publication of the "TOA Merchandizer," a four-page insert which is to appear with every issue of TOA's bi-weekly bulletin. This decision was made by the executive committee after three trial issues had proved their worth to TOA members. The merchandising manual, another membership service of TOA, suggests institutional promotion possibilities that might be worked in the month, or months, ahead.

The NEW YORK Scene

By Mel Konecoff

SURROUNDED BY FIVE VICE-PRESIDENTS, PRODUCER SAM SPIEGEL WAS practically made a member of the Columbia Pictures family last week, not that he has exactly been a stranger to the organization, his pictures having brought in over 100 million dollars in world-wide film rentals. This amount only covers five films turned out since 1954.

Executive vice-president Leo Jaffe reported the signing of Spiegel to a long-term, exclusive contract, which should keep him with Columbia for some time, although no time limit was specified nor was a specific number of pictures announced as part of the deal. Since both the producer and the company have done well by his films in the past, there was optimism about their future relationship. Spiegel, said Jaffe, will have complete autonomy regarding his productions, with Columbia providing the financing and the distribution.

Spiegel reminded his listeners that in the past it has taken him two to three years to prepare and produce his films, but as regards the future, he hoped under a new working arrangement, that he will make more pictures in less time, aided by young producers and directors who will join his staff. For instance, he hopes to turn out three pictures in the next 12 to 15 months, and three or four more over the following year. His associates will co-produce the properties to be selected by him, and he felt that the move would be of value as regards bringing new blood into the business.

He was of the opinion that a general shortage of product has led to a lowering of good taste in some films, and he felt that by increasing the number of films of higher standards, he could also reduce the number of films in "bad taste." Some product has brought on demands for increased censorship, he felt, and this could be circumvented if the public is supplied with enough good pictures of moral value. Audiences all over the world, he believes, want decent films, and pictures of questionable taste can be eliminated by public choice rather than by pressure groups.

His films will be made wherever the stories require them to be made, and there are no budget limitations, rather only those imposed by the need to film properties properly. Stars and newcomers will appear in his films as the need arises, the latter both to break into motion pictures and to help keep the cost of the talent at reasonable levels. Some of the zooming salaries of players have been detrimental to the best interests of the industry. He hopes to attract some top stars by the quality of his movies rather than by the millions involved. Some of the newcomers to the screen will appear in key roles along with established stars, according to the policy that he has followed over the years.

While his company is continuing to seek picture material as well as proper personnel in line with his new program, and some of the people may well come from the stage and television, still he has a concrete line-up ready to roll.

The first film, which he will produce himself, will be "The Chase," based on the novel by Horton Foote, to be directed by Arthur Penn and scripted by Lillian Hellman. This rolls in Hollywood in March. Another, to be produced by Spiegel and directed by Anatole Litvak, will be "The Night of the Generals," with screenplay by Robert Anderson, and this will be filmed in the fall in Germany, France, and Poland. A third personal project will be a feature with Jack Lemmon, which was originally scheduled to precede "Lawrence of Arabia."

Also on the program is "The Innocent," with Anthony Quinn and other top stars, to be filmed in Florida in late 1965 or 1966; "The Curious Gentlemen," being written by the authors of "Beyond The Fringe," to be filmed in England in Technicolor with top British personalities. Several others are being finalized and should be announced shortly.

Spiegel was pleased over the continuing association with Columbia because its executives are not only concerned with the business but with its morals as well. The contingent of executives backing him consisted of Jaffe, Sol Schwartz, Rube Jackter, Mo Rothman, and advertising and publicity head Robert Ferguson, who acted as chairman. The five Spiegel films that took in all that money? "Lawrence of Arabia," "Bridge on the River Kwai," "On The Waterfront," "The Strange One," and "Suddenly, Last Summer."

THE METROPOLITAN SCENE: THERE IS A FINE 23-PAGE BOOKLET OUT TELLING the story of Will Rogers Hospital and O'Donnell Memorial Research Laboratories that is interesting and neatly illustrated. . . . Aside to Salah Hassanein: Thank you for your note, and the next time I run into Don Rugoff I'll ask him. . . . Columbia sending out an interesting mailing piece on "King Rat" to press and exhibitors across the country. It features photos and sketches by artist Dong Kingman. . . . UA out with a cute advertising supplement on "How To Murder Your Wife," featuring cartoon teasers for "The Big Man Under The Thumb Of The Little Woman." Shades of James Thurber.

Fox To Shift Lieber

NEW YORK—Perry Lieber, 20th-Fox studio publicity director, will be transferred to the newly-created position of director of special publicity projects at the studio, effective April 16, it was announced by Jonas Rosenfield, Jr., 20th-Fox vice president and director of advertising, publicity, and exploitation.

The request to be relieved of his present responsibilities was initiated by Lieber, whose new duties will be on a more limited time basis.

Lieber has been studio publicity director since April, 1962, when the studio was re-opened. Prior to joining Fox, Lieber was with RKO for 25 years.

LONDON Observations

By Jock MacGregor

"WHO WANTS A NEWSREEL?" "THE NEWSREEL IS DEAD." "THEY SEE enough news on tv." These may be typical thoughts of many exhibitors, but when it comes to the great national event, there is no question about the public's eagerness to see in full color on the big screen what they have already viewed minutely on tv. The funeral of Sir Winston Churchill not only confirmed this but gave the newsreel boys one of their most vital challenges. They knew the attitude of many, that only Pathe and Movietone remain here, that it could even be among the last historic occasions to be covered. They rose magnificently to the task. Not only did they capture the pomp and pageantry, but also the emotion.

Working throughout the night, editing, scoring, and recording commentaries in many languages, the teams had the color reels ready for dispatch within 24 hours. London theatres had their copies for their Sunday opening at 4:30 p.m. At the same time, prints were being flown to 35 countries. In case anything went wrong, the first press show was timed for 5 p.m., when Jack Ramsden's impressive Movietone coverage, shot in Eastman Color and processed at Rank Laboratories, was screened. Thirty minutes later, we saw Pathe's. This is believed to be the fastest job ever handled by Technicolor. Producer Terry Ashwood and his editor, Norman Roper, cut the 8000 feet shot by 20 cameramen to 1000, melding the highlights of the processions through London, the splendor of the Cathedral service, the inspired singing of The Battle Hymn of the Republic, and the touching trip up river into a moving and superb record.

Rank, who dropped their Gaumont British and Universal newsreels some years ago, were not to be left out, and called on George Grafton Green's Special Features Division, which makes the weekly "Look at Life" series, to produce what was probably the fastest color feature in screen history. "Churchill—A Nation's Homage." With his production manager, Ted Candy, he had the gargantuan task of augmenting his regular teams, fixing camera positions along the route, within St. Paul's Cathedral, on the river, and at the railway station, arranging music sessions, and shooting special establishing material like Churchill's homes, final resting place, lying in state, etc., within a few days.

Sixteen camera teams were involved, and editor Roy Drew cut the footage to 18 minutes. The resulting featurette, which is being sold to theatres as a special, was available at the same time as the newsreels and was press shown at 6 p.m. The added footage allows for a fuller smoother look at the many aspects of the day. It is further enhanced by Wynford Vaughan-Thomas' fine commentary, superbly spoken by Alan Badel. In all, it is hard to believe so polished and comprehensive a film could have been made in so short a time. There is not a hint of the rush that took place, and I can pay Grafton Green no greater compliment than to record that after the screening, some were unashamedly wiping tears from their eyes.

The boys have done the industry proud. No one watching the tv coverages, superb as they were, could have appreciated the rich brilliance of the color that contrasted with the mourning. The films in turn should also make many studio technicians think. These cameramen had to shoot irrespective of light or conditions without a chance of retakes and have got much wonderful material. Admittedly, the Cathedral was pre-lit to cover film and tv demands, but one must wonder if all studio cameramen—sorry, Directors of Photography—really need take so much time to light sets.

JACK LE VIEN'S "THE FINEST HOURS" HAS BEEN REVIVED IN SOME Classic Theatres, and Carl Foreman tells me that he will start "The Young Winston Churchill" in August. He is bitterly disappointed that it could not have been completed in Sir Winston's lifetime as he took a great personal interest in it, seeing it as an adventure story. And that, Carl assures me, it will be. He was at the reception to launch Charles H. Schneer's audaciously titled "You Must Be Joking!" which is being shot entirely on location by director Michael Winner, with Michael Callan, Lionel Jeffries, Terry-Thomas, Gabriella Licudi, Patricia Viterbo, and the gorgeous but movie neglected Tracy Reed. I suggested to Charles that if it did not turn out quite as funnily as he envisaged, the title might be too tempting to critics, but he wouldn't hear a word of it and thought I must be joking. . . . Interested visitor at the Pathe News "lying-in-state" reel press show was Richard Lederer, Warners' international publicity chief. He was here for a few days and was seeing his color news. . . . Changes at Rank Overseas: with 20th Fox handling in Canada and the product going to Odeon-Canada, Andrew Allen has ceased to be producers' representative; Deo Maharaj has taken over in Trinidad, and John Dalton returned to London; Belgium and Luxembourg are coming under the French company, and A. H. Campbell will control the overseas theatres from London instead of Brussels. . . . A big bust up is anticipated in a leading company. . . . The Board of Trade reports that of 306 features registered in '64, 124 were American and 70 British. American producers are becoming alarmed at the limited interest in some pictures here, and the way many have been held up for months. A few have even been returned to Hollywood for re-editing. . . . "How the West Was Won" (it has just ended Ireland's longest run — 32 weeks) moves to the Royalty in April to make way for "Greatest Story" at the London Casino. . . . "King and Country" has taken Paris, where director Joe Losey has a cult, by storm and seems set for long runs at three theatres. . . . ABC is trying out the U. S. Information Services' impressive "John F. Kennedy Years of Lightning, Day of Drums" at Luton to judge reaction to the 85 minute documentary. . . . Architect for Rank's revolutionary new Odeon on the Elephant and Castle Trocadero site revels in the name of Erno Goldfinger. The first attraction may well be 007's next—"Thunderball."

Exhib Defends Operators After Newspaper Blast

SAN ANTONIO—George M. Watson, city manager of Interstate Theatres, in a letter to the San Antonio Express defended local projectionists.

Watson pointed out that on the Sunday, Jan. 10, amusement page of the San Antonio Express-News, there was an article, released by the New York Times News Service, with a six-column caption, "Projectionist Mistakes Can Butcher Good Movie."

Watson said he considers this article a rank injustice, both to theatre management and to the projectionist.

In his letter, Watson wrote: "It is so far removed from the actual facts, it would appear that the person responsible for its existence was exercising a 'pet peeve' and had latched onto a few isolated situations to grossly mislead the general public."

"We further consider it an injustice for the Express-News to permit its publication on the amusement page, or for that matter anywhere in the paper."

"It has been our observation that theatre management and projectionists make a sincere effort to insure good projection, and we question the fact that any one can say that San Antonio does not, generally speaking, have the finest projection equipment and dedicated personnel to see that it is properly maintained and operated."

R. I. Drive-In Robbed

PROVIDENCE, R. I.—Shipyard Drive-In, operated by Rifkin Drive-In, Boston based circuit, was robbed of \$1,976 by a bandit wearing a grotesque red mask with eye-holes. Lang Wilby, manager, and Lyman Royal, assistant, told police they were closing up for the night when the ruggedly-built man appeared from behind a fence and snarled at them through the mask: "Who's got the money, fellows?"

Wilby told the man the money was in his car, and the bandit removed the cash from a brown canvas bank satchel. He then ordered the manager and his assistant to turn their backs and start walking. Wilby said he heard the bandit shout "Keep an eye on them, Jake," in an attempt to make them think he had accomplices. The man jumped into an auto and sped off.



United Screen Arts recently held a national sales meeting at their Studio City, Cal., executive offices, and seen, left to right, are Harry Koplan, production chief; Sid Cooper, vice-president in charge of sales; Tom Lewis, in charge of production; and president Dale Robertson. They are discussing advertising material on "The Redeemer," USA release produced by The Family Theatre in Spain.

ALBANY

Neil Hellman, owner, Hellman and Philadelphia-Trenton (N.J.) drive-ins, sunned in Miami . . . Also reported wintering in Florida were Ben Coleman, buyer-booker-manager, Marotta Brothers Carman Drive-In, Guilderland; Ben Quade, the Lake, Lake George Village; F. Chase Hathaway, Hathaway's Drive-In, North Hoosick; and Joe Miller, former operator, Menands Drive-In, Albany-Troy Road. . . . James Spadaro is now doing his own booking for Shadowland, Ellenville. . . . Frank Di Prosa is the new United Artists booker succeeding Fred Kloefer, who resigned. . . . Variety Club of Albany will hold a black-tie dinner-dance in the DeWitt Clinton Hotel on Feb. 20 preceded by a 'dutch treat' cocktail party.

ATLANTA

Magna Pictures Distributing Corporation has opened a branch in Charlotte, N. C. under Hugh Sykes, who will cover that territory and the Atlanta area. . . . James V. Frew, southern division manager, Embassy Pictures, is back at his office after a spell of illness . . . Mrs. Glenda Casby and children, daughter and grandchildren of Mrs. Rose Peck, American International Pictures' accounting department, were hospitalized following an automobile accident . . . Thurston H. Palmer, 50, manager, Capri, died at his Atlanta home . . . Loew's Grand was held up and robbed of an undisclosed amount . . . Jimmy Prichard, southern division manager, Allied Artists, with headquarters in Dallas; and Ben Jordan, AA branch manager in New Orleans, stopped on their way to New York for a sales meeting, and then went on to the "big town" with J. E. Hobbs, local branch manager.

BOSTON

A \$100 a seat preview of "The Sound Of Music," sponsored by the Democratic State Committee, at Ben Sack's 4,400-seat Music Hall on March 9, will bring from Washington, Senator Edward M. "Ted" Kennedy and speaker of the House John W. McCormack. It's expected that Jacqueline Kennedy will accompany her brother-in-law, who will be making his first public appearance in Boston since his admission to New England Baptist Hospital in June, following the plane crash. "The Sound of Music" will open at the Gary on March 17, and the theatre will be completely refurbished with all new seats and all new carpeting, needed because of the wear and tear caused by the huge crowds of children and adults for "Mary Poppins," which will have averaged some 20,000 persons a week for four months. The March 17 opening will be the New England premiere, and Msgr. Christopher Griffin, Archdiocese of Boston, is in charge of the arrangements for the benefit of St. James Church. . . . Davis Film Distributors, Inc., the brother team of Mal and Stan Davis, have acquired the New England distribution for "The 7 Dwarfs to the Rescue" (Childhood Productions) and will break on March 27 and 28 in 90 theatres in New England. . . . George Stevens Productions and United Artists previewed a color pictorial exhibit of scenes from "The Greatest Story Ever Told" at the Sheraton Plaza Oval Room. The premiere of the picture is set for March 11 at the Boston Cinerama Theatre. . . . Carl Goldman, executive secre-

tary of Theatre Owners of New England (TONE) and staff are moving to rebuilt and refurbished offices formerly occupied by Allied Artists on Film Row. Allied Artists is moving to the Universal International building. . . . Frank Kellher, booker and salesman for the past 35 years with 20th Century Fox, resigned. A testimonial dinner is being planned. . . . John Dervin, Allied Artists home office executive was in town for conferences with exhibitors. . . . John Pecos, former 20th Century-Fox sales manager, head booker for Daytz Theatres, moves back to 20th as assistant to branch manager Al Levy. . . . Robert W. Cresse, president of Cresse Rome Films, and Gilbert Atamian, eastern representative for the firm, were in Boston from Los Angeles and New York respectively on behalf of the company's new Italian made episode shock spectacle, "Ecco." Filmed in technicolor and Cinemascope, the picture, they told Boston exhibitors, contains 20 sequences of the "never before filmed variety." Boston saturation is planned for early spring. Cresse and Atamian visited with New England exhibitors and press and radio corps. . . . A bill to allow the sale of alcoholic beverages in legit theatres in Massachusetts is in the Legislature.

BUFFALO

Kenneth J. Kavanagh, business manager of Local 233, Motion Picture Operators, declares in the Buffalo Courier-Express that automation will have a hard time taking over the motion picture projectionist's job. "It is extremely difficult to control sight and sound automatically," said Kavanagh. "For that reason, movies will continue to require the personal attention of men in projection booths." Kavanagh said theatre employment of projectionists in Buffalo has remained con-

stant throughout the development of new wide screen processes. He declared that when a new process is developed and sent to theatres, it is up to the operators themselves to learn how to use it. "We've become very versatile," Kavanagh said. Besides operating the projection machines, members of Local 233 install new equipment and handle engineering and mechanical duties. Another part of their responsibility is maintenance of big direct current generators needed for movie arc lamps. Kavanagh said the number of movie theatres, including drive-ins, in Erie county has dropped from a high of about 79 during the early 1940's to 34 now. However, he feels the tide is turning. He said theatres eventually will become more than entertainment centers, playing a bigger part in the community and providing meeting halls for the public. . . . James J. Hayes, manager, Cinema, downtown Buffalo, past chief barker of Tent 7, Variety Club, and the man who did such a great job as local chairman of the Variety International convention in Buffalo last summer, is all smiles these days, despite the zero weather, as he contemplates his trip to the Variety west coast convention this summer with all expenses paid by Tent 7. . . . Patsy Petrella, 70, father of Councilman-at-Large Albert J. Petrella and second assistant chief barker of Tent 7, Variety Club of Buffalo, is dead following a brief illness. Petrella retired in 1950 after 32 years as a Buffalo postal employee. . . . The New Family theatre building on Jackson street in Batavia will be the first to be razed to make way for the Court street urban renewal project in that western New York town. Work is expected to start in March. The New Family theatre, unused in recent years except for occasional special events, was one of the first houses operated by the late Nikitas Dipson, father of William Dipson, who

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DRIVE-IN CONVENTION
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ALL SHOWMEN INVITED!
TEXAS DRIVE-IN THEATRE OWNERS
ASSOCIATION
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STATLER HILTON HOTEL**

now heads the Dipson Circuit, which has its headquarters in Batavia. . . . Harold L. Bennett, canvasman of Tent 7, Variety Club of Buffalo, past chief barker of that organization, and a former manager of the Buffalo office of National Screen, is now a member of the sales staff of WADV-FM stereo. Bennett retired a few years ago but is now back in harness. . . . Members of Niagara Frontier Chapter, American Theatre Organ Enthusiasts, place their avocation ahead of almost everything. They met Sunday, Jan. 31, in Shea's Buffalo to take a turn on the "Mighty Wurlitzer" 4/28 organ which they reconditioned over the last two years. Secretary Laura Thomas of Lancaster billed the event as a "Do It Yourself Jam Session." Some suburban members had to awaken "before breakfast" to participate. The get-together started at 9 a.m. and ended two hours and 15 minutes later. . . . Nathan R. Dickman, general chairman of the third annual fund-raising telethon, Feb. 6-7 on WKBW-TV, will have Dr. Clifford C. Furnas, president of the State University at Buffalo, as honorary chairman. Mary Ann Mobley again will be among the stars to appear on the telethon, and there will be over 30 local acts featured. The Tent 7 committee chairmen are Dickman, general chairman; Michael F. Ellis, Jr., and Thomas W. Fenno, co-chairmen; James J. Hayes, tabulation; Edward F. Meade, publicity; Albert J. Petrella, government; Moir Tanner, Dr. Robert Warner, Herbert W. Duschak, hospital; Myron Gross, long time dough guy of the club, advance gifts; Louis G. Meurer, III, V.I.P. panels; Barbara Quinlivan, Women of Variety; Marvin Atlas, telephone; Pat Mendola, security; Melvyn Berman, refreshments; James P. Arcara, hospitality; Harry L. Berkson, follow-up; Peter Becker, continuity; Sam Geffen, admissions; Robert King and Lyle "Red" Koch, liaison.

The Kensington, operated by Dipson Theatres with headquarters in Batavia, Frank B. Quinlivan, city manager, and the Circle-Art, Fred Keller, managing director, are both members of the Kensington Business Men's Association, which is doing a great job in tub-thumping for the rapidly growing Kensington section of the City. . . . A substantial reduction in the proposed \$763,490 assessment for the Buffalo theatre and other property is being sought before the Buffalo Board of Assessors. Counsel for the New Buffalo Amusement Corp., lessees, reported the property was sold last August for \$350,000 which, equalized, would indicate an assessable value of from \$210,000 to \$227,500. The corporation charges the assessment is "erroneous both on the ground of overevaluation and the ground of inequality." Leon L. Sidell is the new owner of the theatre and other property mentioned above. At present, Loew's Theatres is operating the Buffalo under lease from Sidell. The Buffalo was built in 1926 by the late Michael Shea and operated by him and associates for many years. It has a seating capacity of 3500.

CINCINNATI

Tri-State saturations for early spring schedules includes Columbia's "The Curse of the Mummy's Tomb," coupled with "The Gorgon," opening Feb. 24. A-I has set April 7 for multiple runs for "Pajama Party," and J. M. G. Film Co., promoting with wide tv coverage "The Human Duplicators" and "Mutiny in Outer Space" in 80 to 90 situations beginning April 14. . . . James Denton and Timothy Simms, George Stevens Productions, were here for seminars with civic and religious leaders and for teenage groups for



Seen at the site of the future Soldiers Field Cinema, Brighton, Mass., in the hub of the metropolitan Boston area, are attorney Harris Baseman; real estate operator and veteran exhibitor Robert Waldman; developer David E. Dick; and designer Louis Chiarmonte.

"The Greatest Story Ever Told," opening March 10 at Capital. . . . Cincinnati Theatres is scheduling matinees for per-teens three February weekends. . . . Peggy Onie, wife of exhibitor Bill Onie, and Carl Braun, Bein Theatres general manager, who have been hospitalized recently, are recuperating at their homes. . . . Charles Palmer, formerly with Columbia Pictures and Realart Pictures, is new sales representative for J. M. G. Film Co.

COLUMBUS, O.

Robert McKinley, assistant manager of Loew's Ohio, has been named manager of Northland Cinema, effective Feb. 15. McKinley succeeds Edward Kennedy, who resigned. Harold Walton, former Loew's Ohio assistant, has succeeded McKinley in the Ohio position. . . . Estimated 200 rioting teenagers caused \$1,000 damage at the Eastern neighborhood theatre following a stage horror show. Police reported a chair was thrown through the screen, arm rests were torn off seats, draperies ripped, and other theatre furnishings destroyed. . . . Manager Sam Shubouf of Loew's Ohio returned to his desk after a week's absence for treatment of a back ailment. . . . Fess Parker, screen and television star, will be guest of honor here at the 57th annual convention Feb. 20 of the League of Ohio Sportsmen and the Coonskin Cap Brigade. The brigade is a newly-formed organization dedicated to conservation of the state's natural resources. . . . In Chillicothe, O., Barton Cook, former owner of the Moonlight Drive-In, has filed suit for \$170,500 from the Citizens National Bank of Chillicothe and Carmi Jones, bank director. Cook claims actions by the bank and Jones caused him to be forced out of business and the drive-in to be sold. When the theatre was sold at a sheriff's forced sale, Cook said Jones bid up to \$79,000 before it was sold to another buyer at \$79,500.

DALLAS

An Alec Guinness Film Festival has been lined up for the Wilshire, starting Feb. 11. The festival is similar to the recent successful Peter Sellers Festival at the Village in which a different motion picture starring Sellers was shown each day for a full week. The same schedule will be followed for the Guinness Festival at the Wilshire, with seven films booked to be shown one each day

through Feb. 17. The Guinness films are "Kind Hearts and Coronets," "The Lavender Hill Mob," "A Majority of One," "The Bridge On The River Kwai," "The Man In The White Suit," "The Promoter," and "Great Expectations." . . . The local opening on March 24 of "The Sound of Music" at the Inwood will be the first in Texas. It will be followed a week later by roadshow openings in Houston and by openings in April in San Antonio and Fort Worth. The Inwood is being refurbished during the hours it is closed, and new 70 mm equipment is also being installed. . . . H. E. (Ed) Chrisman, vice-president and director of sales, Cretors and Company, Nashville, Tenn., will be a speaker representing the National Association of Concessionaires on the 13th annual convention program of the Texas D-I Theatre Owners Association to be held here Feb. 23 through 25 at the Statler-Hilton Hotel. . . . Rowley United Theatres has taken over the Lone Star and Jefferson D-I's here; the Belknap, Fort Worth, the Hempstead and Irvington, Houston, from Stanley Warner of Texas. . . . Jan Martin has joined the staff of Frontier Theatres as a booker. He was previously with Allied Artists and replaces Ed Erickson, who has joined the staff of Jefferson Amusement Co. . . . Joe Jackson has been named chairman of the steering committee for the local observance of International Variety Week, Feb. 14 to 20. Other members of the committee include Jimmie Gillespie, Kyle Rorex, Hal Cheatham, George Bannon, Francis Barr, and Milton Overman. The Dallas Variety Club also is planning a "Thank You Press Party" on Feb. 12 and a special motion picture showing for underprivileged children on Feb. 13. . . . H. H. Martin, New York, general sales manager for Universal, was a recent visitor here. During his short stay, he spoke concerning the studio's top products which are to be released during the next six months. . . . James Carreras, chief barker of Variety Clubs International, was in Dallas to attend the testimonial dinner honoring outgoing Dallas Tent barker Joe Jackson. . . . William T. Hendry, Jr., and his wife Mary purchased their seventh ticket to see "My Fair Lady" at the Tower since the film opened its run on Nov. 11. . . . Mel Kelly, Dallas-Fort Worth city manager, Stanley Warner Management Corp., is in Brownsville, Tex., attending the third annual Stanley Warner Texas, Inc., managers meeting and convention. The Dallas managers attending include Ray Trojahm, Chalk Hill D-I; Herald Goodman, Denton Road D-I; and Monroe Roden, Buckner Boulevard D-I. Some 50 managers and executive personnel from key Texas cities will attend the meeting to be held Monday through Wednesday. . . . Dr. Mont Clair Carpenter, father of Jean Harlow, has filed a suit against Irving Schulman. Texas is one of two states with laws against maligning the dead.

DENVER

Mrs. Vera Cockrill has purchased from Joe Stone and Ray Near controlling interest in the newly opened Arvada Plaza theatre, located in the suburban town northwest of here. In addition to the Denham, which has been in the Cockrill family for many years, the company owns the Wadsworth Drive-In and, according to Stone, will acquire the proposed new drive-in he and Near are planning to start shortly. . . . Jack N. McGee will head the newly consolidated divisions of Fox Midwest and Fox Inter Mountain

theatres. McGee has been district manager for Fox Inter Mountain Utah, Idaho, and Montana theatres. He will headquarter in Denver. . . . 500 persons signed petitions requesting the construction of an indoor theatre in the nearby town of Thornton, according to A. H. Colby, city manager. The town of about 15,000 population has only a drive-in which is just outside its city limits, and the people want a hardtop, he says. . . . National Screen Service Co. vice-president Norman Robbins was in town conferring with Jack Lustic, local NSS manager, on plans for participation in the forthcoming Rocky Mountain Motion Picture Association annual convention April 20-21 in Denver. . . . The Pastime, Pinebluffs, Wyo., has closed. It was operated by Mrs. Orlene Mills. . . . The Star, Ft. Lupton, Colo., has been purchased by George Simms, who operated the Prince, Ault, Colo. . . . Ned Greenslit, 58, executive vice-president of the Colorado division of the American Cancer Society and one time manager of the Fox Aladdin here, died recently. . . . John Denman will replace Ray Davis, recently transferred to Seattle, as secretary of the Rocky Mountain Motion Picture Association, and Barry Lorie has been appointed to fill a vacancy on the Association board of directors.

DETROIT

The red carpet will be unrolled amid as much splendor as possible March 9 to herald the arrival of George Stevens' "The Greatest Story Ever Told" at the Cinerama Music Hall. It will be a benefit for the United Nations Association of the United States of America Greater Detroit Chapter and the Eleanor Roosevelt Memorial Foundation. Lending their names to the occasion are President Lyndon B. Johnson and Mrs. Johnson as patrons, and Ambassador Adlai E. Stevenson as national chairman. On the local scene, another Stevens, Mark C., president of the Detroit Bank and Trust Company is chairing the sponsoring committee. Co-chairing the patrons' committee are the prominent Mrs. Joseph Vance, Jr., and Mrs. Paul Bagwell. On the patrons' committee appear the names of Michigan's Governor George Romney, Detroit's Mayor Jerome P. Cavanagh, and U. S. Senator Philip Hart and Patrick McNamara. The various premieres are thus tied in with President Johnson's proclaiming 1965, the 20th anniversary of the United Nations, as International Cooperation Year.

Preston Robert Tisch toured the City Center Cobo Hall in hope of getting ideas for a similar facility in New York. Cobo, completed a few years ago, is probably the finest convention hall in the country, if not the world. It cost \$54 million. The hotel man is also chairman of the executive committee of Loew's Theatres.

HOUSTON

C. E. Hillis, manager, Post Oak D-I, is offering patrons free coffee at the nightly showings. . . . Cora Sue Cox, Hollywood movie actress, was in for a visit. . . . Free black stamps of favorite monsters were being offered to the first 10,000 people in line to see the double horror bill of "The Gorgon" and "The Curse of the Mummy's Tomb," at the Broadway, Capitan, North Houston, and the Garden Oaks, North Main, King Center, Shepherd, and South Main D-Is. . . . Producer Sam Spiegel is said to have selected locations in Houston and Orange, Tex., to film some scenes for Peter

O'Toole's new notion picture, "The Chase." . . . Pierre Mendel, French film maker, is turning the exhibition at the University of Saint Thomas called "Constant Companions," which shows monsters as artists see them, into a movie. Mendel will take the film back to Paris for editing. . . . "The Greatest Story Ever Told" will open a local engagement at the Windsor Cinerama on March 18. Jim Denton of United Artists will be here with a special photo exhibition on March 15. . . . Young Kimberly Block, seven year old local youngster, was hostess at a preview of "Baby, The Rain Must Fall" at the North Main on Wednesday. The local youngster was selected for her role in the film by Robert Mulligan. The film was made in Wharten and Columbus last year under the title "The Traveling Lady," and will open on Feb. 11 at the Majestic for its regular run. . . . Ellis Ford, manager, Delman, has announced that "Mary Poppins," in its 15th week, has played to more people than any other picture to have played at the Delman.

JACKSONVILLE

Harold Turbyfill, Film Row mainstay for many years and a booker for Floyd Theatres, has resigned from Jim Kirby's staff for a move to Fort Lauderdale, where he will serve as assistant to Preston Henn, owner of a circuit in south Florida. . . . Kroger Babb came in from California for advance promotional campaigns on Florida bookings of "Kwaheri" and had a luncheon at the Motion Picture Charity Club with Al Rook, local independent film salesman. . . . Mary Hart, WOMPI leader at Florida State Theatres, represented Kitty Dowell, WOMPI president and a member of the MGM staff, at the organizational meeting of the Presidents' Council, a new civic roundtable group composed of the presidents of the 25 leading women's social and charitable groups in the city. The council has been set up to streamline the activities of clubwomen to avoid duplications of effort and to increase the scope of their assistance to worthy causes. . . . For a period of two weeks, teams of WOMPI volunteers sacrificed lunch hours to collect money for the March of Dimes drive at the Roosevelt Hotel. . . . L. J. Lancaster, Al Hildreth's new night doorman at the downtown Empress, moved here recently from Tonga, a Polynesian island group in the South Pacific, where he taught biology at a native school. In addition to his night work, Lancaster also teaches at a local school. His foster son, John, a Polynesian, attends Andrew Jackson High School and is preparing to enter Williams College, where he has a scholarship. . . . Rube Jackter, Columbia executive from New York, and Sam Galanty, Washington, D. C., were here for talks with Ed McLaughlin, local Columbia manager. . . . Wedding bells will ring for George Lewis, U. S. postman along Film Row, who is the brother of Richard Lewis, head booker at 20th-Fox, when he journeys to the altar with Miss Sandra Whitfield. . . . Leon Leslie, former usher, is an assistant manager trainee at the downtown Imperial, and Robert Kiddy has rejoined the Imperial as relief doorman.

MIAMI, FLA.

Gina Lollobrigida and Gig Young were set for the opening of Florida State Theatres' new Florida, Hollywood, Fla., to be combined with the world premiere of their latest starrer, "Strange Bedfellows." They will be met at the airport by Hollywood mayor William Zinkil, and will officially open the thea-

tre with a dual tape-cutting ceremony. The premiere performance will be a benefit for the Fraternal Order of Police Scholarship Fund. This marks the first time that Miss Lollobrigida has made a premiere appearance for one of her films in the U. S. Sometime during the week, the other star of the film, Rock Hudson, is expected to visit Hollywood, Fla., that is. Hollywood Sun-Tattler amusement page editor, Pat Mascola, was to be master of ceremonies for the world premiere. Hal Stanton is manager of the new twin Florida and is busily conducting the "Miss Gina" contest locally in connection with the opening of the theatre in the Hollywood Shopping Mall.

MEMPHIS

At the board meeting of the local Better Film Council, several members made a protest over the showing of "The Americanization of Emily." The film was termed "un-american," "subversive," and "astounding," as well as "a reflection upon the Navy." Those speaking particularly resented what they termed "the Navy's top brass being portrayed as imbeciles and drunks." "I do not understand why the Navy didn't stop the making of such a picture," commented Mrs. James Fay Hall, president of the Memphis Better Films Council. The Council was the guest of E. H. Arkin, manager of Warner, for a special showing of "Cheyenne Autumn," and will be the guest of the Guild Theatre for a showing of "Girl With Green Eyes." . . . Judson Theatre, Alam, Ark., is the new name of the former Clint Theatre, with E. V. Wheeler as the new owner. . . . The local WOMPI, Mrs. Juanita Hamblin, Malco Theatres, president, made plans for its mid-winter charity work at the February meeting. Among other things, members will give many hours of secretarial work to the local Heart Association in promotion of the Association's annual drive for funds. Also, the group will collect discarded costume jewelry for resale in the Goodwill Industries stores for the benefit of the handicapped workers at the sheltered workshop. . . . Mrs. Peggy Hogan, secretary at United Artists Corporation, has been given a leave of absence, and Mrs. Katherine Keifer, who held this secretarial position several years ago, will substitute for Mrs. Hogan. . . . The Commercial Appeal, local morning and Sunday newspaper, Jan. 31 edition, included a tabloid section of movie, tv, stage, and other entertainment features. The section will be included each Sunday. . . . The Plaza's newly decorated Party Room will be the scene of a party for the youngsters of St. Peter's Orphanage to see "Mary Poppins" on Feb. 23. . . . Family-Movie-of-the-Month, as selected by the Better Films Council, is "Mary Poppins." The Council selected "Goldfinger" as the Adult-Movie-of-the-Month.

NEW HAVEN-HARTFORD

Harry Post, 64, owner of the Astor, East Hartford, long ago converted to commercial purposes, died at Mt. Sinai Hospital, Hartford. . . . Gus Soderholm, former projectionist at Loew's Poli, has joined the booth staff at the AB-PT Allyn, succeeding the late Joseph C. Budrick. . . . The Strand, Winsted, concluded a month-long experiment of charging 50 cents admission for adults and 15 cents for children, Mondays through Thursdays, to encouraging results. . . . Hartford's Joseph Janowski has resigned as assistant manager of Redstone's Cinema 1-2, dual theatre complex in West Springfield, Mass., to resume

advertising activity in Hartford. . . . The first-run Palace, Bridgeport, has a new parking lot tie-up, redeeming parking ticket price on admission purchase. . . . The Ferguson-Bailey Strand, Hamden, is now providing free parking space on three adjacent lots. . . . The Warner Cinerama, New York, Feb. 15 world premiere of UA's "The Greatest Story Ever Told," is being advertised in southwestern Connecticut daily newspapers. . . . John Carabetta, Carabetta Bros., Meriden, Conn., has disclosed plans for a \$7 million commercial development, to include a motion picture theatre, in the central area urban renewal project. The plans are being studied by the Meriden Redevelopment Agency. Meriden at the moment has two motion picture theatres, the Capitol and the Meriden.

NEW ORLEANS

Variety Club of New Orleans, Tent 45, will soon get that long desired Sunshine Coach to make the life of Variety's adopted crippled children more interesting and brighter as it is used to comfortably transport them. . . . Ramona (Romero) Carmichael, daughter of Mr. and Mrs. Gilbert Romero, Lafayette, La., theatre owners, was presented in a senior recital staged by the Department of Music, University of Southwestern Louisiana at the Burke Hall theatre on the campus.

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PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

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. . . The local WOMPI received a certificate of merit from the Leukemia Spc. Inc. Greater New Orleans chapter in recognition of their volunteer service during the past number of years. . . . Mrs. Shirley Eagan has been named chairman of the WOMPI nominating committee. The election of new officers and board members is on the agenda for the April WOMPI meeting. . . . The WOMPI's newest project is working with the newly founded Musical Therapy Association of Greater New Orleans.

PHILADELPHIA

In a "First Men In The Moon" contest arranged by Columbia exploiter Milt Young with Mary Doyle, merchandising manager, WRCV, a promoted Unitron telescope was presented to winner, a Harvard University student at the SW Stanton. . . . Charlton Heston was due in Feb. 24 to aid in the promotion of "The Greatest Story Ever Told." . . . Tom Zaffiro, the Vine Street barber, underwent surgery; but is doing nicely. . . . The cold weather found many Vine Streeters on mid-winter vacations.

PORTLAND

Dave Dunkle, 20th Century-Fox sales executive from the Spokane area, has been assigned to the Paramount branch office here, replacing Vete Stewart, who has resigned as branch manager. Stewart, who says he plans to remain here, started his career about 50 years ago with First National Pictures and the Arrow Film Company, Salt Lake City. He came to the northwest in 1930 as a Warner Brothers executive and was with that firm for 37 years, serving as Portland branch manager until 1942 and Seattle branch manager until he came to Paramount here in 1958. The Paramount office, which has been remodeled, is now located in the Chest-erbury. . . . New manager of the Metro-Goldwyn-Mayer office here is Eugene Jones, formerly an assistant manager at the San Francisco office. He succeeds Irwin Yablanz. . . . Universal's new branch manager, Don McMurdy, has moved his family here from Salt Lake City. . . . Tom Blair, Rivoli and United Artists exhibitor in Pendleton, was in town on a booking and buying trip. . . . Jack Matlack, promotion man and one-time Broadway manager, will handle "The Greatest Story Ever Told," the George Stevens Cinerama drama, due here sometime in March.

SALT LAKE CITY

Jack N. McGee, Utah-Idaho-Montana district manager, Fox Inter-Mountain Theatres, moves to Denver to take charge of the company's expanded division operating out of the Colorado capital. He will be replaced here by John H. Meinardi, Fox Midwest-St. Louis district manager. . . . Remodelled at a cost of thousands, The State has reopened as the Esquire, under the new management of Basil Floor.

SAN ANTONIO

Jack Chalman, publicity director for the local Interstate Theatres, is convalescing at his home following a long fight with the flu bug. . . . The San Antonio Motion Picture Advisory and Reviewing Board will meet at the Wayfarer Motor Hotel. The program will consist of a panel discussion by organization advisors the Rev. Erwin Juraschek,

the Rev. Robert E. Peterson, the Rev. Will Schaefer, and Rabbi Amram Prero. . . . Ignacio Torres, manager, Alameda, local ace downtown Spanish language showcase, has booked four attractions for an exclusive showing including an on stage appearance of Mrs. Pancho Villa, widow of the famous guerrilla fighter. The screen attraction is "La Revolucion Mexicana" which was filmed in actual combat, plus "Guns of Navarone" with Gregory Peck, in color and Spanish language, and a Three Stooges comedy in Spanish as an added attraction. . . . Alvin Krueger, manager, Laurel, to help accommodate the big crowds going to see Walt Disney's "Mary Poppins," has a Saturday morning matinee starting at 9:30 a.m. The other days of the week the first showing is at noon with the doors opening at 11:30 a.m. The local showing is setting box office records and according to Tom Powers, city manager, Cinema Arts Theatres, the film is outgrossing all previous Disney films.

SEATTLE

Gordon Wallinger, Allied Artists branch manager, left for New York to attend a national sales convention. . . . Estelle Shilferth, secretary at Metro, returned to work after convalescing from recent surgery. . . . Celia Blatt was on the Row from the Benton, Kennewick. . . . Jerry Vitus, Sterling's operation manager, and his wife are spending a vacation in Los Angeles, San Diego, and other points in southern California. . . . "Father Goose" (Universal) is set for March 10 at the Fifth Avenue, to be followed by "Sound of Music" (20th-Fox). Dorothy Matin is in charge of group sales for 20th-Fox. . . . Robert S. Johnson, president, Gramercy Corporation, and manager of the Gramercy, was charged with exhibiting "Sin in the Suburbs," which had been called obscene by the board of theatre supervisors.

WASHINGTON

Rube Jackter, vice-president and general sales manager, Columbia Pictures, and Sam Galanty, mid-eastern and southern division sales manager, embarked on a business trip visiting Galanty's branch offices, including Charlotte, Jacksonville, Miami, Atlanta, and New Orleans, to discuss forthcoming Columbia products. . . . Area theatremen attended a cocktail and buffet in the Maryland Suite at the Sheraton Park Hotel, at which time representatives from George Stevens Productions, Los Angeles, and the United Artists Corporation previewed a color pictorial exhibit of scenes from George Stevens' "The Greatest Story Ever Told," to be premiered in Washington, D. C., in Cinerama and Technicolor, at the Uptown on March 9. . . . The Women of the Motion Picture Industry, International, Washington, D. C. met at the Variety Club to welcome new members Zaida Fernandez, Lillian Levy, both of Columbia Pictures; Jean Peterson, Loew's Theatres; and Judy Ann Ramos, Sidney Brian Road Shows. . . . Sid Zins, publicity representative of Columbia, personally handled arrangements for the recent screening of "Baby The Rain Must Fall," held at the Motion Picture Association of America. The affair was highly successful, with press and radio reps on hand. . . . Jay Ordan, director of advertising and publicity, Trans Lux Theatres, New York, hit the "publicity trail," stopping off in Washington to combine forces with Byron Linn, Trans Lux Washington district manager, to plot out a campaign on "Major Dundee," which will open soon at the Trans Lux.

SERVICESECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 27 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107



FEBRUARY 10, 1965 SECTION TWO
VOL. 73 NO. 3

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color

DS—Dyallscope
EC—Eastman Color
MC—MetroColor

Indicate projection and color processes, such as
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor

TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

- 6414 BLOOD ON THE ARROW—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western
- 6410 MASTER SPY—D-71m.—Stephen Murray, June Thorburn—5209 (9-2-64)—Fair programmer—English-made
- 6407 NAKED KISS, THE—D-92m.—Constance Towers, Anthony Eisley—5227 (11-4-64)—Fair Adult Programmer
- 6406 NEVER PUT IT IN WRITING—C-93m.—Pat Boone, Milo O'Shea—5161 (4-29-64)—Cute suspense comedy—Filmed in Ireland
- 6405 SECRET DOOR, THE—MD-72m.—Robert Hutton, Sandra Dorne—5209 (9-2-64)—Spy yarn for program—English-made
- 6411 STATION SIX SAHARA—D-99m.—Carroll Baker, Peter Van Eyck—5197 (8-19-64)—Interesting drama—Filmed abroad
- 6409 STOP TRAIN 349—D-95m.—Jose Ferrer, Sean Flynn, Nicole Courcel—5189 (4-22-64)—Interesting topical drama—(Filmed abroad)
- 6403 STRANGER, THE—D-89m.—Victor Buono, David McLean, Diane Sayer—5153 (4-15-64)—Good mystery meller
- 6408 THIN RED LINE, THE—MD-99m.—(CS)—Keir Dullea, Jack Warden—5161 (4-29-64)—Good war film

COMING

BIKINI PARADISE—(EC)—Janette Scott, Kelron Moore

ESCAPE BY NIGHT—Terence Longdon, Jennifer Jayne—English

LIFE IN DANGER, A—Derrin Nesbitt, Julie Hopkins

MARA OF THE WILDERNESS—(EC)—Adam West, Linda Saunders

RACING FEVER—(C)—Joe Morrison, Barbara Bigert

TAFFY AND THE JUNGLE HUNTER—(TC)—Jacques Bergerac, Manuel Padula

TICKLE ME—Elvis Presley

YOUNG DILLINGER—Nick Adams

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

- 417 ATRAGON—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made
- 406 BIKINI BEACH—CMU-100m.—(PV; PC)—Frankie Avalon, Annette Funicello—5189 (7-22-64)—Best for teen tastes
- 815 BLACK SABBATH—MD-99m.—(PC)—Boris Karloff, Susy Anderson, Mark Dammon—5161 (4-29-64)—Three-part horror entry is well made, intriguing—Italian-made; English dialogue
- 822 COMMANDO—MD-98m.—Stewart Granger, Dorian Gray—5145 (3-18-64)—French Foreign Legion programmer—Italian-made; English dialogue
- DEMENCIA 13—MD-81m.—William Campbell, Luana Anders—5133 (2-19-64)—Horror for the duallers
- A13 DIARY OF A BACHELOR—NOV-88m.—William Traylor, Dagne Crane—5217 (10-7-64)—Fair sexploitation entry
- 814 EVIL EYE, THE—MD-92m.—John Saxon, Leticia Roman, Valentina Cortesa—5173 (6-10-64)—Good whodunit for program—Italian-made; dubbed in English
- 412 GODZILLA VS THE THING—FAN-90m.—(Colorscope; PC)—Japanese cast—5213 (9-23-64)—Japanese fairy tale of monsters aimed at juveniles—Japanese-made; dubbed in English
- 402 GOLIATH AND THE VAMPIRES—MD-91m.—(ColorScope)—Gordon Scott, Glanna Maria Canale—5161 (4-29-64)—Interesting spectacle—Italian-made; dubbed in English
- 403 LAST MAN ON EARTH, THE—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made
- 405 MASQUE OF THE RED DEATH—MD-90m.—(PV; PC)—Vincent Price, Hazel Court—5169 (5-27-64)—Effective horror drama
- 401 MUSCLE BEACH PARTY—CMU-94m.—(PV; PC)—Frankie Avalon, Annette Funicello—5149 (4-1-64)—Teeners may think this a cute novelty
- 416 PAJAMA PARTY—CMU-83m.—(PV; PC)—Tommy Kirk, Annette Funicello, Elsa Lanchester—5229 (11-18-64)—Good for teens and family crowd
- 407 TIME TRAVELERS, THE—SFD-82m.—(C)—Preston Foster, Merry Anders—5225 (11-4-64)—Good science fiction entry
- 823 TORPEDO BAY—MD-95m.—James Mason, Lilli Palmer—5145 (3-18-64)—Different war meller is okay programmer—Italian-made; English dialogue
- 404 UNEARTHLY STRANGER—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made
- 408 VOYAGE TO THE END OF THE UNIVERSE—D-81m.—Dennis Stephens—5213 (9-23-64)—Science fiction programmer

TO BE REVIEWED

BEACH BLANKET BINGO—(PV; C)—Frankie Avalon, Annette Funicello

CITY IN THE SEA—Vincent Price, Susan Hart, Tab Hunter—English-made

CONQUERED CITY—David Niven, Ben Gazzara

IT'S A WONDERFUL LIFE—(TE; TC)—Cliff Richard

LOST WORLD OF SINBAD—(C; S)—Toshiro Mifune

NAVAJO RUN—Johnny Seven, Virginia Vincent

OPERATION SNAFU—Sean Connery, Stanley Holloway

TOMB OF LIGEIA—(S; C)—Vincent Price

UNDER AGE—Anne MacAdams, Roland Royter

BUENA VISTA DISTRIBUTED DURING THE PAST 12 MONTHS

- 160 EMIL AND THE DETECTIVES—C-99m.—(TC)—Walter Slezak, Bryan Russell—5221 (10-21-64)—Engaging Disney comedy for family and young viewers in particular—Filmed in Germany
- 157 MARY POPPINS—MUC-140m.—(TC)—Julie Andrews, Dick Van Dyke—5209 (9-2-64)—Colorful, pleasant entertainment from Disney
- 156 MOON-SPINNERS, THE—D-119m.—(TC)—Hayley Mills, Eli Wallach—5181 (6-24-64)—Good adventure entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

- A.B.C. Murders, The MGM
- Advance To The Rear A2 MGM
- Adventures Of Scaramouche Emb.
- Affair At The Villa Fiorita, The WB
- Agony And The Ecstasy, The Fox
- Americanization Of Emily, The B MGM
- Amorous Adventure Of Moll Flanders Par.
- Anatomy Of A Marriage A4 For
- Andy A3 U
- Apache Rifles A1 Fox
- Ape Woman, The A3 Emb.

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

• Aphrodite, Goddess Of Love ... A2 Emb.
• Archangels, The ... Emb.
• Arizona Raiders, The ... Col.
• Art Of Love ... U
• Atragon ... A-I
• Avenger, The ... For.

B

Baby, The Rain Must Fall ... A2 Col.
Back Door To Hell ... A2 Fox
Barbarian's, The ... For.
Bay Of Angels ... A3 For.
• Beach Blanket Bingo ... A1
Bedtime Story ... A3 U
• Bear, The ... A1 Emb.
Behold A Pale Horse ... A2 Col.
Beauty And The Beast ... Misc.
Bebo's Girl ... A3 Cont.
Becket ... A3 Par.
• Bedford Incident, The ... Col.
Best Man, The ... A4 UA
Bikini Beach ... A3 A-I
• Bikini Paradise ... AA
Black Duke, The ... For.
Black Like Me ... A4 Misc.
• Black Spurs ... Par.
Black Sabbath ... B A-I
Blood On The Arrow ... A2 AA
Blood On The Balcony ... For.
Bomb In High Street ... Col.
• Born Free ... A1 Par.
• Boy Ten Feet Tall, A ... WB
Brainstorm ... A1 U
Brass Bottle, The ... A1 Col.
Bridge On The River Kwai, The RE ... For.
• Buddha ... A3 Misc.
• Bullet For A Badman ... A2 U
• Bunny Yeager's Nude Las Vegas ... Misc.
• Bus Riley's Back In Town ... A3 U

C

Caddy, The-Re ... A1 Par.
Carpetbaggers, The ... B Par.
• Carry On Spying ... For.
Cartouche ... A3 Emb.
• Casanova '70 ... Emb.
Castle Of Blood ... Misc.
• Cat Ballou ... Col.
Chalk Garden, The ... A2 U
Cheyenne Autumn ... A1 WB
• Cincinnati Kid, The ... MGM
Circus World ... A1 Par.
• City In The Sea ... A1
• Clarence The Cross-Eyed Lion ... MGM
Cleopatra ... B Fox
Code 7, Victim 5 ... A3 Col.
• Collector, The ... Col.
Commando ... A3 A-I
• Community Property ... WB
• Congo Vito ... Col.
• Conquered City ... A-I
Contempt ... C Emb.
Cool World, The ... A4 Misc.
• Crack In The World ... A2 Par.
• Crack Of The Whip ... WB
Crawling Hand, The ... Misc.
Crazy Desire ... B EMB
Crimson Blade, The ... A1 Col.
Curse Of The Living Corpse, The ... B Fox
Curse of the Mummy's Tomb, The ... Col.

D

Day And The Hour, The ... A2 MGM
Dear Bridgett ... A1 Fox
Dear Heart ... A3 WB
Dementia (Filmgroup) ... B A-I
Devil Doll, The ... For.
Devil Ship Pirates ... A2 Col.
Diary Of A Bachelor ... B A1
• Die, Die, My Darling ... Col.
• Dingake ... Emb.
Disorder ... For.
Disorderly Orderly, The ... A1 Par.
Distant Trumpet, A ... A2 WB
• Do Not Disturb ... Fox
Dr. Crippen ... A3 WB
• Dr. Terror's House Of Horrors ... Par.
Doctor In Distress ... For.
• Doctor Zhivago ... MGM
Don't Tempt The Devil ... A3 For.
Dragon Sky ... For.
Duel Of Champions ... For.

E

Earth Dies Screaming, The ... A1 Fox
• East Of Sudan ... A1 Col.
• El Greco ... Fox
Emil And The Detectives ... A1 BV
Empty Canvas, The ... C Emb.
Ensign Pulver ... A2 WB
• Escape By Night ... A2 AA
Escape From Hell Island ... Misc.
Evil Of Frankenstein, The ... A2 U
Evil Eye ... A2 A-I
Eyes Of Annie Jones ... A3 Fox

F

Face Of War, The ... For.
Fall Safe ... A2 Col.
Fall Of The Roman Empire ... A1 Par.

158 SO DEAR TO MY HEART—CD-82m.—(TC)—Burl Ives, Luana Patten, Bobby Driscoll—5217 (10-7-64)—Reissue has world of selling opportunities—Reissue
TATTOOED POLICE HORSE, THE—D-48m.—(TC)—Sandy Sanders, Shirley Skiles—5225 (11-4-64)—Interesting featurette
THOSE CALLOWAYS—D-131m.—(TC)—Brian Keith, Vera Miles, Brandon de Wilde—5229 (11-18-64)—Interesting outdoor drama could use a bit of editing
154 TIGER WALKS, A—D-91m.—(TC)—Brian Keith, Vera Miles—5145 (3-18-64)—Good entry for family and younger set has Disney name

TO BE REVIEWED

THAT DARN CAT—(TC)—Hayley Mills, Dean Jones
MONKEY'S UNCLE, THE—(TC)—Annette, Tommy Kirk
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA DISTRIBUTED DURING THE PAST 12 MONTHS

65015 BABY, THE RAIN MUST FALL—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
65004 BEHOLD A PALE HORSE—D-118m.—Gregory Peck, Anthony Quinn—5197 (8-19-64)—Off-beat drama is well made—Filmed abroad
64030 BRIDGE ON THE RIVER KWAI, THE—MD-161m.—(CS; TC)—William Holden, Alec Guinness, Jack Hawkins—5165 (5-13-64)—Reissue is high rating adventure story
CODE 7, VICTIM 5—MD-88m.—(TS; TC)—Lex Barker, Ann Smyrner—5229 (11-18-64)—Good program entry—Filmed in South Africa
64018 CRIMSON BLADE, THE—MD-83m.—(Hammerscope; C)—Lionel Jeffries, June Thorburn—5149 (4-1-64)—Fair Import—English-made
CURSE OF THE MUMMY'S TOMB, THE—MD—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made
64019 DEVIL-SHIP PIRATES—MD-86m.—(HammerScope; EC)—Christopher Lee, Andrew Keir—5145 (3-18-64)—Okay adventure yarn—English-made
65005 FAIL SAFE—D-111m.—Henry Fonda, Don O'Herlihy—5213 (9-23-64)—Shattering topical drama deserves widest audience
65008 FINEST HOURS, THE—DOC-114m.—(C)—Narrated by Orson Welles—5217 (10-7-64)—Highly interesting documentary on Sir Winston Churchill ranks with best—English-made
65012 FIRST MEN IN THE MOON—MD-103m.—(PV; Lunacolor)—Edward Judd, Lionel Jeffries, Martha Hyer—5221 (10-21-64)—Good science fiction entry—Filmed in England
65001 GOOD NEIGHBOR SAM—C-130m.—(EC)—Jack Lemmon, Romy Schneider—5181 (6-24-64)—Highly amusing entry
GORGON, THE—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made
64021 HEY THERE, IT'S YOGI BEAR—CAR-88m.—(EC)—Produced and directed by William Hanna and Joseph Barbera—5169 (5-27-64)—Cute look at hero of comics and TV ranks with best cartoon features
714 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
65006 LILITH—D-114m.—Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter—5213 (9-23-64)—Sensuous, brooding drama of mental turmoil
64020 LONG SHIPS, THE—MD-125m.—(TE; TC)—Richard Widmark, Sidney Poitier, Rosanna Schiaffino—5173 (6-10-64) Lavish and spectacular period adventure tale—European made
65002 NEW INTERNS, THE—D-123m.—Michael Callan, Barbara Eden, Dean Jones—5165 (5-13-64)—Entertaining sequel should please wide audience
65016 OUTLAWS IS COMING, THE—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade
64017 PSYCHE '59—D-94m.—Curt Jurgens, Patricia Neal, Samantha Eggar—5162 (4-29-64)—Psychological drama with femme-appeal—English-made—Davis-Royal
64016 QUICK GUN, THE—W-87m.—(TS; TC)—Audie Murphy, Merry Anders—5153 (4-15-64)—Okay western
65003 RIDE THE WILD SURF—D-101m.—(EC)—Fabian, Shelley Fabares, Tab Hunter—5193 (8-5-64)—Interesting entry with special appeal to younger fans
65014 WORLD WITHOUT SUN—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

COMING

ARIZONA RAIDERS, THE—(EC)—Audie Murphy
BEDFORD INCIDENT, THE—Richard Widmark, Sidney Poitier, James MacArthur
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
CAT BALLOU—(C)—Jane Fonda, Lee Marvin, Michael Callan
COLLECTOR, THE—(C)—Samantha Eggar, Terence Stamp
CONGO VIVO—Jean Sebastian, Bachir Toure
DIE, DIE, MY DARLING—Tallulah Bankhead—English Made
EAST OF SUDAN—(TC)—Anthony Quale, Sylvia Sims—English
GENGHIS KHAN—(PV; C)—Stephen Boyd, James Mason, Francoise Dorleac
HARVEY MIDDLEMAN, FIREMAN—(C)—Eugene Troobnick, Hermione Gingold
KING RAT—George Segal, Tom Courtenay, James Fox
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LORD JIM—(Super PV; TC)—Peter O'Toole, James Mason, Curt Jurgens
LOVE HAS MANY FACES—(PV; C)—Lana Turner, Cliff Robertson, Hugh O'Brien
MAJOR DUNDEE—(PV; C)—Charleston Heston, Richard Harris
MICKEY ONE—Franchot Tone, Hurd Hatfield, Alexandra Stewart
PLAYBOY—(C)—Tony Curtis
PLAY IT COOLER—Anthony Newly, Anne Aubrey
SENILITA—Anthony Franciosa, Claudia Cardinale
SHIP OF FOOLS—Vivien Leigh, Jose Ferrer, Lee Marvin
SYNANON—Chuck Connors, Stella Stevens, Edmond O'Brien
THESE ARE THE DAMMED—Macdonald Carey, Shirley Ann Field
UNKNOWN BATTLE, THE—(PV; C)—Kirk Douglas, Richard Harris
WATCH IT, SAILOR—Dennis Price Marjorie Rhodes

CONTINENTAL (WALTER READE-STERLING, INC.)

BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles
BLACK LIKE ME—D-107m.—James Whitmore—5171 (5-27-64)—Exploitable, topical expose
ORGANIZER, THE—D-126m.—Marcello Mastroianni, Annie Girardot—5166 (5-13-64)—Well made drama—Italian-made; English titles
SEDUCED AND ABANDONED—CD-118m.—Sara Ural, Stefania Sandrell—5191 (7-22-64)—Good import—Italian-made; English titles
POINT OF ORDER—DOC-97m.—Produced by Emile De Antonio and Daniel Talbot—5131 (2-5-64)—Documentary based on Army-McCarthy hearings has limited appeal
HIGH AND LOW—MD-142m.—Toshiro Mifune—5139 (2-19-64)—Highly interesting mystery melodrama—Japanese-made; English titles
LUCK OF GINGER COFFEY, THE—D-100m.—Robert Shaw, Mary Ure—5217 (10-7-64)—Good entry for art and specialty spots—Filmed in Canada
MEDITERRANEAN HOLIDAY—TRAV-128m.—(CS; TC)—Narration by Burl Ives—5221 (10-21-64)—Excellent travelogue
RATTLE OF A SIMPLE MAN—CD-96m.—Harry H. Corbett, Diane Cilento—5237 (12-16-64)—Good entry for adult art house audiences—English-made
SLAVE TRADE IN THE WORLD TODAY—DOC-86m.—(EC)—Produced by Meleno Malenotti—5233 (12-3-64)—Interesting documentary—Filmed abroad

COMING

LOVE GODDESSES, THE—All Star Cast
OMICRON—Renato Salvatori
TIME OF INDIFFERENCE—Claudia Cardinale, Shelley Winters, Rod Steiger
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barry, Gianna Maria Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
APE WOMAN, THE—CD-97m.—Ugo Tognazzi, Annie Girardot—5210 (9-2-64)—Okay art house fare—Italian-made; English titles
CARTOUCHE—MD-115m.—(CS; C)—Jean-Paul Belmonde, Claudia Cardinale—5189 (7-22-64)—Okay adventure Import for art spots—(French-made; English titles)

CONTEMPT—D-99m.—(C-FS)—Brigitte Bardot, Jack Palance, Michel Piccoli—5218 (10-7-64)—Uneven effort has highbrow appeal, Bardot name—French-made
CRAZY DESIRE—CD-108m.—Ugo Tognazzi, Catherine Spaak—5185 (7-8-64)—Interesting import—Italian-made; English titles
EMPTY CANVAS, THE—D-104m.—Bette Davis, Horst Buchholz, Catherine Spaak—5153 (4-15-64)—Fair import for adults—Italian-made; English dialogue
HOUSE IS NOT A HOME, A—MD-95m.—Shelley Winters, Robert Taylor, Cesar Romero—5197 (8-19-64)—Exploitable meller based on madam's memoirs
LET'S TALK ABOUT WOMEN—CD-109m.—Vittorio Gassman—5218 (10-7-64)—Title reveals all and men should like what they see—Italian-made; English titles
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
ONLY ONE NEW YORK—DOC.-75m.—Narrated by Norman Rose—5218 (10-7-64)—Absorbing, well-made documentary
PASSIONATE THIEF, THE—C-100m.—Anna Magnani, Ben Gazzare, Toto—5210 (9-2-64)—Offbeat comic import is fun for art spots—Italian-made; dubbed in English
SANTA CLAUS CONQUERS THE MARTIANS—FAN—80m.—(EC)—Leonard Hicks, John Call—5230 (11-18-64)—Cute seasonal entry for the kiddies
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegard Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
YESTERDAY, TODAY AND TOMORROW—COMP.-119m.—(C)—Sophia Loren, Marcello Mastroianni—5149 (4-1-64)—Entertaining import—Italian-made; English titles
ZULU—D-138m.—(TE; TC)—Stanley Baker, Jack Hawkins, Ulla Jacobsson—5173 (6-10-64)—Highly interesting entry—Filmed in Africa

COMING

APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey
ARCHANGELS, THE—Roberto Bisacco, Virginia Onorato—Italian-made
BEAR, THE—Renato Rascal, Francis Blanche
CASANOVA—70—(WS; C)—Marcello Mastroianni, Michele Mercier—Italian-made
DINGAKA—Stanley Baker, Juliet Prowse
HELLFIRE CLUB—Peter Cushing, Adrienne Corri
KIMBERLEY JIM—(WS; C)—Jim Reeves
LIGHT FANTASTIC, THE—Dolores McDougal, Barry Bartle
LITTLE NUNS, THE—Catherine Spaak—Italian-made
SECRET OF MAGIC ISLAND, THE—(EC)—Animal Novelty
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM DISTRIBUTED DURING THE PAST 12 MONTHS

- 423 **ADVANCE TO THE REAR**—C-97m.—(PV)—Glenn Ford, Stella Stevens, Melvyn Douglas—5150 (4-1-64)—Good cast sparks chucklesome service comedy
508 **AMERICANIZATION OF EMILY, THE**—CD-117m.—James Garner, Julie Andrews, Melvyn Douglas—5225 (11-4-64)—Solid entertainment for adult audiences
338 **DAY AND THE HOUR, THE**—MD-115m.—Simone Signoret, Stuart Whitman—5141 (3-4-64)—Interesting import—French-made; English dialogue and titles
427 **FLIPPER'S NEW ADVENTURE**—D-103m.—(MC)—Luke Halpin, Pamela Franklin—5169 (5-27-64)—Good entry for youngsters and family trade
512 **GET YOURSELF A COLLEGE GIRL**—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance fling for teenagers
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
411 **GLADIATORS SEVEN**—MD-92m.—(EC; CS)—Richard Harrison, Loredana Nucisk—5153 (4-15-64)—Well made action import—Italian-made; dubbed in English
408 **GOLDEN ARROW, THE**—FAN-91m.—(TC; TE)—Tab Hunter, Rossana Podesta—5165 (5-13-64)—Arabian Nights tale for undermanding and kids—Italian-made; dubbed in English
429 **GOLD FOR THE CAESARS**—MD-86m.—(TC)—Jeffrey Hunter, Mylene Demongeot—5174 (6-10-64)—Another action-packed Italian-made spectacle—Italian-made; dubbed in English
432 **HONEYMOON HOTEL**—C-89m.—(PV; MC)—Robert Goulet, Nancy Kwan, Robert Morse—5174 (6-10-64)—Names will assist tepid farce
455 **HOW THE WEST WAS WON**—D-152m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
506 **JOY HOUSE**—MD-98m.—(Franscope)—Jane Fonda, Lola Albright, Alain Delon—5225 (11-4-64)—Okay adult programmer—Made in France
422 **KISSIN' COUSINS**—CMU-96m.—(PV; MC)—Elvis Presley, Glenda Farrell—5141 (3-4-64)—Cute Presley entry
431 **LOOKING FOR LOVE**—CMU-83m.—(PV; MC)—Connie Francis, Susan Oliver, Jim Hutton—5185 (7-8-64)—Pleasant musical boosted by appearances of guest stars
515 **LILI**—D-81m.—(TC)—Leslie Caron, Mel Ferrer, Jean Pierre Aumont—5226 (11-4-64)—Reissue of high rating romantic drama for class and art spots—Reissue
6501 **MGM'S BIG PARADE OF COMEDY**—COMP.—109m.—MGM stars—5210 (9-2-64)—Sell the names and nostalgia
6511 **MURDER AHOY**—CMD-93m.—Margaret Rutherford, Lionel Jeffries—5214 (9-23-64)—Agatha Christie and Margaret Rutherford have a go at murder again—English-made
503 **MURDER MOST FOUL**—90m.—(PV)—Margaret Rutherford, Ron Moody—5198 (8-19-64)—Margaret Rutherford and Agatha Christie ride again
355 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
417 **NIGHT MUST FALL**—D-105m.—Albert Finney, Sheila Hancock—5150 (4-1-64)—Well-made drama—English-made
430 **NIGHT OF THE IGUANA, THE**—D-125m.—Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon—5185 (7-8-64)—Award performance by fine cast should make this a big winner
6504 **OF HUMAN BONDAGE**—D-98m.—Kim Novak, Laurence Harvey—5214 (9-23-64)—Remake of Maugham classic aided by names—Made in England
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6507 **OUTRAGE, THE**—97m.—(PV)—Paul Newman, Claire Bloom, Laurence Harvey—5219 (10-7-64)—Top cast adds interest to "search for truth" drama
6502 **QUO VADIS**—HISD-168m.—(TC)—Robert Taylor, Deborah Kerr—5214 (9-23-64)—Topnotch epic reissue—Filmed in Italy
425 **RHINO**—D-91m.—(MC)—Harry Guardino, Shirley Eaton—5154 (4-15-64)—Interesting entry on African wild life—Made in Africa
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
419 **SEVEN FACES OF DR. LAO**—FAN-100m.—(MC)—Tony Randall, Arthur O'Connell, Barbara Eden—5141 (3-4-64)—Unusual, interesting fantasy
6515 **SIGNPOST TO MURDER**—D-74m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
424 **TAMAHINE**—C-85m.—(CS; EC)—Nancy Kwan, John Fraser—5150 (4-1-64)—Pleasant romantic comedy for program—English-made
513 **36 HOURS**—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
337 **TWO ARE GUILTY**—D-131m.—Anthony Perkins, Jean-Claude Brialy—5142 (3-4-64)—Interesting import—French-made; English titles
428 **UNSINKABLE MOLLY BROWN, THE**—MUC-128m.—(PV; MC)—Debbie Reynolds, Harve Presnell—5169 (5-27-64)—Superior musical fun entertainment
426 **VIVA LAS VEGAS**—MU-86m.—(PV; MC)—Elvis Presley, Ann-Margaret—5170 (5-27-64)—Bright, gay and sure to please the younger set
YELLOW ROLLS-ROYCE, THE—122m.—(C)—Rex Harrison, Shirley MacLaine, Ingrid Bergman, Omar Sharif—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
505 **YOUNG LOVERS, THE**—D-108m.—Peter Fonda, Sharon Huguely, Nick Adams—5222 (10-21-64)—Adult drama of college love should attract
509 **YOUR CHEATIN' HEART**—MUD-99m.—(PV)—George Hamilton, Susan Oliver, Red Buttons—5222 (10-21-64)—Country music entry is fair programmer

COMING

A.B.C. MURDERS, THE—Tony Randall, Anita Ekberg—English-made
CINCINNATI KID, THE—Steve McQueen, Tuesday Weld, Ann-Margret
CLARENCE THE CROSS-EYED LION—Marshall Thompson, Betsy Drake
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness
GUNFIGHTERS AT CASA GRANDE—Alex Nicol
HERCULES, SAMSON, AND ULYSSES—(WS; EC)—Kirk Morris, Richard Lloyd—Italian-made
HILL, THE—Sean Connery, Michael Redgrave
HYSTERIA—Robert Webber, Lelia Goldoni—English-made
JOY IN THE MORNING—(PV; MC)—Richard Chamberlain, Yvette Mimeo
LADY L—Sophia Loren, Paul Newman, David Niven
LOVED ONE, THE—(PV)—Robert Morse, Jonathan Winters, Anjanette Comer
MAYA—(PV; MC)—Clint Walker, Jay North
MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
ONCE A THIEF—Alain Delon, Ann-Margret, Van Heflin, Jack Palance

• Family Jewels, The Par.
• Fantastic Voyage Fox
Fate Is The Hunter A1 Fox
Father Goose A1 U
FBI Code 98 A1 WB
Ferry Cross The Mercey UA
Finest Hours, The A1 Col.
First Men In The Moon A1 Col.
Flesh Eaters, The Misc.
Flight From Ashiya A3 UA
Flipper's New Adventure A1 MGM
• Fluffy A1 U
For Those Who Think Young A3 UA
Four Days In November A1 UA
From Russia, With Love B UA

G

• Genghis Khan Col.
Get Yourself A College Girl ... B MGM
Giant Monster, The For.
Girl Happy B MGM
Girl With Green Eyes A4 For.
• Girls On The Beach Par.
Glass Cage, The Misc.
Gladiators Seven A-1 MGM
• Glory Guys, The UA
Godzilla Vs The Thing A1 A1
Gold For The Caesars A2 MGM
Golden Arrow, The A1 MGM
Goldfinger A3 UA
Goliath And The Vampires A2 A-1
Goodbye Charlie A3 Fox
Good Neighbor Sam A2 Col.
Gorgon, The Col.
• Great Race, The WB
• Greatest Story Ever Told, The .. UA
• Gunfighter At Casa Grande MGM
Guns At Batasi A3 Fox
Guns Of August A1 U

H

• Hallelujah Trail, The UA
Hamlet A1 WB
Hard Day's Night, A A1 UA
• Harlow Par.
• Harvey Middleman, Fireman .. Col.
He Rides Tall B U
• Hellfire Club A3 Emb.
Hercules In The Haunted World. For.
• Hercules, Samson And Ulysses .. MGM
Hey There, It's Yogi Bear A1 Col.
Hidden Room Of 1,000
Horrors, The For.
Hide And Seek A2 U
High And Low Cont.
• High Wind In Jamaica, A Fox
• Hill The MGM
Honeymoon Hotel B MGM
Horror Of It All, The A2 Fox
Horror Of Party Beach, The B Fox
House Is Not A Home, A B Emb.
How To Murder Your Wife UA
How The West Was Won A1 MGM
Hush, Hush, Sweet Charlotte ... Fox
• Hysteria MGM

I

• I Saw What You Did U
I'D Rather Be Rich A2 U
• I'll Take Sweden UA
• In Harm's Way Par.
Inheritance, The Misc.
Invitation To A Gunfighter A3 UA
• Ipcress File, The U
Island Of The Blue Dolphins ... A1 U
• It's A Wonderful Life A-1

J

John Goldfarb, Please Come Home B Fox
Joy House B MGM
• Joy In The Morning MGM
• Judith Par.

K

Killers, The	A3	U
Kimberley Jim		Emb.
King Rat		Col.
Kiss Me, Stupid	C	Misc.
Kisses For My President	A3	WB
Kissin' Cousins	B	MGM
Kitten With A Whip	B	U

L

Lady L		MGM
Lady In A Cage	B	Par.
Lassie's Great Adventure	A1	Fox
Last Man On Earth, The	A2	AI
Last Woman Of Shang, The		For.
Lawrence Of Arabia	A2	Col.
Law Of The Lawless	A1	Par.
Les Abysses	B	For.
Let's Talk About Women	C	Emb.
Life In Danger, A	A2	AA
Light Fantastic, The	B	Emb.
Lili-RE	A2	MGM
Lilith	A4	Col.
Little Nuns		Emb.
Little Prince And The	A4	Col.
Eight-Headed Dragon, The		Col.
Lively Set, The	AI	U
Living Between Two Worlds		Misc.
Long Ships, The	B	Col.
Longest Day, The	AI	Fox
Looking For Love	B	MGM
Lord Jim		Col.
Lorna		Misc.
Lost World Of Sinbad		A-I
Love A La Carte		For.
Love Goddesses		Cont.
Love Has Many Faces		Col.
Loved One, The		MGM
Luck Of Ginger Coffey, The	A3	Cont.

M

Mafioso	A3	For.
Malamondo		For.
Major Dundee		Col.
Man From Button Willow, The		Misc.
Man In The Dark	A3	U
Man Who Walked Through		For.
The Wall		AA
Mara Of The Wilderness	AI	AA
Marnie	A3	U
Marriage-Italian Style	A4	Emb.
Mary Poppins	AI	BY
Masque Of The Red Death	B	AI
Masquerade		UA
Master Spy	AI	AA
Maya		MGM
McHale's Navy	AI	U
Mediterranean Holiday	AI	Cont.
MGM's Big Parade Of Comedy	AI	MGM
Mickey One		Col.
Mirage		U
Mister Moses		UA
Model Murder Case, The		For.
Moment To Moment		U
Mondo Pazzo		For.
Monkey's Uncle, The		BY
Money Trap, The		MGM
Moon-Spinners, The	AI	BY
Moro Witch Doctor	A2	Fox
Moritur		Fox
Murder Ahoy	AI	MGM
Murder Most Foul	AI	MGM
Muscle Beach Party	A2	A-I
Mutiny On The Bounty	A2	MGM
My Blood Runs Cold		WB
My Fair Lady	AI	WB

N

Naked Brigade, The		U
Naked Kiss, The	A3	AA
Naked Prey, The		Par.
Nasty Rabbit, The		Misc.
Navajo Run		AI
Never Put It In Writing	AI	AA
New Interns, The	B	Col.
Night Must Fall	B	MGM
Night Of The Iguana	A4	MGM
Night Train To Paris	A2	Fox
Night Walker, The	A2	U
Nightmare	A2	U
Nightmare In The Sun	A3	Misc.
None But The Brave		WB
Nothing But The Best	A4	For.
Nutty, Naughty Chateau	B	For.

O

Of Human Bondage	B	MGM
Omicron		Cont.
Once A Thief		MGM
One Potato, Two Potato	A2	Misc.
Only One New York	AI	Emb.
Operation SNAFU		AI
Operation Crossbow	AI	MGM
Organizer, The	A4	For.
Orgy At Lil's Place, The		Misc.
Outlaws Is Coming, The		Col.
Outlaws Of Red River, The		Fox
Outrage, The	A3	MGM

OPERATION CROSSBOW—(PV; MC)—Sophia Loren, George Peppard
 PASSPORT TO OBLIVION—(PV)—David Niven, Francoise Dorlec
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
 SANDOKAN, THE GREAT—(WS; TC)—Steve Reeves
 SANDPIPER, THE—(PV; MC)—Elizabeth Taylor, Richard Burton
 SECRET OF MY SUCCESS, THE—(PV; C)—Shirley Jones, James Booth
 SHE—Ursula Andress, Peter Cushing—English made
 SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
 TIKO AND THE SHARK—(WS; C)—Tahitian Cast
 VICE AND VIRTUE—Annie Girardot, Robert Hassein
 YOUNG CASSIDY—(PV; MC)—Rod Taylor, Maggie Smith, Flora Robson
 ZEBRA IN THE KITCHEN—Jay North, Andy Devine

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6319	BECKET—D-148m.—(PV; TC)—Richard Burton, Peter O'Toole, Martita Hunt—5146 (3-18-64)—High rating dramatic entertainment
6407	BOY TEN FEET TALL, A—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6402	CADDY, THE—C-95m.—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue should have Martin-Lewis appeal—Reissue
6315	CARPETBAGGERS, THE—D-150m.—(PV; TC)—George Peppard, Carroll Baker, Alan Ladd, Martha Hyer—5154 (4-15-64)—Highly commercial explosive entry
6417	CIRCUS WORLD—D-135m.—(TC; CINERAMA)—John Wayne, Claudia Cardinale, Rita Hayworth—5186 (7-8-64)—Circus in Cinerama should prove popular—Filmed abroad
6406	DISORDERLY ORDERLY, THE—C-90m.—(TC)—Jerry Lewis, Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarily for kids
6400	FALL OF THE ROMAN EMPIRE, THE—D-180m.—(Ultra-PV; TC)—Sophia Loren, Stephen Boyd, Alec Guinness—5150 (4-1-64)—Overwhelming entry rates high among epics—Filmed in Spain
6311	LADY IN A CAGE—D-93m.—Olivia de Havilland, Jeff Corey, Ann Sothorn—5170 (5-27-64)—Well made horror-laden drama is rough on audiences; but gripping
6316	LAW OF THE LAWLESS—W-87m.—(TS-TC)—Dale Robertson, Yvonne DeCarlo, William Bendix—5146 (3-18-64)—Suspenseful western with big names
6314	PARIS WHEN IT SIZZLES—C-110m.—(TC)—William Holden, Audrey Hepburn—5146 (3-18-64)—Fair comedy will depend on name power—French-made
6322	PATSY, THE—C-101m.—(TC)—Jerry Lewis, Ina Balin—5186 (7-8-64)—Jerry's legion of fans will enjoy it
R6408	PSYCHO—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6320	RING OF TREASON—MD-89m.—Bernard Lee, Margaret Tyzack—5174 (6-10-64)—Well-made spy thriller—English-made
6323	ROBINSON CRUSOE ON MARS—SFD-110m.—(TS; TC)—Paul Mantey, Adam West—5174 (6-10-64)—Good science fiction entry
6405	ROUSTABOUT—CMU-101m.—(TS; TC)—Elvis Presley, Barbara Stanwyck, Joan Freeman—5230 (11-18-64)—Okay Presley musical for his fans
6324	STAGE TO THUNDER ROCK—W-82m.—(TS; TC)—Barry Sullivan, Marilyn Maxwell—5174 (6-10-64)—Fair western
	SYLVIA—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6325	WALK A TIGHTROPE—MD-69m.—Dan Duryea, Patricia Owens—5170 (5-27-64)—Okay brief program meller—English-made
6404	WHERE LOVE HAS GONE—D-114m.—(TS; TC)—Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton—5222 (10-21-64)—Adult drama with particular appeal for women has big boxoffice potential
	YOUNG FURY—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program
R6403	YOU'RE NEVER TOO YOUNG—C-102m.—(TC)—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue is better Martin and Lewis comedy—Reissue

COMING

AMOROUS ADVENTURES OF MOLL FLANDERS—(PV; TC)—Kim Novak, Richard Johnson
 BLACK SPURS—(TC)—Roy Calhoun, Linda Darnell, Scott Brady
 CRACK IN THE WORLD—(TC)—Dana Andrews, Janette Scott
 DR. TERROR'S HOUSE OF HORRORS—(TS; TC)—Peter Cushing
 FAMILY JEWELS—(C)—Jerry Lewis
 GIRLS ON THE BEACH—(TC)—Beach Boys, Lesley Gore
 HARLOW—(PV; TC)—Carroll Baker, Peter Lawford
 IN HARM'S WAY—(PV)—John Wayne, Patricia Neal, Kirk Douglas
 JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
 NAKED PREY, THE—(PV; TC)—Cornel Wilde
 RED LINE 7000—(TC)—Gail Hare, James 'Skip' Ward, Laura Devon
 SITUATION HOPELESS BUT NOT SERIOUS—Alec Guinness, Michael Connors
 SONS OF KATIE ELDER, THE—(PV; TC)—John Wayne, Dean Martin, Martha Hyer
 SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

425	APACHE RIFLES—MD-92m.—(DC)—Audie Murphy, Linda Lawson—5230 (11-18-64)—Okay program entry
	BACK DOOR TO HELL—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
444	CLEOPATRA—D-192m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment
412	CURSE OF THE LIVING CORPSE, THE—MD-83m.—Helen Warren, Roy R. Sheider—5154 (4-15-64)—Lower half, exploitable horror entry
	DEAR BRIGITTE—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
424	EARTH DIES SCREAMING, THE—MD-62m.—Willard Parker, Virginia Field—5226 (11-4-64)—Okay science fiction meller for duallers—English-made
404	EYES OF ANNIE JONES, THE—MD-73m.—Richard Conte, Francesca Annis—5146 (3-18-64)—Okay dualler—English-made
423	FATE IS THE HUNTER—D-106m.—(CS)—Glenn Ford, Suzanne Pleshette, Rod Taylor—5214 (9-23-64)—Interesting drama about planes and people
428	GOODBYE CHARLIE—C-117m.—(CS; DC)—Tony Curtis, Debbie Reynolds, Pat Boone—5226 (11-4-64)—Cute comedy with potent cast
417	GUNS AT BATASI—D-103m.—CS—Richard Attenborough, Jack Hawkins, Flora Robson—5210 (9-2-64)—Good adventure drama
422	HORROR OF IT ALL, THE—CMD-76m.—Pat Boone, Erica Rogers—5222 (10-21-64)—Good comedy thriller for duallers—English-made
411	HORROR OF PARTY BEACH, THE—MD-78m.—John Scott, Alice Lyon, The Del-Aires—5154 (4-15-64)—Mediocre, but exploitable, horror opus for teens
504	HUSH, HUSH, SWEET CHARLOTTE—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
429	JOHN GOLDFARB, PLEASE COME HOME—C-96m.—(CS; DC)—Shirley MacLaine, Peter Ustinov, Richard Crenna—5230 (11-18-64)—Wacky comedy should prove effective crowd pleaser
322	LASSIE'S GREAT ADVENTURE—MD-103m.—(DC)—Lassie, Jon Provost, June Lockhart—5147 (3-18-64)—Okay for kids as part of program
414	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
431	MORO WITCH DOCTOR—MD-61m.—Jock Mahoney, Margia Dean—5230 (11-18-64)—Fair programmer—Filmed in the Philippines
420	NIGHT TRAIN TO PARIS—MD-65m.—Leslie Nielsen, Allzia Gur—5219 (10-7-64)—Good action entry for program—English-made
	PLEASURE SEEKERS, THE—CD-107m.—(CS; DC)—Ann-Margret, Tony Franciska, Carol Lynley—5242 (12-30-64)—Entertaining entry
427	RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer
426	RIO CONCHOS—W-107m.—(CS; DC)—Richard Boone, Stuart Whitman, Wende Wagner—5219 (10-7-64)—Big scale western has fine cast, fast action
403	SHOCK TREATMENT—D-94m.—(CS)—Stuart Whitman, Carol Lynley, Roddy McDowell, Lauren Bacall—5142 (3-4-64)—Exploitable shocker
408	SOUTH PACIFIC—MU-151m.—(CS; DC)—Rossano Brazzi, Mitzl Gaynor—5142 (3-4-64)—Entertaining hit—Reissue
402	SURF PARTY—DMU-68m.—Bobby Vinton, Patricia Morrow—5151 (4-1-64)—Programmer has some teen appeal
405	THIRD SECRET, THE—D-103m.—(CS)—Stephen Boyd, Jack Hawkins, Diane Cilento—5162 (4-29-64)—Fair program entry—made in England
426	VISIT, THE—D-100m.—(CS)—Ingrid Bergman, Anthony Quinn—5214 (9-23-64)—Absorbing drama of human greed and vengeance—Filmed in Italy
415	WHAT A WAY TO GO—C-111m.—(CS; DC)—Shirley MacLaine, Paul Newman, Robert Mitchum—5151 (4-1-64)—Fun filled entry is headed for better returns
421	WITCHCRAFT—MD-79m.—Lon Chaney, Diana Clare, David Weston—5222 (10-21-64)—Good horror meller dualler—English made
325	YOUNG SWINGERS, THE—MU-71m.—Rod Lauren, Molly Bee—5155 (4-15-64)—Hootenanny musical for teen-agers, program

COMING

AGONY AND THE ECSTASY, THE—(TODD-AO; DC)—Charlton Heston, Rex Harrison

DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien, Jean DelVal
HIGH WIND IN JAMAICA, A—(CS; DC)—Anthony Quinn, Viviane Ventura
MORITURI—Marlon Brando, Yul Brynner, Janet Margolin
OUTLAWS OF RED RIVER, THE—George Montgomery
RAPTURE—(CS)—Patricia Gozzi; Melvyn Douglas—English made
REWARD, THE—(CS; DC)—Max Von Sydow, Nina Castelvova, Efrem Zimbalist, Jr., Yvette Mimieux
SOUND OF MUSIC, THE—(TODD-AO; C)—Julie Andrews, Christopher Plummer, Eleanor Parker
THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—(TODD-AO; DC)—Stuart Whitman, Robert Morley, Fernandel
UP FROM THE BEACH—(CS)—Cliff Robertson, Irina Demick
VON RYAN'S EXPRESS—(DC)—Frank Sinatra, Trevor Howard, Brad Dexter
WAR PARTY—Michael T. Milker, Davey Davison, Donald Barry

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6409 **BEST MAN, THE**—D-102m.—Henry Fonda, Cliff Robertson, Edie Adams—5151 (4-1-64)—Good drama on men and women in politics—Miller-Turman
FERRY CROSS THE MERSEY—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)
6408 **FLIGHT FROM ASHIYA**—MD-100m.—(PV; EC)—Yul Brynner, Richard Widmark, Shirley Knight—5147 (3-18-64)—Episodic but actionful meller has names to sell—Daieu-Hecht
6410 **FOR THOSE WHO THINK YOUNG**—CMU-96m.—(TS; TC)—James Darren, Pamela Tiffin, Woody Woodbury—5170 (5-27-64)—Lightweight, pleasant summer nonsense—Schenck-Koch
6422 **FOUR DAYS IN NOVEMBER**—DOC-120m.—Narrated by Richard Basehart—5223 (10-21-64)—Well-made, thrilling documentary on President Kennedy assassination—Wolper
6407 **FROM RUSSIA WITH LOVE**—MD-118m.—(TC)—Sean Connery, Lotte Lenya—5142 (3-4-64)—Second in James Bond series shapes up as big winner—Eon
6420 **GOLDFINGER**—MD-108m.—(TC)—Sean Connery, Gert Frobe, Honor Blackman—5231 (11-18-64)—Another boxoffice bonanza with Agent 007—English-made; Saltzman-Broccoli
6414 **HARD DAY'S NIGHT, A**—CMU-87m.—The Beatles—5190 (7-22-64)—Teen business should be very strong—English-made
HOW TO MURDER YOUR WIFE—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod
6418 **INVITATION TO A GUNFIGHTER**—D-92m.—(DC)—Yul Brynner, Brad Dexter, Janice Rule—5223 (10-21-64)—Top performances assist moody western—Kramer
6417 **SECRET INVASION, THE**—MD-95m.—(PV; DC)—Stewart Granger, Raf Vallone, Mickey Rooney—5215 (9-23-64)—Action packed war meller—Made in Yugoslavia—Corman
6413 **7TH DAWN, THE**—MD-123m.—(TC)—William Holden, Susannah York, Capucine—5181 (6-24-64)—Tale of political upheaval in Far East will need selling—Holdean
6415 **SHOT IN THE DARK, A**—C-101m.—(PV; DC)—Peter Sellers, Elke Sommer—5182 (6-24-64)—Strictly for fun and profits—Mirisch
6412 **633 SQUADRON**—MD-101m.—(PV; DC)—Cliff Robertson, George Chakiris, Marla Perschy—5175 (6-10-64)—Interesting entry of pilots in action during World War II—Mirisch
6419 **TOPKAPI**—CD-120m.—(C)—Melfina Mercouri, Maximilian Schell, Peter Ustinow—5215 (9-23-64)—Fine fun film should zoom—Filmed abroad—Filmways
6416 **WOMAN OF STRAW**—D-117m.—(EC)—Gina Lollobrigida, Sean Connery, Ralph Richardson—5215 (9-23-64) First rate mystery—English-made
6411 **WORLD OF HENRY ORIENT, THE**—C-106m.—(PV; DC)—Peter Sellers, Paula Prentiss—5147 (3-18-64)—Cute and amusing comedy—Pan-Arts

COMING FEATURES IN ORDER OF RELEASE

- Mar. **SATAN BUG, THE**—(PV; C)—George Maharis, Anne Francis, Richard Basenart—Mirisch
Mar. **RAGE TO LIVE, A**—Suzanne Pleshette, Ben Gazzara, Bradford Dillman—Mirisch

COMING

GLORY GUYS, THE—(PV; DC)—Tom Tryon, Harve Presnell, Jeanne Cooper—Levy-Gardner—Laven
GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
HALLELUJAH TRAIL, THE—(CN; C)—Burt Lancaster, Lee Remick, Jim Hutton—Mirisch-Kappa
I'LL TAKE SWEDEN—Bob Hope, Tuesday Weld, Frankie Avalon
MASQUERADE—(C)—Cliff Robertson, Jack Hawkins—Novus
MISTER MOSES—(PV; C)—Robert Mitchum, Carroll Baker—Ross
RETURN FROM THE ASHES—Maximilian Schell, Samantha Eggar—Mirisch
THOUSAND CLOWNS, A—Jason Robards, Jr., Barbara Harris
TRAIN, THE—Burt Lancaster, Jeanne Moreau
VIVA MARIA—Brigitte Bardot, George Hamilton—Danciger-Malle
WHAT'S NEW, PUSSYCAT?—(EC)—Peter Sellers, Romy Schneider, Peter O'Toole—Feldman

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses
6417 **BEDTIME STORY**—C-99m.—(EC)—Marlon Brando, David Niven, Shirley Jones—5175 (6-10-64)—Highly amusing romantic comedy is delightful entertainment
6409 **BRASS BOTTLE, THE**—C-89m.—(EC)—Tony Randall, Burl Ives, Barbara Eden—5133 (2-19-64)—Lightweight, fun-filled entry
6421 **BULLET FOR A BADMAN**—W-80m.—(EC)—Audie Murphy, Beverly Owen, Ruta Lee—5186 (7-8-64)—Okay western for program
6413 **CHALK GARDEN, THE**—D-106m.—(TC)—Deborah Kerr, Hayley Mills, John Mills—5151 (4-1-64)—Fine drama—English-made
6414 **EVIL OF FRANKENSTEIN, THE**—D-86m.—(EC)—Peter Cushing, Sandor Eles, Katy Wild—5162 (4-29-64)—Effective horror drama—English-made
FATHER GOOSE—C-117m.—(TC)—Cary Grant, Leslie Caron, Trevor Howard—5231 (11-18-64)—Top names bolster mild comedy
6502 **GUNS OF AUGUST, THE**—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I
6408 **HE RIDES TALL**—W-84m.—Tony Young, Dan Duryea, Jo Morrow—5142 (3-4-64)—Formula western with unpleasant touches
6406 **HIDE AND SEEK**—MD-90m.—Ian Carmichael, Janet Munro, Curt Jurgens—5133 (2-19-64)—Okay programmer—English-made
6423 **I'D RATHER BE RICH**—C-96m.—(EC)—Sandra Dee, Robert Goulet, Andy Williams—5193 (8-5-64)—Cute comedy with highly saleable names
6419 **ISLAND OF THE BLUE DOLPHINS**—D-92m.—(EC)—Celia Kaye, Larry Domasin—5165 (5-13-64)—Good item for family and youngster trade
6424 **KILLERS, THE**—MD-95m.—(C)—Lee Marvin, Angie Dickinson, John Cassavetes—5175 (6-10-64)—Fast-moving, interesting picturization of Hemingway story
6427 **KITTEN WITH A WHIP**—MD-83m.—Ann-Margret, John Forsythe—5226 (11-4-64)—Unpleasant entry for the program
6425 **LIVELY SET, THE**—D-95m.—(C)—James Darren, Pamela Tiffin—5198 (8-19-64)—Okay entry for teens and their elders
6506 **MAN IN THE DARK**—D-80m.—William Sylvester, Barbara Sheiley—5250 (2-3-65)—Okay programmer—English-made
6418 **MARNIE**—D-129m.—(TC)—Tippie Hedren, Sean Connery—5175 (6-10-64)—Effective psychological drama
6420 **McHALE'S NAVY**—C-93m.—(C)—Ernest Borgnine, Jean Willes—5182 (6-24-64)—Feature based on tv show is moderately amusing
6415 **NIGHTMARE**—D-83m.—(HammerScope)—David Knight, Moira Redmond—5162 (4-29-64)—Interesting psychological mystery—English-made
6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles
6426 **SEND ME NO FLOWERS**—C-100m.—(TC)—Rock Hudson, Doris Day—5211 (9-2-64)—Very good comedy
6428 **SING AND SWING**—CMU-75m.—David Hemmings, Jennifer Moss—5211 (9-2-64)—Fair import for program with angles for younger set—English-made
6505 **STRANGE BEDFELLOWS**—88m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast
6504 **TAGGART**—W-85m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western
6416 **WILD AND WONDERFUL**—C-88m.—(EC)—Tony Curtis, Christine Kaufmann—5166 (5-13-64)—Cute comedy for family trade

P

Pajama Party	B	A-I
Paris When It Sizzles	A3	Par.
Passionate Thief, The	A3	Emb
• Passport To Oblivion		MGM
Patsy, The	A1	Par.
Pattern For Plunder		For.
• Playboy		Col.
• Play It Cooler		Col.
Pleasure Seekers, The	B	Fox
Point Of Order	A2	Cont.
• Postman's Knock		MGM
Psyche 59	B	Col.
Psycho-Re.	B	Par.
Psychomania		Misc.
Pumpkin Eater, The	A4	For.

Q

Quick, Before It Melts	B	MGM
Quick Gun, The	A2	Col.
Quo Vadis-Re.	A1	MGM

R

• Racing Fever	B	AA
• Rage To Live, A	A3	UA
Raiders From Beneath The Sea		Fox
Raiders Of Leyte Gulf, The	A1	For.
• Rapture		Fox
Rattle Of A Simple Man		Cont.
Ready For The People		WB
• Rebellious Ones, The	A3	U
• Red Line 7000		Par.
• Return From The Ashes		UA
• Reward, The		Fox
Rhino	A1	MGM
Ride The Wild Surf	A1	Col.
Ring of Treason	A2	Par.
Rio Conchos	A3	Fox
Robin And The 7 Hoods	A2	WB
Robinson Crusoe On Mars	A1	Par.
Rounders, The	A3	MGM
Roustabout	A2	Par.

S

• Sandokan, The Great		MGM
• Sandpiper, The		MGM
Santa Claus Conquers The Martians	A1	Emb.
• Satan Bug, The	A2	UA
Seance On A Wet Afternoon	A2	For.
Secret Door, The	A2	AA
Secret Invasion, The	A2	UA
• Secret Of Magic Island, The	A1	Emb.
• Secret Of My Success, The		MGM
Seduced And Abandoned	A3	For.
Send Me No Flowers	A2	U
• Senilita		Col.
Seven Faces Of Dr. Lao, The	A1	MGM
Seven Surprises		For.
Seventh Dawn, The	B	UA
Sex And The Single Girl	B	WB
• She		MGM
• Shenandoah		U
• Ship Of Fools		Col.
Shock Treatment	A2	Fox
Shot In The Dark, A	B	UA
Sinogost To Murder	A3	MGM
Sing And Swing	A2	U
• Situation Hopeless But Not Serious		Par.
633 Squadron	A2	UA
Slave Trade In The World Today	C	Cont.
Slime People, The		Misc.
So Dear To My Heart-Re	A1	BV
• Son Of A Gunfighter		MGM
• Sons Of Katie Elder, The		Par.
• Sound Of Music, The		Fox
South Pacific-RE.	A3	Fox
• Spy Who Came In From The Cold, The		Par.
Stage To Thunder Rock	A2	Par.
Stark Fear		Misc.
Station Six Sahara	B	AA
Stop Train 349	A2	AA
Strange Bedfellows	A3	U
Strangler, The	B	AA
Surf Party	A2	Fox
• Sword Of All Baba, The		U
Sword Of El Cid, The		For.
Sylvia	B	Par.
• Synanon		Col.

T

• Taffy And The Jungle Hunter ...	AA
Taggart	A2 U
Tamahine	A3 MGM
T-A-M-I Show, The	Misc.
Tattooed Police Horse, The	A1 BV
Terrace, The	C For.
• That Darn Cat	BV
• That Funny Feeling	U
• That Man From Rio	A2 For.
• These Are The Damned	Col.
Thin Red Line, The	A3 AA
3 Nuts In Search Of A Bolt	Misc.
Three Penny Opera	A3 Emb.
• Third Day, The	WB
Third Secret, The	A3 Fox
36 Hours	A2 MGM
Those Callows	A1 BV
• Those Magnificent Men In Their Flying Machines	Fox
• Thousand Clowns, A	UA
• Tickle Me	AA
Tiger Walks, A	A1 BV
• Tiko And The Shark	MGM
• Time Of Indifference	Cont.
Time Travelers, The	B A-I
• Tomb Of Ligeia	A-I
Tomorrow At Ten	For.
Topkapi	A3 UA
Torpedo Bay	A3 AI
• Town Tamer	Par.
• Train, The	UA
• Troublemaker, The	Misc.
• Truth About Spring, The	A1 U
• Two Are Guilty	A3 MGM
• Two On a Guillotine	A3 WB

U

• Ugly Dachshund, The	BV
• Umbrellas Of Cherbourg, The ..	For.
• Under Age	B AI
• Unearthly Stranger	A1 A-I
• Unknown Battle, The	Col.
• Unsinkable Molly Brown, The ...	A2 MGM
• Up From The Beach	Fox

V

• Very Special Favor, A	U
• Vice And Virtue	B MGM
Visit, The	A4 Fox
Viva Las Vegas	B MGM
• Viva Maria	UA
• Von Ryan's Express	Fox
Voyage To The End Of The Universe	A1 A-I

W

Wacky Playboy, The	Misc.
Walk A Tightrope	A2 Par.
Walls Of Hell, The	A2 Misc.
• War Lord, The	U
• War Party	Fox
• Watch It, Sailor	Col.
Weekend	C For.
What A Way To Go!	B Fox
• What's New, Pussycat	UA
Where Love Has Gone	A3 Par.
White Slaves Of Chinatown	Misc.
Why Bother To Knock?	B For.
Wild And Wonderful	A1 U
Witchcraft	A2 Fox
Woman In The Dunes	C For.
Woman Is A Woman, A	For.
Women Of Straw	A3 UA
• Woman Who Wouldn't Die, The	A3 WB
World Of Henry Orient, The ...	A2 UA
World Without Sun	A1 Col.
• World's Greatest Swindles	Cont.

Y

Yanco	For.
Yellow Rolls, Royce, The	MGM
Yesterday, Today And Tomorrow	B Emb.
• Young Girls Of Good Family ...	Emb.
Youngblood Hawke	A3 WB
• Young Cassidy	MGM
• Young Dillinger	AA
• Young Fury	Par.
• Young Lovers, The	A3 MGM
• Young Swingers, The	A1 Fox
• Your Cheatin' Heart	A2 MGM
• Your'e Never Too Young—Re. ...	A2 Par.

Z

• Zebra In The Kitchen	MGM
Zorba, The Greek	A4 Misc.
Zulu	A3 Emb.

COMING

ART OF LOVE, THE—(TC)—James Garner, Elke Sommer
 BUS RILEY'S BACK IN TOWN—(EC)—Ann-Margret, Michael Parks
 FLUFFY—(C)—Tony Randall, Shirley Jones
 I SAW WHAT YOU DID—Joan Crawford, John Ireland
 IPCRESS FILE, THE—(TS; TC)—Michael Caine, Susan Lloyd—English made
 MIRAGE—Gregory Peck, Diane Baker
 MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
 NAKED BRIGADE, THE—Shirley Eaton, Ken Scott
 REBELLIOUS ONES, THE—Michael Parks, Celia Kaye
 SHENANDOAH—(TC)—James Stewart, Doug McClure
 SWORD OF ALI BABA, THE—(C)—Peter Mann
 THAT FUNNY FEELING—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor
 TRUTH ABOUT SPRING, THE—(TC)—Hayley Mills, John Mills, James MacArthur
 VERY SPECIAL FAVOR, A—Rock Hudson, Leslie Caron
 WAR LORD, THE—(PV; TC)—Charlton Heston, Rosemary Forsyth, Richard Boone

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

480 CHEYENNE AUTUMN—AD-158m.—(PV 70; TC)—James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker—5223 (10-21-64)—Highly interesting outdoor adventure entry
 455 DEAR HEART—D-114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining
 363 DISTANT TRUMPET, A—W-117m.—(PV; TC)—Troy Donahue, Suzanne Pleshette—5171 (5-27-64)—Cavalry vs Indians plus romance for ladies
 361 DR. CRIPPEN—D-98m.—Donald Pleasance, Coral Browne, Samantha Eggar—5133 (2-19-64)—Fair Import—English-made
 366 ENSIGN PULVER—C-104m.—(PV; TC)—Robert Walker, Burl Ives, Millie Perkins—5143 (3-4-64)—Entertaining service comedy
 364 FBI CODE—98—D-104m.—Jack Kelly, Kathleen Crowley—5155 (4-15-64)—Interesting documentary-style story of FBI in action
 478 HAMLET—D-187m.—(Electronovision)—Richard Burton—5220 (10-7-64)—Of value as a record of a novel version of the Shakespeare classic
 451 KISSES FOR MY PRESIDENT—C-113m.—Fred MacMurray, Polly Bergen—5211 (9-2-64)—Topical farce benefits from good cast
 479 MY FAIR LADY—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
 452 READY FOR THE PEOPLE—MD-54m.—Simon Oakland, Anne Helm—5227 (11-4-64)—Okay for program filler
 365 ROBIN AND THE 7 HOODS—CMU-123m.—(PV; TC)—Frank Sinatra, Dean Martin, Bing Crosby, Sammy Davis, Jr., Barbara Rush—5186 (7-8-64)—Light-hearted romp for Frankie and friends should please
 454 SEX AND THE SINGLE GIRL—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs
 456 TWO ON A GUILLOTINE—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller
 453 YOUNGBLOOD HAWKE—D-137m.—James Franciscus, Suzanne Pleshette, Genevieve Page—5227 (11-4-64)—Classy effort misses dramatic mark

COMING

AFFAIR AT THE VILLA FIORITA, THE—(PV; TC)—Rossano Brazzi, Maureen O'Hara
 BRAINSTORM—Jeff Hunter, Anna Francis, Dana Andrews
 COMMUNITY PROPERTY—Frank Sinatra, Deborah Kerr, Dean Martin, Ann-Margret
 CRACK OF THE WHIP—(C)—Clint Walker
 GREAT RACE, THE—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood
 MY BLOOD RUNS COLD—(PV)—Troy Donahue, Joey Heatherton
 NONE BUT THE BRAVE—(PV; TC)—Frank Sinatra, Clint Walker
 THIRD DAY, THE—(PV)—George Peppard, Elizabeth Ashley
 WOMAN WHO WOULDN'T DIE, THE—Gary Merrill—English-made

MISCELLANEOUS

BEAUTY AND THE BODY—NOV.-70m.—(EC)—Kip Behar, Judy Miller—5134 (2-19-64)—Okay program filler—Manson Dist. Corp.
 BUNNY YEAGER'S NUDE LAS VEGAS—NOV.-69m.—(EC)—Bunny Yeager—5134 (2-19-64)—Fair nude novelty for fast buck spots—Cinema Syndicate
 CASTLE OF BLOOD—MD-85m.—Barbara Steele, George Riviere—5211 (9-2-64)—Horror meller provides its share of chills—Woolmer Bros.
 COOL WORLD, THE—DOC-105m.—Hampton Clanton, Yolanda Rodriguez—5224 (10-21-64)—Authentic reenacted documentary on Harlem can be sold—Cinema V
 CRAWLING HAND, THE—MD-89m.—Rod Lauren, Sirry Steffen—5134 (2-19-64)—Fair dualler—Hansen Ent.
 ESCAPE FROM HELL ISLAND—MD-80m.—(WS)—Mark Stevens, Linda Scott, Jack Donner—5190 (7-22-64)—Programmer has action, suspense—Crown International
 FLESH EATERS, THE—MD-90m.—Rita Morley, Byron Sanders, Martin Losleck—5224 (10-21-64)—Program horror meller—C.D.A.
 GLASS CAGE, THE—MD-84m.—Arlene Sax, Robert Kellian—5134 (2-19-64) For the lower half—Futuramic
 INHERITANCE, THE—DOC-60m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer
 KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert
 LIVING BETWEEN TWO WORLDS—D-78m.—Horace Jackson, Maye Henderson, Mimi Dillard—5220 (10-7-64)—All Negro film is okay dueller for specialized houses—Empire
 LORNA—D-77m.—Lorna Maitland, Mark Bradley—5178 (6-10-64)—Sexual treatise for exploitation spots only—Eve
 MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts
 NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.—5243 (12-30-64)—Childish entertainment—Fairway International
 NIGHTMARE IN THE SUN—MD-81m.—(DC)—Ursula Andress, John Derek, Aldo Ray—5231 (11-18-64)—Suspenseful story of a manhunt for the program—Zodiac
 ONE POTATO, TWO POTATO—D-92m.—Barbara Barrie, Bernie Hamilton—5190 (7-22-64)—Well-made topical drama based on racial inter-marriage—Cinema V
 ORGY AT LIL'S PLACE, THE—MD-77m.—(part color)—Carrie Knudsen, Bob Curtis, Terry Powers—5178 (6-10-64)—Has possibilities for exploitation spots—Mishkin
 PSYCHOMANIA—MD-90m.—Lee Phillips, Kaye Elhardt, Sheppard Strudwick—5134 (2-19-64)—(2-19-64)—Fair exploitable mystery effort—Victoria
 SLIME PEOPLE, THE—MD-60m.—Robert Hutton, Judee Morton—5134 (2-19-64)—Filler for the duellers—Hansen Ent.
 STARK FEAR—MD-86m.—Beverly Garland, Skip Homler—5134 (2-19-64)—Spotty effort on an ugly subject—Ellis
 T-A-M-I SHOW, THE—MUNOV-113½m.—Beach Boys, Barbarians, Chuck Barry—5231 (11-18-64)—Good musical novelty for teens—Electronovision—American Int.
 3 NUTS IN SEARCH OF A BOLT—C-80m.—(Part color)—Mamie Van Doren, Tommy Noonan—5190 (7-22-64)—Fair comedy should be exploitation natural with its nude, sexy angles—Harlequin Int.
 TROUBLEMAKER, THE—C-80m.—Tom Aldredge, Joan Darling—5182 (6-24-64)—Odd-ball comedy—Janus
 WACKY PLAYBOY, THE—C-63m.—Tommy Raff—5135 (2-19-64)—Feeble semi-nude attempt—Futuramic
 WALLS OF HELL, THE—MD-88m.—Jock Mahoney, Cecilia Lopez—5193 (8-5-64)—War in the Philippines serves up action for the program—Made in Philippines—Hemisphere
 WHITE SLAVES OF CHINATOWN—MD-70m.—Audrey Campbell—5171 (5-27-64)—Nudle with veneer of social commentary—American Film Dist.
 ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-16-64)—Fine drama—Filmed in Greece—International Classics

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANATOMY OF A MARRIAGE (MY DAYS WITH JEAN MAC)**—96m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art house patrons—French-made; English titles—Janus
- ANATOMY OF A MARRIAGE (MY NIGHTS WITH FRANCOISE)**—97m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art houses—French-made; English titles—Janus
- AVENGER, THE**—MD-108m.—(EC)—Steve Reeves—5178 (6-10-64)—Okay junior spectacle—Italian-made; dubbed in English—Medallion
- BAY OF ANGELS**—D-85m.—Jeanne Moreau, Claude Mann—5251 (2-3-65)—Intriguing import for art spots—French-made; English titles—Pathe Contemporary
- BRIDGE TO GLORY**—D-103m.—Renato Salvatori—5187 (7-8-64)—Good Import—Italian-made; English titles—Jillo
- BARBARIANS, THE**—MD-83m.—Pierre Cressoy, Helene Remy—5182 (6-24-64)—Large scale period piece—Italian-made; dubbed in English—Hemisphere
- BLACK DUKE, THE**—105m.—(EC)—Cameron Mitchell—5194 (8-5-64)—Okay historical drama—Italian-made; dubbed in English—PRC
- BLOOD ON THE BALCONY**—DOC-92m.—Documentary on Benito Mussolini—5182 (6-24-64)—English titles; and narration—Italian-made—Jillo
- BOMB IN THE HIGH STREET**—D-60m.—Ronald Howard, Terry Palmer—5194 (8-5-64)—Well-made thriller for supporting slot—English-made—Hemisphere
- CARRY ON SPYING**—C-87m.—Kenneth Williams, Barbara Windsor—5251 (2-3-65)—Carry On slapstick still good comedy—English-made—Governor
- DEVIL DOLL**—D-80m.—Bryant Haliday, Yvonne Romain—5187 (7-8-64)—Off-beat drama has saleable angles—English-made—Associated Film Dist.
- DISORDER**—D-105m.—Louis Jourdan, Susan Strasberg, Curt Jurgens—5178 (6-10-64)—The title fits like a glove—Italian-made; English titles—Pathe Contemporary
- DOCTOR IN DISTRESS**—CD-103m.—Dirk Bogarde, Samantha Eggar—5183 (6-24-64)—Fair Import—English-made—Governor
- DON'T TEMPT THE DEVIL**—D-106m.—(CS)—Marina Vlady, Virna Lisi, Bourvil—5166 (5-13-63)—Interesting Import—French-made; English titles—UMPO
- DRAGON SKY**—D-95m.—(EC)—Narie Hem, Sam El—5212 (9-2-64)—Attractive entry for art spots—Filmed in Cambodia; English titles—Lopert
- DUEL OF CHAMPIONS**—MD-93m.—(EC)—Alan Ladd—5178 (6-10-64)—Entertaining Import for the program—Italian-made; dubbed in English—Medallion
- FACE OF WAR, THE**—DOC-105m.—Narrated by Bryant Haliday—5243 (12-30-64)—Potent anti-war preachment—Swedish-Japanese made; spoken in English—Janus
- GIANT MONSTER, THE**—MD-87m.—Edmund Purdom, Gianna Maria Canale, John Barrymore, Jr.—5179 (6-10-64)—Okay story of Rasputin, the mad Russian Monk—English-made—Union
- GIRL WITH GREEN EYES**—D-91m.—Peter Finch, Rita Tushingham—5194 (8-5-64)—Romance of value to art and other spots—English-made (Filmed in Ireland)—Lopert
- HERCULES IN THE HAUNTED WORLD**—MD-84m.—(TS-Super 100; TC)—Reg Park, Christopher Lee—5212 (9-2-64)—Standard strong-man stuff spiced with horror—Italian-made; dubbed in English—Woolner Bros.
- HIDDEN ROOM OF 1,000 HORRORS, THE**—MD-81m.—Laurence Payne, Adrienne Corri—5179 (6-10-64)—Okay filming of Poe's "Tell Tale Heart"—English-made; Union
- LATERNA MAGIKA**—NOV-119m.—(Partly in color)—5212 (9-2-64)—Marriage of screen and stage makes for unusual entertainment—Imported from Czechoslovakia—Richard Fleischer
- LES ABYSES**—D-90m.—Francine Berge, Colette Berge—5234 (12-3-64)—Off-beat drama could draw among arty set—French-made English titles—Kanawha
- MAFIOSO**—D-100m.—Alberto Sordi—5187 (7-8-64)—Good import should please art house patrons—Italian-made; English titles—Zenith Int.
- MALAMONDO**—COMP-79m.—(EC)—Produced by Goffredo Lombardo—5234 (12-3-64)—Repelling Import—Italian-made—Magna
- MAN WHO WALKED THROUGH THE WALL**—C-99m.—Heinz Ruehmann, Nicole Courcel—5235 (12-3-64)—Cute comedy Import—German-made; English titles; Shown Int.
- MONDO PAZZO**—DOC-94m.—(C)—Directed by Jacopetti and prosperi 5251 (2-3-65)—Repelling successor to "Mondo Cane"—Filmed in various parts of the world—English narration—Rizzoli Films
- NOTHING BUT THE BEST**—C-99m.—(C)—Alan Bates, Pauline Delany—5191 (7-22-64)—Fua for the art set—English-made; Royal Films Int.
- NUTTY, NAUGHTY CHATEAU**—C-102m.—(TC)—Curt Jurgens, Monica Vitti, Jean-Louis Trintignant—5232 (11-18-64)—Weird import shoots for laughs—French-made; English titles—Lopert
- PATTERN FOR PLUNDER**—MD-84m.—Keenan Wynn, Mal Zetterling—5235 (12-3-64)—Well made espionage entry holds interest—English-made—Herts-Lion Int.
- PUMPKIN EATER, THE**—D-110m.—Anne Bancroft, Peter Finch, James Mason—5228 (11-4-64)—Drama of martial infidelity features strong performances—English-made—Royal Films Int.
- RAIDERS OF LEYTE GULF, THE**—MD-80m.—Liza Moreno, Efren Reyes—5183 (6-24-64)—Okay dualler for program—Made in The Philippines; spoken in English—Hemisphere
- SEANCE ON A WET AFTERNOON**—D-115m.—Kim Stanley, Richard Attenborough—5235 (12-3-64)—Quality art import—English-made—Artixo
- SEVEN SURPRISES**—COMP-77m.—(Partly color)—Produced by Harvey Chertok—5235 (12-3-64)—Mixture of shorts for art spots—Canadian made—Quartet Int.
- SWORD OF EL CID, THE**—86m.—(Superclinescope; EC)—Roland Carey, Chantel Deberg—5194 (8-5-64)—Okay programmer—PRC
- TERRACE, THE**—D-90m.—Graciela Borges, Leonardo Favio—5243 (12-30-64)—Bored youngsters at play is mildly entertaining—Filmed in South America; English titles—Royal Films Int.
- THAT MAN FROM RIO**—C-114m.—(EC)—Jean-Paul Belmonde, Francoise Derleac—5179 (6-10-64)—Fun all the way—French-made; English titles—Lopert
- TOMORROW AT TEN**—D-80m.—John Gregson, Robert Shaw—5166 (5-13-64)—Suspenseful kidnap drama—English-made—Governor
- UMBRELLAS OF CHERBOURG, THE**—NOV-90m.—(C)—Catherine Deneuve, Nino Castelneuve—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau
- WEEKEND**—D-84m.—Jens Osterholm, Birgit Bruel—5166 (5-13-64)—Exploitable art house entry—Danish-made; English titles—Cinema Video Int.
- WHY BOTHER TO KNOCK**—C-88m.—(C; CS)—Elke Sommer, Richard Todd—5244 (12-30-64)—Fairly amusing comedy—Filmed abroad; spoken in English—Seven Arts
- WOMAN IN THE DUNES**—D-123m.—Eiji Okada, Kyoko Kishida—5236 (12-3-64)—Intriguing import—Japanese-made; English titles—Pathe Contemporary
- WOMAN IS A WOMAN, A**—CD-80m.—(C)—Jean-Paul Belmondo, Anna Karina—5248 (1-20-65)—Weird Import for special spots—French-made; English titles—Pathe Contemporary
- YANCO**—D-85m.—Ricardo Ancona—5183 (6-24-64)—Interesting art house entry—Mexican made; English titles—Jay K. Hoffman

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- 19302 The Whalers
- 19303 First Aiders
- 19304 Army Mascot
- 19305 Goofy Gymnastics
- 19306 Home Made Home
- 19307 Foul Hunting
- 19308 Timber
- 19309 Truant Officer Donald
- 19310 Golden Eggs
- 19311 Test Pilot Donald
- 19312 Lambert, The Sheepish Lion

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- 101 How To Have An Accident At Work
- 123 The Litterbug
- 125 Aquamania

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

- 097 Goliath II
- 102 Noah's Ark
- 119 Saga Of Windwagon Smith
- 112 Donald and The Wheel
- 139 A Symposium On Popular Songs

THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

- 079 Japan
- 086 The Danube
- 099 Eyes In Outer Space
- 105 Islands Of The Sea
- 106 Mysteries Of The Deep
- 127 Bear Country (Re-issue)
- 131 Water Birds (Re-issue)

FEATURETTES (TECHNICOLOR)

- 094 Legend Of Sleepy Hollow (Re-issue)
- 114 Hound That Thought He Was A Raccoon
- 118 Horse With The Flying Tail

Columbia

COLOR FEATURETTES

- 7441 (Sept.) Wonderful Switzerland
- 7442 (Nov.) Travel Along With The Arkansas Traveler
- 7443 (Jan.) Eventful Britain
- 7444 (Mar.) Wonderful Africa
- 7445 (May) Wonderful New York
- 7446 (July) Wonderful Beaulieu

LOOPY DE LOOP COLOR CARTOONS

- 7701 (Sept.) Slippery Slippers
- 7702 (Oct.) Chicken Fracas-See
- 7703 (Nov.) Rancid Ranson
- 7704 (Dec.) Bunnies Abundant
- 7705 (Feb.) Just A Wolfe At Heart
- 7706 (Mar.) Chicken-Hearted Wolf
- 7707 (Apr.) Watcha Watchin'
- 7708 (May) A Fallible Fable
- 7709 (June) Sheep Steelers Anonymous
- 7710 (July) Wolf In Sheep Dog's Clothing

MR. MAGOO CARTOONS (REISSUES)

- 7751 (Sept.) Magoo's Cruise
- 7752 (Oct.) Magoo's Problem Child
- 7753 (Nov.) Love Comes To Magoo
- 7754 (Dec.) Meet Mother Magoo
- 7755 (Feb.) Gumshoe Magoo
- 7756 (Mar.) Magoo Goes Overboard
- 7757 (May) Bwana Magoo
- 7758 (July) Matador Magoo

COLOR FAVORITE CARTOONS (REISSUES)

- 7601 (Sept.) Gerald McBoing Boing On Planet Moo
- 7602 (Sept.) Happy Tots
- 7603 (Oct.) Willie The Kid
- 7604 (Nov.) Little Rover
- 7605 (Nov.) Christopher Crumpet
- 7606 (Dec.) A Boy and His Dog
- 7607 (Jan.) Rooty Toot, Toot
- 7608 (Jan.) Snow Time
- 7609 (Feb.) Emperor's New Clothes
- 7610 (Mar.) Little Boy With A Big Horn
- 7611 (Mar.) The Foxy Pup
- 7612 (Apr.) Let's Go
- 7613 (May) Gerald McBoing Boing
- 7614 (June) Bon Bon Parade
- 7615 (July) Madeline

CANDID MICROPHONE

- 7551 (Sept.) No. 1 Series 4
- 7552 (Nov.) No. 2 Series 4
- 7553 (Jan.) No. 3 Series 4
- 7554 (Mar.) No. 4 Series 4

WORLD OF SPORTS

- 7801 (June) Hunting Unlimited (Color)
- 7802 (Aug.) Rastlin Rampage

TWO REELERS THE THREE STOOGES (REISSUES)

- 7401 (Sept.) Husbands Beware
- 7402 (Oct.) Creeps
- 7403 (Nov.) Flagpole Jitters
- 7404 (Jan.) For CrimIn Out Loud
- 7405 (Feb.) Rumpus In The Harem
- 7406 (Apr.) Hot Stuff
- 7407 (May) Scheming Schemers
- 7408 (July) Commotion In The Ocean

COMEDY FAVORITES (REISSUES)

- 7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
- 7432 (Nov.) Tall, Dark and Handsome (Hugh Herbert)
- 7433 (Dec.) Training For Trouble (Schilling & Lane)
- 7434 (Jan.) He Popped His Pistol
- 7435 (Mar.) Wife Decoy
- 7436 (June) Pardon My Terror

ASSORTED FAVORITES (REISSUES)

- 7421 (Sept.) Spies and Guys (Joe Besser)
- 7422 (Nov.) General Nuisance (Buster Keaton)
- 7423 (Dec.) Hook A Crook (Joe Besser)
- 7424 (Feb.) So's Your Antenna (Harry VonZell)
- 7425 (Apr.) She's Oil Mine (Buster Keaton)
- 7426 (May) Meet Mr. Mischief

SERIALS (REISSUES)

- 7120 (Oct.) The Batman
- 7140 (Mar.) Roar Of The Iron Horse
- 7160 (July) Gunfighters Of The Northwest

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

- 4575 Penthouse Mouse
- 4576 Much Ado About Mousing
- 4577 Snowbody Loves Me
- 4578 Cat Above and The Mouse Below
- 4579 Unshrinkable Jerry Mouse
- 4580 Tom-ic Energy

GOLD MEDAL REPRINTS IN METROCOLOR

- 6661-W Old Rockin' Chair Tom
- 6662-W Lucky Ducky
- 6663-W Professor Tom
- 6664-W Cat That Hated People
- 6665-W Mouse Cleaning
- 6666-W Goggle Fishing Bear
- 6667-W Design On Jerry
- 6668-W First Bad Man
- 6669-W Smarty Cat
- 6670-W Deputy Droopy
- 6671-W Pecos Pest
- 6672-W Cell Bound

Paramount

COLOR FEATURETTE

- AA22-I Sportarama

HIGH TOPPER

- T22-1 Thin Along
- T22-2 Isles Of The Sun
- T22-3 Melody For Machines
- T22-4 The World Starts Next Door
- T22-5 Beauties Of Scandanavia
- T23-1 Fascinating Finland
- T23-2 Mayflower, U.S.A.
- T23-3 Commuting For Adventure

NOVELTOONS

- P23-1 Gramps To The Rescue
- P23-2 Hobo's Holiday
- P23-3 Hound For Pound
- P23-4 Sheepish Wolf
- P23-5 Hiccup Hound
- P23-6 Whiz Quiz Kid

MODERN MADCAPS

- M23-1 Happy Harry
- M23-2 Tell Me A Badtime Story
- M23-3 Pig's Feet
- M23-4 Sour Gripes
- M23-5 Goodie Good Deed
- M23-6 Muggy-Doo Boy Cat

POPEYE CHAMPIONS

- E23-1 Beach Peach
- E23-2 Jitterbug Jive
- E23-3 Popeye Makes A Movie
- E-23-4 Fly's Last Flight
- E23-5 How Green Is My Spinach?
- E23-6 Gym Jam

COMIC KING

- C22-1 Et Tu Otto
- C22-2 A Tree Is A Tree Is A Tree
- C22-3 The Method and Maw
- C22-4 Take Me To Your Gen'ral
- C22-5 Keeping Up With Krazy
- C22-6 Mouse Blanche
- C23-1 Panhandling On Madison Avenue
- C-23-2 Fizzicle Fizzle
- C23-3 Sailing Zero
- C23-4 Fix That Clock
- C23-5 A Friend In Tweed
- C23-6 The Once Over
- C23-7 Service With A Smile
- C23-8 Call Me A Taxi
- C23-9 Highway Slobbery

SPECIAL

- B23-1 Jamboree At Marathon
- B23-2 Wyoming Snapshot

SPORTS IN ACTION

- D23-1 Festival Of The Bulls
- D23-2 Sky Divers

- D23-3 Speed On Ice
- D23-4 Best In Show
- D23-5 On The Bounce

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

- 5401 (Jan.) Roc-A-Bye Sinbad
- 5402 (Feb.) The Red Tarcot
- 5403 (Mar.) Brother From Outer Space
- 5405 (Apr.) King Rounder
- 5406 (May) Short Term Sheriff
- 5407 (June) The Kisser Plant
- 5411 (July) Adventure By The Sea
- 5408 (Aug.) Oil Thru The Day
- 5409 (Sept.) Outer Galaxy Gazette
- 5410 (Oct.) The Gold Dust Bandit
- 5404 (Nov.) Search For Misery
- 5412 (Dec.) Molecular Mixup

United Artists

PINK PANTHER COLOR CARTOONS

- 6551 (Dec.) Pink Phink
- 6552 (Feb.) Pink Pajamas
- 6553 (Mar.) We Give Pink Stamps

SPECIALS

- 6480 Chagall (3 reels)
- 6470 Beatles Come To Town
- 6471 This Is Jordan (3 reels)
- 6472 Dave Clark Five

Universal

TWO REEL SUPER SPECIALS

- 4501 (Jan.) Bigtown Village
- 4502 (Mar.) Casey At The Met(s)

SPECIALS

- 4504 (Dec.) Football Highlights Of 1964
- 4505 (Feb.) Yesterday's Big Story

COLOR ADVENTURES (One Reel)

- 4571 (Jan.) Keep America Singing
- 4572 (Feb.) Flying Fisherman
- 4573 (Mar.) Peewee Leaguers
- 4574 (Apr.) The Great River
- 4575 (May) Aquacapers

WALTER LANTZ COLOR CARTUNES

- 4511 (Jan.) Three Little Woodpeckers (WW)
- 4512 (Jan.) Case Of The Elephant's Trunk
- 4513 (Feb.) Woodpecker Wanted (WW)
- 4514 (Feb.) Fractured Friendship
- 4515 (Mar.) Birds Of A Feather (WW)
- 4516 (Mar.) Guest Who?
- 4517 (Apr.) Canned Dog Feud (WW)
- 4518 (Apr.) Half Baked Alaska
- 4519 (May) Janie Get Your Gun (WW)
- 4520 (May) Davey Cricket
- 4521 (June) Slox Me (WW)
- 4522 (June) Pesty Guest
- 4523 (July) What's Peckin' (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

- 3701 (Oct.) Panchos Hideaway
- 3702 (Dec.) Road To Andalay
- 3703 (Jan.) It's Nice To Have A Mouse Around The House
- 3704 (Jan.) Cats And Bruises
- 3705 (Feb.) The Wild Chase
- 3706 (Mar.) Moby Duck

BUGS BUNNY SPECIALS

- 2721 (10-19-63) Mad As A Mars Hare
- 2722 (1-18-64) Dumb Patrol
- 2723 (Mar.) Dr. Devil And Mr. Hare
- 2724 (July) False Hare

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

- 3301 (Sept.) Hair Conditioned
- 3302 (Sept.) Broom Stick Bunny
- 3303 (Oct.) Rocket By Baby
- 3304 (Nov.) Tree Cornered Tweety
- 3305 (Dec.) Heaven Scent
- 3306 (Jan.) Rabbitson Crusoe
- 3307 (Jan.) Too Hop To Handle
- 3308 (Mar.) Zoom And Bored

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) TWO-REELERS

- 3001 (Sept.) Where Winter Is King

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

- 3501 (Nov.) Riviera Revelries
- 3502 (Feb.) Football Royal
- 3503 (Mar.) Rodeo Roundup

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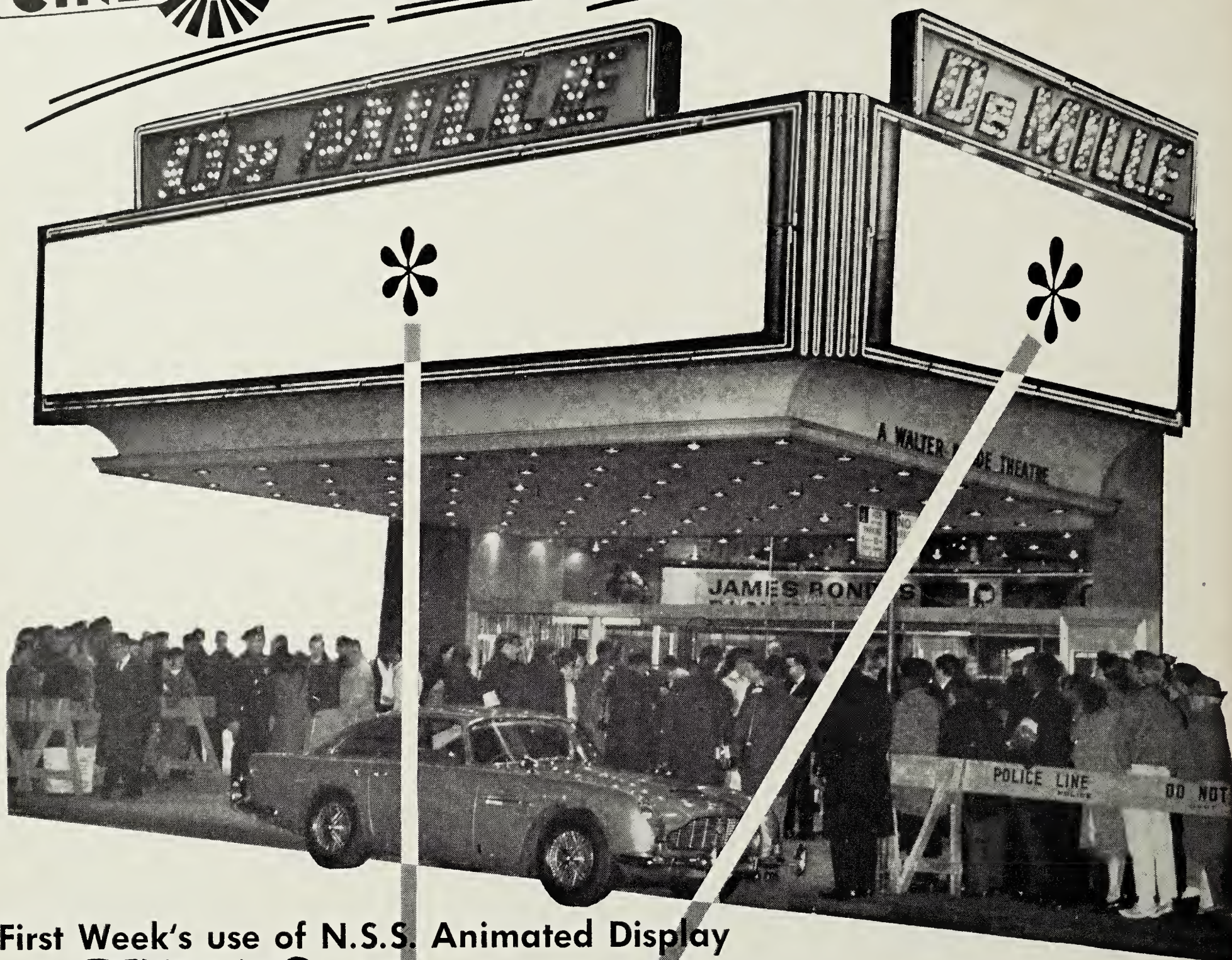
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MOTION PICTURE

EXHIBITOR

FEBRUARY 17, 1965

Volume 73

Number 4

IN THREE SECTIONS • THIS IS SECTION ONE



Blunt Dialogue On Blind Bidding

(See Page 5)

Physical Theatre— Extra Profits Dept.

David Jones, Associated British Picture Corp. publicity director and international press guy for Variety Clubs, will be honored at Great Britain Variety's annual dinner and ball on Feb. 20 for having raised a record \$1,250,000 during 1964. He is chairman for Variety's 1966 London convention.

THERE'S A DOOR HERE SOMEWHERE . . . see editorial—page 3



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OUR 47th YEAR

THERE'S A DOOR HERE SOMEWHERE

WE HAD SELDOM SEEN our friend so excited, and since we respected his opinions, we listened carefully to his words. *"The trouble with this business,"* he said, *"is that it's a business."*

"What's that supposed to mean?" we asked.

"There just aren't enough people making, selling, and showing motion pictures because they honestly like motion pictures, and that's why there's so much bickering where there ought to be cooperation."

It was something to think about, and we've been thinking about it. We have been criticising unreasonable sales policies in many, many editorials. We have been exposing unfair practices by distributors and exhibitors alike whenever they came to our attention. It has been an unpleasant though essential task, and the variety of ways in which individuals in the motion picture industry try to get the better of their fellow moviemens has been a constant source of amazement, both inside and outside the industry.

In this light, our friend's words make a great deal of sense. If the men who make up the motion picture industry had a real love for movies and a real pride in making their industry stronger and more prosperous, our problems would be quite different and not nearly so depressing.

Certainly, problems would remain, but men of good will would work toward solutions. In many respects, the motion picture industry gives the appearance of trying to patch a rubber tube that is too rotten to hold a patch. Perhaps the time has come to strike out in bold, new directions, but that is not possible so long as the prevailing business climate is one of distrust and selfishness.

Someone once remarked to us, rather wistfully it seemed, that there was a decided difference in the view of the motion picture industry reflected by our LONDON OBSERVATIONS COLUMN, presided over by our cosmopolitan man about the British Empire, Jock MacGregor. It appeared to this reader that the English got a good deal more honest enjoyment out of their industry than was the case with their American brothers. They had their problems, too, of course, and their intra-industry squabbles, but managed to muddle through to reasonably

satisfactory answers with a minimum of bitterness and rancor. In England, for example, one seldom hears of under-reporting. Distributors sensibly refuse to sell theatres that are caught cheating.

We must confess that it seems that way to us as well. We have a few ideas as to why, and they are not at all flattering to the American business community generally.

We have had the good fortune to meet with many of the English film executives on their home ground, and the experience was a rewarding one. We met with producers, actors, distributors, and exhibitors, and found them moviemens first and businessmen second. They seemed to think in terms of what was best for the movie industry, and only then in terms of "what's in it for me."

Of course, the difference goes a great deal deeper than that. In England, for instance, it was possible for exhibitors to effectively combat the sale of feature films to television by banding together and refusing to deal with a producer who sold his features to the small screen monster. They were permitted to protect their interests. In America, such an action would be greeted by cries of boycott and conspiracy, and the participating theatremen would find themselves hauled into court on a host of anti-trust charges. Indeed, much of the legal machinery that governs our business dealings seem to have been born in a mutual distrust and an admission that one businessman must necessarily be out to destroy another.

Maybe that's what our friend was talking about when he said, *"The trouble with this business is that it's a business."* The fault is not in the industry, but in the men.

We seem to have raised a lot more questions than answers, but a very wise man once said that the proper questions put one a lot closer to the answers. The motion picture industry has been beating itself against the same immovable business wall for a long time now. Perhaps the time has come to stand back a bit and see if there isn't a door to be found somewhere—a door to be opened with the key of understanding.

A good place to start would be by agreeing that moviemens ought to love the movies and work to make the medium greater than it has ever been before.

BLOWING HOT AND COLD

THE THEATRE OWNERS of this country have had their share of contact with the Federal Trade Commission, and have come away baffled by the Commission's seeming disinterest in their problems. Bidding is conducted in our industry as nowhere else, and yet the FTC does nothing. Politics? Maybe!

A clue to this kind of treatment may be found in a recent article in the WALL STREET JOURNAL, under the headline, *"FTC Blows Hot And Cold In Pursuit Of Business Wrongdoing."* The story goes like this:

"Complaints issued by the trade commission have dropped nearly 50 per cent in the past year. Idle hearing examiners are farmed out to the NLRB. Officials proclaim a policy of avoiding case-by-case enforcement while fostering industry-wide

rules.

"Yet the agency boosts its budget—especially for antitrust action. This week's bid to bust cement mergers will be followed by other 'very big cases.' Sharp eyes are on discount houses, tire makers.

"A three-cornered feud heats up among commissioners Dixon, Elman, and MacIntyre, unsettling staff decisions down below."

All this seems to indicate that the FTC doesn't know what it is up to, and theatre owners will offer a loud "Amen" to that observation. Keep stumbling along, fellows, and maybe some day you'll blow a little warm air in the direction of the motion picture industry.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

A daughter, **Andrea Ethel**, was born to **Mr. and Mrs. Joseph J. Amiel** at Lenox Hill Hospital, New York. Amiel is a lawyer with United Artists home office.

A daughter, **Amy**, was born to **Michael Shapiro**, of the 20th Century-Fox exploitation and publicity department, and his wife, **Sydell Shapiro**. Shapiro is the son of **Robert K. Shapiro**, ABC-TV executive.

Diamond Rings

Harry Ehrreich, vice-president, Comprehensive Filmtreat Corporation, and **Mrs. Ehrreich** announce the engagement of their daughter, **Betty**, to **Lewis Henry Ghelberg**.

Obituaries

Fred R. Greenway, 60, retired manager of Loew's Poli-Palace, Hartford, Conn., and previously manager of Loew's State, Boston, died in Los Angeles. He moved west several years ago.

Robert I. Wolf, Paramount studios production estimating department, died in Hollywood, Cal.

Emanuel Waxberg, 59, for many years manager of RKO Theatres insurance department, died in New York. He worked for RKO Theatres from 1928 until 1961, at which time he went into his own insurance business where he handled accounts of most of the executives of the motion picture industry.

Loew's To Invade Detroit

DETROIT—Loew's is about to invade the Detroit area. The surprise announcement came from **Preston R. Tisch**, president of Loew's Hotels and chairman of the executive committee of Loew's Theatres, Inc.

Ostensibly, his visit here was to inspect Cobo Hall, the \$54 million convention facility, from which he hoped to get some ideas for a similar structure in New York City.

He hosted a luncheon at the Top of the Flame for the travel industry, theatre representatives, and press. There, he unexpectedly told his guests that while no hotels were planned for Detroit, Loew's expected to announce "within 90 days" sites for "two or three" new movie houses. He indicated they would all be suburban, located on existing or projected shopping centers.

Tex. Battles "Indecent" Pix

GRAND PRAIRIE, TEX.—Local mayor **C. P. Waggoner** has accepted an invitation to speak on "Curbing Lewd Movies" before the Mesquite-Big Town Rotary Club. The talk will be at the club's luncheon meeting on Feb. 23, and either the mayor will talk or City Attorney **Jerry Brownlow** or City Manager **Clifford Johnson** will be there to tell about his town's efforts (by ordinance) to cut down on "indecent movies" at the two local drive-in theatres.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., FEB. 15

Moviemans Raps Critics

RALEIGH, N. C.—**L. M. Brock**, projectionist at the Ambassador, and a veteran of 25 years in the motion picture business, has taken a Raleigh newspaper to task for unfair reviews by "amateurs" of films shown in the city.

"Like all forms of entertainment, movies suffer an occasional flop," he said in a letter to the Raleigh Times. However, in all my years, the worst movie I have even seen does not deserve the 'panning' your critics, and I use the word very lightly, give most movies playing in Raleigh.

"What do you, or your staff of 'critics' consisting of **Ed Rowland**, **Jean Yoder**, and **Fred Harwell**, have against the movie industry. If you dislike them so much, why don't you refuse their business on your entertainment page? That wouldn't be business-wise since you charge the entertainment industry 'special rates,' higher than ordinary advertisers."

He said if the paper assigned its writers to "criticize" sales at department stores, "you would be defendant in many suits for damages."

"When assigning these 'critics,' do you question them as to whether their destination is one of their liking? If not, that may be why some movies get such a panning . . . I have found that people can make up their own minds from film and newspaper advertising, if they don't want 'to go out to a movie.' Fortunately, for us, most people do not go or stay away at the insistence of your 'amateur corps.'"

"We deserve an answer from you and not your usual silence when proven wrong," he added. There was no immediate comment from the newspaper.

"One thing I plan to tell them," said **Waggoner**, "is that our police arrested 44 characters on morals charges in one foray." He said Grand Prairie's "Indecent Movie" ordinance still is being fought in the courts by theatre owners.



BROADWAY GROSSES

Weather Dampens Holiday

NEW YORK—Inclement weather hurt despite Lincoln's Birthday holiday, and business was just fair, with few exceptions.

"36 HOURS" (MGM). Radio City Music Hall, with usual stage show, did \$97,000 on Thursday through Sunday, with the third week bound to hit \$132,000.

"GOLDFINGER" (UA). DeMille claimed \$30,000 for the eighth week.

"SYLVIA" (Paramount). Loew's State announced the opening week as \$18,000.

"CHEYENNE AUTUMN" (Warners). Loew's Capitol did \$11,000 on the eighth, and final, week.

"KISS ME STUPID" (Lopert). Astor took in \$9,000 on the eighth week.

"HOW TO MURDER YOUR WIFE" (UA). Victoria tallied \$26,000 on the third week.

"MY FAIR LADY" (Warners). Criterion continued with capacity business of \$65,300 for the 17th week of 11 performances.

"MARY POPPINS" (Buena Vista). Rivoli reported \$20,000 for the second week of this return to Broadway engagement.

"Greatest Story" Seminar

NEW YORK—A special seminar on group sales keyed to the national release of the George Stevens Production of "The Greatest Story Ever Told" was held by United Artists.

UA vice-president **Eugene Picker** conducted the conference, which was attended by exhibitors and UA fieldmen from the east.

UA vice-president **Fred Goldberg**; **Milton Cohen**, head of the UA roadshow department; and **John Skouras**, coordinator on "The Greatest Story Ever Told," also participated in the presentation and talks highlighting the concept, value, and execution of the group sales operation.



Producer **Sam Spiegel**, left, is seen with Columbia Pictures executive vice-president **Leo Jaffe**, center, and Columbia vice-president and general sales manager **Rube Jackter** as Spiegel announced his ambitious new production program which will increase the number of pictures available to exhibitors through Columbia.

Blunt Words About Blind Bidding

Marcus, Boasberg Letter Exchange Brings Thorny Problem Into Sharp Focus; Distrib Agrees It's Bad

DETROIT—As with the weather everybody has talked about blind bidding, but nobody has done anything about it. At least, until now.

It is revealed that president Jack Armstrong of Allied States invited president Harry Brandt of ITOA to meet with Allied directors and its executive committee, which resulted in an authorization to conduct "several simultaneous courses of action which are now being pursued on a national level."

The Allied national office also made public an exchange of letters between former Allied president and currently chairman of Wisconsin Allied board, Ben Marcus, who also heads the Marcus Theatres Management Company, and president Charles Boasberg, Paramount Film Distributing Corporation. These letters bring into sharp focus the problems besetting both exhibition and distribution.

Marcus, who is also chairman of the Allied executive committee, wrote specifically concerning "Harlow," "The Sons of Katie Elder," the Jerry Lewis 1965 summer release, "The Amorous Adventures of Moll Flanders," and "In Harms Way."

These Paramount films are destined for release beginning June 16. Some are in production; some have not started as yet. In any event, no prints are available. The bid letters from Paramount were received by Marcus Jan. 27 with a time limit of submission of bids by Feb. 1.

"Now Charlie," wrote Marcus, "I don't know of anybody, regardless of how knowledgeable they may be—an exhibitor or distributor—who could intelligently and honestly evaluate these pictures and submit a proper offer. What you are actually asking us to do is enter into a game of 'Russian Roulette' and our chances of survival could be very small. We have embarked on a system of distribution that no business in the world has ever conceived or undertaken, and we will probably destroy ourselves in the process of doing so. . . . What is the rush? These pictures will undoubtedly be booked and played when they are released."

The hint of what type action is contemplated was shown as Marcus related an off-the-record conversation with Wisconsin Attorney General La Follette. The latter was of the opinion that blind bidding was illegal, in fact worse than block booking, which was held illegal by the Supreme Court. He further suggested he prepare a bill for the State Legislature prohibiting the practice in Wisconsin.

Boasberg replied:

"I agree with you this is not the right thing for a distributing company normally to do and it probably is like playing 'Russian Roulette,' as you say, but your opposition is also playing 'Russian Roulette' and has as much information available as you do. I would like very much not to have to do this.

"You ask me, 'What's the rush?' and then go on to say, 'These pictures will undoubtedly be booked and played when they are released.' Ben, that is just the point. If I wait for these pictures to be screened, there will not be any

316 Features Eligible For "Oscar" Consideration

HOLLYWOOD—More films are eligible for 1964 Academy Award consideration than were in contention for 1963 achievements, a survey of films released last year disclosed.

A total of 316 pictures meet the requirements for Awards consideration this year, as opposed to 290 the previous year. Of these eligible films, 147 were produced in color and 169 in black-and-white.

Only those feature-length motion pictures in English or with English sub-titles shown commercially for the first time during 1964 in Los Angeles are eligible for Awards at the 37th annual presentation of the Academy of Motion Picture Arts and Sciences.

The "Oscar" show will air April 5 over the combined radio and television facilities of the American Broadcasting Company. Bob Hope will MC the affair, to be held for the fifth consecutive year at the Santa Monica Civic Auditorium.

Va. Exhibs Map Convention

RICHMOND, VA.—Plans for the 1965 convention of the Virginia Motion Picture Theatre Association were discussed at a combined meeting of the board and committee chairmen at the Ingleside Resort, Staunton, Va. President William Dalke, Jr., Dalke's Valley Theatres, Woodstock, Va., announced that Frank Shaffer, Dixie, Staunton, will serve as the convention's general chairman, with Ned Glasser, Roth Enterprises, Harrisonburg; and Ed Purcell, Virginia, Harrisonburg, as assistant chairmen.

Others assisting in the annual convention to be held at the Ingleside July 20-22 will be John Broumas, Broumas Theatres, Silver Spring, Md.; Glenn Norris, Independent Theatres, Washington, D. C.; and George Roscoe, Theatre Owners of America, as consultants; and Carlton Duffus, executive secretary, coordinator.

The two business sessions of the convention will be held under the chairmanship of Dave Garvin, North Carolina Theatres, Greensboro, N. C., and Glenn Norris. Industry leaders in production, distribution, and exhibition will lead discussion of such common industry problems as advertising, toll tv, censorship, 1965-66 releases, concessions, excise taxes, repeal of Daylight Saving Time campaign, and the 1966 Virginia General Assembly.

summer playing time available for Paramount Pictures. As a matter of fact, I dare say that the summer is already booked in important situations everywhere in the country. I know distributors that are now booking next Christmas."

He continued that if a way could be found for other companies not "taking all the playing time," he would be the first to show pictures before bidding.

Regarding the Attorney General's remarks: "I would be delighted if he would make it illegal so that I would be in the same position as everyone else."

Allied commended both Marcus and Boasberg for their "forthright statements."

Irish Thrown For Loss; "Goldfarb" Wins Round Two

NEW YORK — Theatres throughout the country have been moaning "John Goldfarb, Please Come Home" ever since the holiday season when Notre Dame lowered the boom on 20th-Fox by requesting and obtaining an injunction against exhibition of the film.

There is now a distinct possibility that they may weep no more. A five-man court of the Appellate Division of New York State's highest tribunal reversed a lower court decision and found no basis for Notre Dame's complaint that the 20th-Fox comedy had sullied the university's good name. The earlier ruling by Justice Henry Clay Greenberg said the film script was "ugly, vulgar, and tawdry," but the present reversal states that should be of no concern to the courts. In effect, Judge Greenberg was chided for exercising his critical rather than his legal judgment.

The appellate court granted a 10-day stay of the order clearing "Goldfarb" to allow Notre Dame to appeal, and this could further delay the release of the film, but there was no doubt that 20th-Fox had cleared a mighty high legal barrier.

The University of Notre Dame had obtained the original ban because of what it deemed disparaging references in the story to the university's football team.

In the current opinion, written by presiding Justice Bernard Botein, it was stated that the University had no basis for complaint that its good name had been misused in the film; and that "the granting of an injunction (against showing the film) in this case would outlaw areas heretofore deemed permissible subjects for literature and the arts."

The University's suit was directed at 20th Century-Fox; and the publishers of the novel of the same name, Doubleday and Company and Fawcett Publications.

Notre Dame's suit included a personal action on behalf of the Rev. Theodore M. Hesburgh, president of the university, on the ground that he had been characterized in the book and movie without his permission. This was also rejected by the appellate court.

N. C. Anti-Smut Drive

CHARLOTTE, N. C.—An anti-smut group formed here to combat what it considers obscenity in motion picture films, books, and magazines has sparked similar moves in other nearby counties.

The group was appointed by Mayor Stan R. Brookshire at the urging of ministers, churchmen, parents groups, and others. Robert G. Hewitt, who heads the local Baptist Brotherhood, and who is a member of the committee, said he has met with the Cabarrus County Ministerial Association at nearby Concord, and plans a meeting with a similar group in Stanley County. He said both groups have expressed an interest in forming a similar committee.

Committee chairman Paul Ervin, attorney, said that the local committee is well into its investigation and plans to announce its conclusions soon in its campaign against obscenity in visual, oral, and written form.

Para. Announces Production Surge; 25 Features Before Cameras In '65

NEW YORK—Citing more than 50 pictures as evidence of the company's investment in the future, Paramount president George Weltner said that Paramount is experiencing the biggest uptrend in its 52-year history, with one of the most extensive production and distribution schedules in the past 20 years.

In its heaviest production program of recent times, Paramount has already set 25 pictures to go before the cameras this year, Weltner said. Seven of these are currently filming.

In addition, Paramount has an extensive backlog of unreleased films. These include four which are in various stages of editing and nine that are completed and scheduled for release in the coming months, Weltner noted.

Addressing the opening of Paramount's three-day national sales-merchandising conference at the home office, Weltner said that "many additional projects are being negotiated, and Paramount's doors continue to remain open to independent filmmakers and packagers. Knowing the full capabilities of the sales, marketing, and merchandising divisions of this company, I am convinced that Paramount can easily handle as many top productions as the demand from exhibitors warrants."

Currently in production are Hal Wallis' "The Sons of Katie Elder," Martin Ritt's "The Spy Who Came In From The Cold," Seven Arts' "Promise Her Anything," Howard Hawks' "Red Line 7000," Jerry Lewis' "The Family Jewels," "The Skull," and Joseph E. Levine's "Harlow."

Other films scheduled for production this year, in approximate order of starting dates, include Joseph E. Levine's "The Sands of Kalahari," "The Oscar," and "The Idol"; Seven Arts' "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad"; Hal Wallis' "Boeing-Boeing"; Joseph E. Levine's "Tropic of Cancer" and "The Spy With The Cold Nose"; Hal Wallis' "Polynesian Paradise"; Joseph E. Levine's "Nevada Smith"; Stirling Silliphant's "Voice in the Wind"; Seven Arts' "This Property Is Condemned"; Otto Preminger's "Hurry Sundown"; Joseph E. Levine's "Will Adams"; the Lewis-Douglas Company's "Seconds"; Seven Arts' "The Owl and the Pussycat"; an untitled Jerry Lewis comedy; Seven Arts' "The Fifth Coin"; and Joseph E. Levine's "The Earth Shook, the Sky Burned" and "The Minister and the Choir Singer."

Completed and ready for national release are Otto Preminger's "In Harm's Way," Marcel Hellman's "The Amorous Adventures of Moll Flanders," Kurt Unger's "Judith," Gottfried Reinhardt's "Situation Hopeless—But Not Serious," Cornel Wilde's "The Naked Prey," A. C. Lyles' "Town Tamer," Martin Poll's "Sylvia," Samuel Bronston's "Circus World," "Philip Yordan's "Crack in the World," A. C. Lyles' "Young Fury," "Dr. Terror's House of Horrors," "Girls on the Beach," and A. C. Lyles' "Black Spurs."

Paramount has 16 films scheduled for release from February through August, an increase of five over the same period a year ago.

Paramount's release schedule for February through August includes:

February, "Sylvia," "Crack in the World"

New COMPO Dues Drive To Be Launched March 12

NEW YORK—Charles E. McCarthy, executive vice-president of the Council of Motion Picture Organizations, announced that the annual COMPO dues drive will begin Friday, March 12, with meetings of exhibitors and salesmen in all exchange cities.

The announcement follows approval given by the board of directors of the Motion Picture Association of America to share equally with exhibitors in the financial support of COMPO for another year. Contributions by exhibitors will be matched dollar for dollar by the MPAA companies.

As has been the custom since the organization of COMPO 15 years ago, the sales forces of the various companies will solicit COMPO dues from exhibitors in their respective exchange territories.

AB-PT Sets Dividend

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board of directors declared the first quarterly dividend of 35 cents per share on the outstanding common stock of the corporation, payable March 15 to holders of record on Feb. 19.

and "Young Fury"; *March*, the special re-release of "The World of Suzie Wong" and the general release of "Becket," timed to the presentation of the Academy Awards; *April*, "Circus World," "Dr. Terror's House of Horrors," and "The Man Who Could Cheat Death"; *May*, "The Amorous Adventures of Moll Flanders" and "Girls on the Beach"; *June*, "In Harm's Way" and "Black Spurs"; *July*, "The Sons of Katie Elder" and "The Family Jewels"; *August*, "Harlow."

Martin Davis, vice-president in charge of advertising and public relations, said that the key elements of the campaigns are all virtually completed, affording the company's merchandisers a distinct advantage in implementing their territorial and local pre-selling efforts well in advance of the release of the films.

The conference continued with an all-day session devoted exclusively to Otto Preminger's "In Harm's Way."

Preminger personally participated in all phases of the meetings, which started at the Criterion with the first showing of "In Harm's Way" for Paramount sales, merchandising, and home office executives. Following the screening, Preminger was host to Paramount president George Weltner and 75 representatives of the company at a luncheon at the "21" Club.

The luncheon segued into a round-table forum on the film, presided over by Preminger, Paramount general sales manager Charles Boasberg, and Davis.

The world premiere of "In Harm's Way" will be at the DeMille, New York, on April 6, and will be followed in the next 10 days by gala openings in Washington, Los Angeles, Boston, Chicago, and Honolulu.

Buffalo Variety Telethon Raises Record \$210,800

BUFFALO — The third annual telethon staged by Tent 7, Variety Club of Buffalo, in cooperation with WKBW-TV, has come and gone and made history. Starting Saturday, Feb. 6 at 10:30 p.m. and continuing until 3 p.m. Sunday, a sum in excess of \$210,800 was raised, far out-distancing the 1964 appeal. The telethon was put on for the benefit of Tent 7's principal charity, the Children's Hospital Rehabilitation Foundation.

Stars of tv, radio, screen, and stage were in Buffalo to aid the drive, including Mary Ann Mobley, Ryan O'Neal, Barry Morse, Michael Landon, Connie Boswell, herself in a wheelchair, Betty Johnson, and many others, including a huge array of local talent.

Early in the telethon, the mayors of eight western New York cities took pledges on the phone. These executives included E. Dent Lackey, Niagara Falls; Rollin T. Grant, Lockport; Frederick B. Durkee, North Tonawanda; Lloyd L. Long, Tonawanda; H. Walker Hawthorne, Kenmore; George Wakeman, Orchard Park; Thaddeus L. Orzech, Lackawanna; James Neal, Fort Erie; and Buffalo's own mayor, who made a strong appeal for the Variety fund and told of the splendid work being done by the local club.

Chief barker Anthony T. Kolinski and a large number of barkers, as well as barkettes, aided in staging the event at the television studios. Nathan R. Dickman, past chief barker, was general chairman, and Thomas W. Fenno and Michael F. Ellis, Jr., both past chief barkers, were co-chairmen.

Dr. Robert Warner, director of the Rehabilitation Foundation, was on hand to tell the tv audience about the work of the Foundation, where some 900 children are aided each year. The 1965 telethon was undoubtedly the greatest charity fund raising event in the history of the Buffalo Variety Club, and everyone associated with its staging deserves great praise.

Record Net For Tech.

NEW YORK—Technicolor, Inc., ended its first half century of operations on a high note by establishing record sales and earnings in 1964. Melvin H. Jacobs, president and chief executive officer of the company, announced that net income for 1964 was \$4,603,069 or \$1.46 per share, compared with \$3,688,079 or \$1.18 per share for 1963, and \$683,690 or 22 cents per share for 1962. Net sales for 1964 were \$108,521,172, as compared to \$86,239,292 for 1963 and \$64,194,560 for 1962. The 1963 and 1962 figures have been restated to include the operations of the companies acquired in 1964. Both net sales and net income were the highest for the company since it was founded in 1915.

The board of directors increased the annual dividend rate on the corporation's common stock from 50 cents to 75 cents per share.

Kinberg Joins Spiegel

NEW YORK—Sam Spiegel has announced the appointment of Jud Kinberg to a key production role in his organization. Kinberg will cover production for Horizon on a broad front and will, in addition, produce a number of films for the company.

Prior to joining the Spiegel organization, Kinberg co-produced "The Collector," based on the best-selling novel, directed by William Wyler and soon to be released by Columbia Pictures.

REA-Seven Arts Formed For Travel Entertainment

NEW YORK—REA Express and Seven Arts Productions have announced the formation of REA-Seven Arts, trade name of a new joint corporate venture in varied passenger "Travel Time" entertainment services.

Under development since last summer, and established as REA Express-Seven Arts Transvision, Inc., the new business will provide the installation, programming, and servicing of advanced multiple sound and visual presentations, including tape and film cart-ridge systems, for airline, bus, railroad, and other intercity passenger carriers domestically and throughout the world.

REA Express, coordinating air, highway, railroad and water transportation, provides domestic surface and Air Express, international express and air cargo, foreign freight forwarding, customs brokerage, and related services.

Seven Arts is engaged in motion picture production, the world-wide distribution of feature motion pictures and other product to television, and in the production of Broadway and other stage plays.

In a joint statement, REA's president William B. Johnson, Seven Arts' president Eliot Hyman, and Robert C. Hendon, president of REA-Seven Arts, said that "as otherwise improbable partners, we believe that our wholly new service concepts and revolutionary advanced equipment combinations, soon to be announced in more detail, have a bright future. They will create unprecedented travel entertainment equipment and service flexibilities and opportunities."

"REA-Seven Arts' operations," the statement said, "will combine the use of REA's extensive management services and its far-flung nationwide and world-wide transportation complex and the entertainment production, library, and distribution services of Seven Arts. They will supplement the new company's own sales and equipment development and maintenance operations. It is expected that contracting carriers and the traveling public will benefit immeasurably from the new entertainment applications now possible during intercity and intercontinental passenger travel time."

Among the officers of REA-Seven Arts are Johnson, chairman; president Hendon, who also is president of REA Leasing Corp. and vice-president, industry affairs, of REA; and as vice-presidents, Leonard Key, president, and Richard G. Zimmerman, vice-president, of Travel Theatres, Inc., New York.

Directors, in addition to the above officers, are Hyman; Alan J. Hirschfield, partner of Allen & Co., New York, and director of Seven Arts; and William J. Taylor, general counsel of REA.

Others elected as officers are Jeremy Hyman, vice-president of Seven Arts, as vice-president; C. D. Vannoy, vice-president and treasurer; Alan F. Doniger, general counsel and assistant secretary; Robert A. Sauer, controller; Lawrence Berman, secretary; and A. R. Taintor, Jr., assistant secretary.

Col. Hunts New "007"

NEW YORK—Columbia Pictures will enter the James Bond sweepstakes with Charles K. Feldman's production of "Casino Royale," one of Ian Fleming's internationally-celebrated spy series. Feldman is currently engaged in final tests for a new personality to play Secret Agent James Bond.

Answer To "Twilight Girls" Appeal Cites Changing View Of Obscenity



Stefanie Powers, one of the stars of Columbia's "Love Has Many Faces," is seen with Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity, during her recent visit to New York.

TOA Expands Insurance Benefits For Members

NEW YORK—The response to Theatre Owners of America's expanded insurance coverage has been so great that the John Hancock Mutual Life Insurance Co., underwriter of the plan, has made available the use of an IBM computer to handle the volume and prepare the semi-annual premium statements, according to TOA president Sumner M. Redstone.

TOA's Group Insurance Plan has been in operation for seven years, but additional benefits, at no additional cost to TOA members, were provided under an arrangement with the John Hancock company. The new benefits provide for triple indemnity in the case of accidental death and also include a liberal disability provision.

Under the plan, all dues-paying members and their salaried personnel are eligible to participate, with the member paying the entire cost for his employees. He may select one of two options governing eligibility. Option 1 covers all salaried workers, while option 2 is for key management and supervisory personnel only. Limits are up to \$20,000 per insured.

Buffalo Paramount Goes Dark

BUFFALO—The Paramount, in the heart of the downtown theatre district, will close today (Feb. 17) with demolition of the building scheduled for the next day. The Paramount has been an American Broadcasting-Paramount Theatres operation since 1949. The lobby of the theatre will remain intact in hope of renting it as a store, but the theatre proper will go. Edward Miller, manager, Paramount, since 1952, will become an assistant to Arthur Krolick, district manager, AB-PT, Buffalo and Rochester. This company will continue to operate the Center, downtown Buffalo, as well as the Paramount, Rochester, and the new Starlite Drive-In, Rochester. Francis Anderson is city manager in Rochester. The Paramount, Buffalo, was built in 1928 as the Great Lakes. It was the Shea's Great Lakes from 1930 to 1949, when it became the Paramount.

ALBANY—Arguments on and questions about "The Twilight Girls" before Court of Appeals followed certain familiar patterns, but also took on new turns, as Charles A. Brind, Jr., Council for appellants, Board of Regents, and Edmund C. Grainger, attorney for Radley A. Metzger, respondent, argued their respective cases.

Grainger had prevailed before Appellate Division, Third Department, which unanimously ruled the scenes which the Regents ordered to be removed from the French-produced film do not constitute "obscenity, in violation of the statutes." That court, citing two previous decisions on the point, directed issuance of a license forthwith.

Board of Regents, believing their responsibilities as "head of the education system in New York State" and to "protect youth," required the refusal of a license for an "obscene" film appealed to state's highest tribunal.

Seven-member court viewed a screening of "Twilight Girls" at Stanley Warner Madison before listening to the arguments—just as Appellate Division justices had done.

The "fresh" path which Dr. Brind developed, in an exchange with Chief Judge Charles A. Sedmond, was the importance of "advertising" emphasis on a picture like "Twilight Girls." Judge Desmond inquired whether "the regulation" of film advertising had been attempted. Brind replied, cautiously, "It has got to be pretty bad before we could do anything about it."

Chief Judge Desmond then commented: "If this picture was presented without lurid advertising, and somebody walked in (to a theatre), it would be about as innocent a picture as you ever saw in your life."

The "interested and knowing" would grasp the implications about lesbianism from the advertising, Dr. Brind opined.

Judge Desmond continued, "If this were not advertised as depicting some kind of lesbianism, it would be perfectly innocuous." Brind added, "I think this would be true." The Regents "have no objection to 98 percent of the film," the counsel said. Chief Judge Desmond saw "only one objectionable sequence."

Countering that "advertising" was not the matter at issue, Grainger said the crux was whether "Twilight Girls" could be ruled "obscene," under U.S. Supreme Court decisions.

"This is the Supreme Court decision in Jacobellis: obscenity must be a changing concept," asserted Grainger. Obscenity must be judged "by the contemporary community or national standards."

"There is a more relaxed, a less prudish attitude, if you will, today," said Grainger.

The New York attorney then cited pictures recently licensed in this state. He began with "Goldfinger" and "From Russia With Love"—both "James Bond." Grainger observed that "From Russia" contains "lesbianism," yet it was "licensed." He next enumerated "The Carpetbaggers" and "several recent Brigitte Bardot pictures."

"Most miniscule" were the portions which the Regents registered dissent, Audobon Films' legal spokesmen argued. "They occupy perhaps two minutes of running time." U.S. Supreme Court has ruled, "A work must be judged as a whole, not on isolated passages," he stressed.

Cincinnati Papers Adopt Ad Code; "Stupid" Draws New Public Protest

CINCINNATI—"Kiss Me, Stupid," currently playing the Albee, has provided the incentive to clear up an atmosphere in this city of muddled protestations that have been voiced for many months against certain books, magazines, stage plays, and films.

The climax came when a group called "Students Committee To Upgrade Movies" advertised its intention to picket the Albee during the run of "Stupid." It is presumed that the committee was under the impression that a picket line would deter the film's patronage.

A small group of teenagers picketed the Albee opening day, the line dwindling down to several pickets the second day, and then stopped. It could be the teenagers were protesting because they were not allowed to see the film rather than on moral issues.

There have been letters to the newspaper editors and to the movie critics, both pro and con, for some time past. "Stupid" just brought the controversy out into the open.

The Post and Times-Star published Feb. 4 a code by which it hopes to control what it believes to be lewd advertising in the entertainment field. In a bulletin to potential advertisers, the paper sent out a list of words and subjects which must be avoided if ads are to be acceptable.

"It is our intention to keep our advertising in good taste," the bulletin says. "We also believe that moral and social values have not deteriorated as portrayed in some advertisements.

"The 25 words to be avoided include pervert, lust, naked, sexpot, sexsational, play girls, and terms such as flesh-a-scope.

"Subjects to avoid include bust measurements, comprising positions, double meanings, excessive cleavage, high state of violence or sadism, nude figures or silhouettes, perversion, promotional use of the word 'sin,' suggestive dress or undress, suggestive use of drugs, and violation of normal moral standards."

The code applies, of course, to advertisements for all types of entertainment and is not necessarily intended only for film advertisements. There has been an understanding between mass media and advertisers for films for some years back, and in most instances, ads have conformed to accepted good taste.

E. B. Radcliffe, movie critic for the Enquirer, in a feature on his movie page, Feb. 4, headlined "A Kick for Stupidity," wrote:

"The protests against the picture or pictures of its type have been upcoming for a long time. I'm sure they will have beneficial effect on producers of future Hollywood pictures.

"So . . . O.K. . . . What I'm going all around the barn about before making a point is this:

"There are three rights to be remembered about public protests against theatrical attractions on screen or stage.

"(1) The right of the objectors to protest. (2) The right of those who disagree with the objectors to see what all the protesting is about. (3) The right of the stage producer or motion picture makers to put what he will on stage or screen, and accept the risks involved, if his taste or speculative tendencies run to vulgarity, depravity and 'obscurity' (the most obscurely defined word in American courts today).

"In the instance of entertainment for which



During a recent visit to Philadelphia in connection with International Classics "Zorba The Greek," producer-director-writer Michael Cacoyannis, second from right, met with critics, from left, Ernie Schier, Bulletin; Henry Murdock, Inquirer; and Jerry Gaghan, Daily News, at a luncheon conference.

admission is charged, the work of the producer of smut and vulgarity can be countered effectively by public protest.

"The public protest labels the stage or screen product for its degraded standards in popular judgment and esteem.

"And exposure to the junk is a matter of individual decision and payment of a price of admission.

"No one holds a gun to anyone's head compelling him to enter a theatre and look upon diversion he considers debasing.

"And, while we are on the subject of junk entertainment as against that of substance and quality, we might as well face the fact that the basics of taste change with times—although in the long run, common standards of decency prevail.

"Gaffer that I am, I can remember when it was immodest for a man not to wear a sort of top to his bathing suit. Now the world accepts the fact that members of both sexes can gaze upon a nude upper half of the male torso without one and all going into an instant frenzy of world-consuming debauchery.

"In standards of what is acceptable for adult movie audiences, we today approve what he disapproved yesterday.

"Time was when 'pregnancy' and 'birth' were tabooed in dialogue. It was 'suggestive' to hint that a world of hundreds of millions of individuals had emerged from anywhere save from beneath cabbage leaves, where all good babies came from.

"Standards now in process of change will bring movies made for special segments of the general audience from seven to 70.

"There will be movies for adults only; movies for mature teeners and adults; movies for children, movies for all the family. Public buying habits at the ticket offices have determined the pattern.

"I'm sure that common sense and good taste of the majority will make certain that indecencies and vulgarities on the screen are in the minority.

"Public protests will help if things get too raw and gamey. That's the way things have gone in the past, and I feel they'll hold that way for present and future.

"And P.S.: Local authorities are not without power to put the clamp on salacious ma-

Fox Sets Exhib Meetings For "Magnificent Men"

NEW YORK—A 28-city series of exhibitor conferences on 20th Century-Fox's "Those Magnificent Men in Their Flying Machines, or: How I Flew from London to Paris in 25 Hours and 11 Minutes," was launched in Boston, last week, it was announced by Joseph M. Sugar, the company's vice-president in charge of domestic sales.

The meetings, being conducted by 20th-Fox division managers throughout the United States, and Canada, emphasize the character and scope of the advertising, publicity and promotion campaign for the Todd-AO-DeLuxe Color production.

The meetings feature a special 10-minute color film prepared especially for exhibitors. The film presents hilarious scenes from the picture, emphasizing the star values and characterizations, scope and color of the production, the antique planes, and the authentic backgrounds. A slide presentation on the advertising, publicity, and promotion plans for the film also will be shown to exhibitors at the meetings.

Conferences were conducted in Dallas on Feb. 10; Philadelphia, Feb. 11; Memphis, Feb. 11; Chicago, Feb. 16; Atlanta, Feb. 16; Washington, D. C., Feb. 16; and are set for Milwaukee, Feb. 17; Cleveland, Feb. 18; Jacksonville, Feb. 18; Minneapolis, Feb. 18; Des Moines, Feb. 19; Pittsburgh, Feb. 23; New Orleans, Feb. 23; San Francisco, Feb. 24; Charlotte, Feb. 25; Buffalo, Feb. 25; Denver, Feb. 26; Cincinnati, March 3; Seattle, March 4; Toronto, March 4; Louisville, March 4; Indianapolis, March 5; Detroit, March 8; Salt Lake City, March 9; St. Louis, March 9; Kansas City, March 11; and Los Angeles, March 16.

Conducting the meetings are Sam E. Diamond, eastern division manager; W. C. Gehring, southern division manager; T. O. McCleaster, western division manager; and P. S. Myers, Canadian division manager.

Albarino Joins Columbia

NEW YORK—Richard Albarino has joined Columbia as news writer and trade press contact, it has been announced by Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity.

Albarino, who fills the vacancy created by the promotion of Joe Wolfe to national radio and television contact for Columbia, will report directly to Bud Rosenthal, national publicity manager.

terial."

There has also been agitation for some time back for the screening of more family films. In most instances, when this type of film plays, the exhibitor loses money because of poor patronage.

Dale Stevens, in his column in the Post and Times-Star on Feb. 4, headlined his feature, "A Boy Ten Feet Tall—Great Family Picture." He wrote:

"If all the people who say they want family movies went to the good ones, there would certainly be a lot more of them around than there are now.

"So here's one more chance to prove you mean it. Go see 'A Boy Ten Feet Tall.' It is the kind of entertainment the masses cry for, the kind critics must say good things about.

"It is up to you now to prove you mean it."

Industry Battles New Review Board In Dallas; Lauds Current System

DALLAS—Spokesmen for two statewide motion picture groups called "superfluous" a Dallas proposal to establish a city review board for movies.

Officials of the Texas Council of Motion Picture Organizations and the Texas D-I Theatre Owners Association said Dallas has an adequate movie board in the present Texas Motion Picture Board of Review.

The organizations praised the board as "one of the most outstanding and most respected review groups in the nation," and said its ratings are published more conveniently in Dallas than are ratings in any other city in the country.

The two movie organizations made the joint statement about a proposed ordinance to come before the City Council. It calls for regulation of attendance at questionable movies for persons under 18, with the movies to be designated by a city appointed board.

The motion picture group said it believes the selection of films for young people, like television programs and books, is a parental responsibility.

They expressed fear that passage of the ordinance as now proposed "would permit the beginning of a power machine susceptible to political motivation, which inevitably would expand into control over other forms of communication."

The movie group also said it feels the proposed ordinance, which would put all films into the two audience categories of "adult" and "general family," is too general.

They noted that the nationally published Catholic Legion of Decency rating has six audience suitability designations. The Texas Motion Picture Board of Review has three designated groups—"adults," "adults-mature young people," and "general audience"—and Parents Magazine has the same rating system.

The review board, representing various religious denominations, has screened and rated more than 9,000 films in the 30 years since it was formed. Mrs. Roderic B. Thomas, Dallas, is now chairman.

Kyle Rorex is executive director of Texas COMPO, while Earl Podolnick is president of TDITOA.

Varied Agenda Highlights Show-A-Rama VIII Meet

KANSAS CITY—Canadian showman N. A. "Nat" Taylor will present "A Hard Look Into the Future" as he keynotes Show-A-Rama VIII at Hotel Continental, March 2. Darrel Presnell, spokesman for United Theatre Owners of the Heart of America, sponsors of the three-day convention and tradeshow, pointed out that Taylor's subject is squarely in keeping with the convention theme: "Find a Fortune in Your Future at Show-A-Rama VIII."

In Taylor, exhibitors will hear a fellow-exhibitor, who also happens to be a distributor, producer, trade publisher, attorney, and film buyer. His zestful approach to the industry is as fresh today, according to Presnell, as it was when he started working evenings in a theatre as a high school boy.

He is president of Twinex Century, which operates 60 theatres under the label of 20th Century Theatres; president of International Film Distributors, Canadian outlet for product from Allied Artists, Continental, Embassy, and others; and president of Toronto International Film Studios. He also heads the company which publishes Canadian Film Weekly, the country's only industry publication.

Always a supporter of exhibitor organizations, Taylor also is a director and past president of the Canadian Picture Pioneers and a wheelhorse of Variety Tent 28, Toronto.

An extra touch of glamor will be provided by former Miss America and now screen actress Mary Ann Mobley, who will be brought in Wednesday, March 3, by Allied Artists. She soon will be seen in AA's "Young Dillinger" with Nick Adams, and while here will be presented with a special Star of Tomorrow award from UTO.

Also expected at Show-A-Rama is actor Johnny Crawford, hitherto best known as Chuck Connors' son on The Rifleman TV series. Now a young man, Crawford is making his film debut in Bob O'Donnell's "Indian Paint," which is set for states rights release.

Presnell also said that exhibitors should be alerted to the appearance of LaMar Sarra, vice-president and general counsel of Florida

State Theatres, at the convention's opening session. Sarra will discuss the growing problem of state use taxes and how they affect the motion picture industry.

Joey Heatherton will accept a special award naming her as "Most Promising Star of Tomorrow."

While maintaining the star-studded and colorful pace of recent years, next month's conclave will beef up its work sessions with additional drive-in emphasis, according to UTO president Jay Wooten. He said that the stronger focus on outdoor theatre operation is in direct response to suggestions made by early registrants.

Another first this year is in the trades show side of the convention. A formal exhibition opening is planned for 4 p.m. March 1, to be followed by an early evening cocktail party in the exhibition hall, allowing theatremen to get a look at the merchandise and equipment displays a day earlier than in the past.

A fast-paced shirtsleeve session under the generalship of Douglas Lightner, Commonwealth, is slated for March 3, each part of which will be presented by a 1965 Showmanship Award winner.

Bob Bachman, L & M Management, Chicago, will deal with drive-in promotions of many types; Bob Klinge, Dickinson city manager, Joplin, Mo., will outline how to set up a drive-in auction program; Clifford Knoll, Minnesota Amusement's State, Sioux Falls, S.D., will map the planning and selling of special shows in conventional theatres.

United Artists' Denver branch manager, John Dobson, will talk on "Hollywood, Denver, and You," some case studies of distributor-exhibitor cooperative campaigns in Denver. M. B. Smith, Commonwealth vice-president, will wind up the day's information file with a package "Great Plains saturation" exploitation, recounting how the idea developed and how successfully it has been employed to put extra boxoffice oomph in program pictures, particularly those described as "family entertainment."

"I can't wait until Bus Riley's back in town!"



Five Features Go Into Production To Launch Expanded MGM '65 Slate

CULVER CITY, CALIF.—Metro-Goldwyn-Mayer launched its 1965 production schedule with the start of "Seven Women," first of five major feature motion pictures to go before the cameras within a few weeks, it was announced by studio head Robert M. Weitman.

Additionally, five feature pictures are in advance stages of preparation for filming through the spring and summer months. MGM-TV also has completed eight pilots for the 1965-66 season.

"Seven Women," starring Patricia Neal, Sue Lyon, Margaret Leighton, Dame Flora Robson, Mildred Dunnock, Betty Field, Anna Lee, and Eddie Albert, is a Ford-Smith Production, produced by Bernard Smith and directed by John Ford, screen play by Janet Green and John McCormick.

It will be followed by "Mister Buddwing," starring James Garner, Jean Simmons, Suzanne Pleshette, and Angela Lansbury, a Mann-Laurence-Wasserman Production, produced by Douglas Laurence and Delbert Mann, directed by Mann, screen play by Dale Wasserman.

"Made In Paris," starring Ann-Margret and Louis Jourdan, Joe Pasternak Production, directed by Boris Sagal, screen play by Stanley Roberts.

An untitled picture to star Elvis Presley, a Sam Katzman Production to be directed by Gene Nelson, screen play by Gerald Drayson Adams.

"A Patch of Blue," starring Sidney Poitier and Elizabeth Hartman, a Pandro S. Berman production, to be directed by Guy Green, screen play by Green.

The five pictures in preparation are "The Singing Nun," starring Debbie Reynolds, a G & B Production in association with Debbie Reynolds Harmon Productions, to be co-produced by Hayes Goetz and John Beck, screen play by John Furia, Jr.

"Merrily We Roll Along," starring George Peppard, Perlberg-Seaton Production, to be directed by George Seaton, screen play by Henry Denker.

"The Glass Bottom Boat," starring Doris Day, a Martin Melcher-Everett Freeman Production, screen play by Freeman.

"Venetian Affair," Pandro S. Berman Production, to be directed by Guy Hamilton, screen play by Julius Epstein.

"Ice Station Zebra," Filmways Production, produced by Martin Ransohoff, screen play by Paddy Chayefsky.

Completed MGM-TV pilots are "The Ghostbreaker," "The Mayor," "See Here, Private Hargrove," "Kissin' Cousins," "Please Don't Eat the Daisies," "A Man Called Shenandoah," and "Dream Wife."

Klee Heads NGC Division

LOS ANGELES — John Klee, San Francisco, area supervisor of National General Corporation's Fox West Coast Theatres in northern California, has been named Pacific Coast division manager. Bob Smith, Los Angeles first-run district manager, is being upped to Klee's post in the Bay City, while William Hertz, manager, Fox Village Westwood, west Los Angeles, succeeds Smith.

Book Old Pix, Not New, ITOO's Prickett Advises

ATHENS, O.—Ohio exhibitors were advised in a bulletin from Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, to book reissues like Metro-Goldwyn-Mayer's "Seven Brides For Seven Brothers" rather than new MGM product. Prickett's comments to Ohio exhibitors came in a bulletin after he noted that the reissue played to many more patrons at the Memorial Auditorium on the Ohio University campus here than a new MGM feature, "Murder Ahoy," did at Schine's Athena.

"Seven Brides For Seven Brothers" drew 826 admissions in the 2,700-capacity campus auditorium. "Murder Ahoy" attracted fewer than 200 patrons in a three-nights' run at the 892-seat Athena.

Said Prickett: "It is the writer's opinion that an exhibitor would do well to contact Ed Salzburg in the Cincinnati territory and Selected Pictures in the Cleveland area, distributors of 'Seven Brides,' and book this picture rather than first-run MGM product. I am sure that the terms would be much more livable."

MGM Shifts Fieldmen

NEW YORK—A realignment of field press representatives in three areas will be effected by Metro-Goldwyn-Mayer according to Dan S. Terrell, executive director of advertising, publicity, and promotion.

Judson Moses, for the past 12 years field press representative for MGM's southern division, will move from his Atlanta headquarters to Dallas, from where he will cover the southwestern division.

John C. Calhoun, with MGM since 1961 and most recently handling field press chores for the Minneapolis-Des Moines area, has been assigned to Atlanta to fill the post vacated by Moses.

Michael Gerety, who has just joined MGM, has been elevated to the Minneapolis-Des Moines post, where he will work under the supervision of Phil Brockstein, midwest division field press representative, headquartered in Chicago.

Movies While You Wait

NEW YORK—Air travelers with time on their hands between flights may fill those minutes by watching movies free of charge at air terminals throughout the nation in the near future.

A small 16-mm theater called Travel-CINEMA has been set up on the mezzanine floor of the Tucson International Airport, as a test, to show travel, sports, and entertainment films provided by Association Films, national distributor. The programs are continuous from early morning until midnight.

The air terminal operation has no connections with any of the various in-plane systems for viewing feature films while enroute.

Tomlinson Named To Head Jacksonville Charity Club

JACKSONVILLE—John Tomlinson, head of the Tomlinson Co., local independent booking agency, has been elected president of the Motion Picture Charity Club for the coming year. Named to serve with him are Harvey Garland, Florida State Theatres film buyer, first vice-president; Ed McLaughlin, Columbia manager, second vice-president; B. D. Benton, head of the Jacksonville Film Express, treasurer; and Charles King, AIP manager, secretary.

Also elected to year's term were the following directors: Fred Mathis, Paramount manager; W. A. "Bill" McClure, Universal manager; Horace Denning, district supervisor, Dixie Drive-In Theatres; Carl Floyd, Haines City, head of Floyd Theatres; Thomas Sawyer, head of the FST advertising and publicity department, who is the outgoing president; Walter Powell, vice-president of Kent Theatres; James Kirby, Floyd Theatres film buyer; Carroll Ogburn, Warner Bros. manager; and Henry Harrell, 20th-Fox manager.

The Motion Picture Charity Club, composed of male industry representatives from all parts of Florida, specializes in providing free services to better the welfare of mentally and physically handicapped children. Through the initiative of the MPCC, Jacksonville now has the only handicapped children's park in the southeast, and for many years the MPCC has provided summer camping facilities for blind children.

UA Drive Winners

NEW YORK—The fourth quarter winners of United Artists' Arnold M. Picker sales drive have been announced by UA vice-president James R. Velde.

Velde disclosed that there were two winners in the division category: George Heiber, Canadian supervisor, and Carl Olson, western division manager.

Winners in group I are Ralph Clark, San Francisco, first prize; Bill Hames, Atlanta, second prize; and Ed Bigley, Washington, D. C., third prize.

In group II, the winners are Sam Kunitzky, Toronto, first prize; Jack Partin, Seattle, second prize; and John Dobson, Denver, third prize.

Group III winners are Harry Woolfe, Vancouver, first prize; Bob Radis, Calgary, second prize; and Joe Brown, Winnipeg, third prize.

Bruno To UA Roadshow Post

NEW YORK — James Bruno, formerly Loew's division manager in New York, has joined the United Artists roadshow department as theatre operations contact, it was announced by United Artists vice-president Eugene Picker.

The first United Artists roadshow release on which Bruno is involved is the George Stevens production of "The Greatest Story Ever Told," which had its world premiere at New York's Warner Cinerama on Feb. 15.

NGC Shifts Goldsworthy

LAS VEGAS, NEV.—Richard Goldsworthy has been appointed as manager of National General Corporation's new 900-seat Fox, scheduled to open March 4 in the Charleston Plaza Shopping Center, Las Vegas.

Goldsworthy is being transferred from Thousand Oaks, Calif., where for the past two years he managed the new Fox there.

The NEW YORK Scene

By Mel Konecoff

ROBERT WISE, PRODUCER-DIRECTOR OF 20TH CENTURY FOX'S "THE SOUND of Music," was in town to discuss the roadshow release with the press, radio, and tv representatives. At lunch at the 21 Club with Jonas Rosenfield, Jr., Fox vice-president, and associate producer Saul Chaplin, he reported that the reaction to a press preview in town here was most encouraging.

Many will remember that Wise was also responsible for "West Side Story," and he was disappointed with many exhibitors for not keeping their sound and projection systems in top condition. In line with these observations, Wise noted that Fox, which is releasing "Music," will send technicians to theatres playing the film to check and make sure that audiences are receiving what they are entitled to—the finest in sound and projection, even if they have to make minor adjustments. The technicians will also recommend changes in equipment as needed.

The use of 70mm and six track sound added a half million dollars to the cost of the film, and people should be able to see the film at its best, he felt. Theatre owners, he said, should have enough pride to see that audiences get their due. Wise noted that he had the same problem on "West Side Story," where the key situations were generally concerned about the quality of presentation whereas the smaller situations were most neglectful. He was concerned over some theatre owners cutting down on their servicing needs, feeling that they have a responsibility to the public to present an eight million dollar property at its best.

Rosenfield opined that they will go along on the assumption that there will be cooperation extended by exhibitors who will play the film. Incidentally, all present from the production and distribution company had voluminous praise for the work of Julie Andrews in the film. Fox, incidentally, bought the property for \$1,250,000 and assigned Wise to the project.

His next for Fox will be "The Sand Pebbles," to be shot in November in Formosa, Hong Kong, and the studio in black and white for possible roadshowing Christmas of 1966. Another for Fox will be "The Life of Gertrude Lawrence," with Julie Andrews, to go in the summer of 1966. The budget on "Pebbles" may be five millions.

PAINT AND THE BLOODSTREAM: THERE WAS SALVADOR DALI, MUSTACHE points aquiver, in the window of the National Cash Register Building, parrying and thrusting with a canvas at times, with the window that separated him from public viewers, and unintentionally with spectator reporters and photographers, all of whom were spattered liberally with red, yellow, and black paint. All this on behalf of 20th Century-Fox's "Fantastic Voyage" in CinemaScope and DeLuxe Color, which is presently being shot in Hollywood.

It seems that president Darryl F. Zanuck commissioned Dali to create his first hallucinatory (that's what the press agent said) painting for a motion picture, and this was it. The reason for the National Cash Register tie-up was that questions were submitted to their computers, and Dali took the recommendations as a guide for his lines and spatters. He also looked now and then at Raquel Welch in a bikini, and then did a little more spattering. Miss Welch and Stephen Boyd, stars of the film, were on hand, as was producer Saul David, who suspended shooting for two days so that the trio could be present at the colorful event.

Later, in the more sedate surroundings of the Delmonico Hotel, Fox vice-president Jonas Rosenfield, Jr., was about to discourse on the film when the phone rang with the news that John Goldfarb may come home courtesy of the Appellate Division of the N. Y. Supreme Court. If he had a mustache, its ends would have quivered as well.

"Fantastic Voyage," which may see release at the end of the year, was described as a new and unique type of science fiction entry that deals with a trip through the bloodstream, which, it was said, should prove instructional as well as entertaining. (Audiences may even be asked to take their pulses as they are watching huge inner space sets modeled after the human body.) The campaign is expected to be imaginative as well as extensive, and the tie-up field seems limitless.

Producer David, whose last picture was "Von Ryan's Express," noted that it was also his first, having taken the production plunge from a spot at Bantam Books. Rosenfield expected the Frank Sinatra starrer to be the largest non-roadshow picture of the year. After "Voyage," David, under contract to Fox, will start "Our Man Flint" in March, this being a comic adventure yarn with James Coburn, to be directed by Daniel Mann. This will be followed by "Maryann," melodrama with European backgrounds.

A MATTER OF O'TOOLE AND LEVINE: JOSEPH E. LEVINE, A MAN OF MANY talents, called a press conference-luncheon at the 21 Club to announce that he has signed actor Peter O'Toole to a new two-picture contract, which will now bring to three the number of films that O'Toole will make for Levine. As a reward for showing up, he offered his listeners pieces of the play, "Kelly," but there were few acceptances.

O'Toole's first assignment for Levine will be the title role in "Will Adams," an Embassy-Paramount co-production to be filmed in Japan in October. The other two properties will be announced in the near future. Meanwhile, Levine's Embassy Pictures has entered into an agreement with Keep Films, Ltd., production company owned by O'Toole and producer Jules Buck, to co-produce a number of pictures in England and on the Continent. O'Toole will participate in the production of these but will not appear in them.

Levine related that he will also do a play in London with O'Toole before "Will Adams" is started, "Ride A Cocked Horse," with a limited engagement in mind. He paid tribute to O'Toole for the interest he has in all of the forthcoming projects. The two new properties are for Embassy Pictures, and at present there is no deal with Paramount to distribute them. Incidentally, Levine predicted that this was the first in a series of important talent announcements that he will make over the next month regarding forthcoming films.

"I'm
counting
the days
until Bus
Riley's
back
in town!"





Director and Mrs. George Seaton, right, greet Assistant Secretary of Defense and Mrs. Arthur Sylvester at the recent Washington, D. C., screening of MGM's "36 Hours."

Literary Talent Search Attracts 16,000 Entries

NEW YORK—At the half-way point of the literary talent search, 16,000 requests for entry forms have been received for the \$225,000 International Novel Award launched last July 1 by G. F. Putnam's Sons, McCall's magazine, Fawcett World Library, and Embassy Pictures.

The four sponsoring organizations have also raised the minimum payment jointly guaranteed the selected author with the addition of German publication rights to the magazine serialization, original book publication, paperback reprint publication, and motion picture rights originally involved in the overall award.

Issuing the progress report on the International Novel Award were Walter J. Minton, president of G. P. Putnam's Sons; Robert Stein, editor of McCall's; Ralph Daigh, vice-president of Fawcett; and Joseph E. Levine, president of Embassy Pictures.

The sponsors now guarantee the author of a manuscript of an original novel in the English language, chosen as the best from among those submitted in accordance with the Award rules, a minimum of \$225,000 in payments for:

1. First serial publication in McCall's magazine.
2. Original book publication by G. P. Putnam's Sons.
3. Paperback reprint publication by Fawcett World Library.
4. Book publication by Mosaik Verlag in West Germany.
5. A motion picture adaptation produced by Embassy Pictures.

Anyone is eligible for the Award, whether or not the author has previously had works published. There is no restriction on subject matter or locale. Minimum manuscript length is 60,000 words. The Awards program extends through July 1, 1965. Announcement of the selection will be made before end of the year.

Cohen To Film "Baker Street"

NEW YORK—Broadway producer Alexander H. Cohen has been signed by Metro Goldwyn Mayer to produce the motion picture version of his forthcoming musical, "Baker Street," which premiered at the Broadway Theatre yesterday (Feb. 16).

MGM is the largest investor in this \$650,000 stage production, having paid \$250,000 as a down payment against a percentage of the film budget and gross receipts.

MGM In Detroit Meet

DETROIT—A two-day sales conference on MGM's spring and summer releases was held at the Statler-Hilton Hotel here last week. It was headed by Morris E. Lefko, vice-president and general sales manager.

Also attending the meeting were Herman Ripps, assistant general sales manager; Irving Helfont, home office assistant to assistant general sales manager Lou Formato; and the company's six division managers, Saal Gottlieb, eastern; Lou Marks, central; Bill Madden, midwest; Herb Bennin, southern; Fred Hull, southwestern; and Bill Devaney, west coast.

Discussions at the conference centered on distribution plans for such major films as "The Yellow Rolls-Royce," "Operation Crossbow," "The Sandpiper," and "Young Cassidy," and on MGM's numerous saturation releases, including "Girl Happy," "Joy in the Morning," and "Zebra in the Kitchen."

Embassy Opens D. C. Office

WASHINGTON—Representatives of private and governmental motion picture exhibitor organizations joined John A. Downing, Embassy vice-president, and other company executives in inaugurating Embassy's new, enlarged Washington, D. C., branch office located in the Warner Building.

Those attending included from Stanley Warner, Charles Grimes, Washington, D. C., district manager; Merle Lewis; and Rodney Collier; from Lowe's, Fred Earling; Lee Rigney, Neighborhood Theatres; William Hoyle, District Theatres; and from the Army and Air Force Motion Picture Service, Raymond Beaudry, deputy chief for Washington, D. C., and Harold Todd.

Host for the festivities was H. P. Kimmel, Embassy's Washington, D. C., branch manager.

WB Elects Blau

NEW YORK—Jack L. Warner, president of Warner Bros. Pictures, Inc., has announced the election of Victor Blau as a vice-president of the company and president of its wholly-owned subsidiary, Music Publishers Holding Corp.

Blau succeeds the late Herman Starr in both offices. Blau had been executive vice-president and west coast head of Music Publishers Holding Corp., as well as head of the music department of the Warner Studios in Burbank, Calif.

Commentator's Libel Suit Dismissed In N. Y. Court

NEW YORK—Justice Owen McGivern, New York State Supreme Court, dismissed the libel action brought by Martin Starr against Robert Ferguson, Roger Lewis, United Artists, and Columbia Pictures Corporation and found for the defendants.

Starr, former radio commentator, claimed that two letters written by Lewis and Ferguson in February, 1959, to Leonard Goldenson, president of ABC, were libelous and that he had lost his job at WABC as a result of the letters. The letters complained of Starr's negative references to the motion picture industry.

Justice McGivern dismissed the complaint at the end of plaintiff's evidence, stating the letters were not actionable. He held the letters privileged under law since Ferguson and Lewis had a legitimate interest in writing to Goldenson and that there had been no showing of malice. Justice McGivern indicated that plaintiff had not shown any connection between the letters and his unemployment.

Roger Lewis and United Artists were represented by George Berger, Phillips, Nizer, Benjamin and Krim; Columbia Pictures and Robert Ferguson were represented by Lawrence C. Gibbs, Schwartz and Frohlich. Ferguson also was represented by Barbara Scott, Motion Picture Association of America.

Both Lewis and Ferguson stated that they never had and do not now have any animosity toward Martin Starr.

Donnenfeld To Para. Studio

HOLLYWOOD—Bernard Donnenfeld, who has served as assistant for production activities to George Weltner, president of Paramount Pictures Corporation, since last July, has been named to the newly-created position of associate head of the company's studio activities, it was announced by Howard W. Koch, vice-president and studio and production head.

Koch stated that the Donnenfeld move was "necessitated by Paramount's greatly accelerated production program, which is progressing at a pace far beyond our earlier expectations. We have every indication that this increased activity will continue into the foreseeable future."

Donnenfeld, who is presently based in New York, will move to his studio post at the end of this month.



Jonas Rosenfield, Jr., 20th-Fox vice-president in charge of advertising, publicity, and exploitation; Robert Wise, producer-director of "The Sound Of Music"; and Saul Chaplin, associate producer, are seen recently in New York at a discussion of the roadshow film.

LONDON Observations

By Jock MacGregor

BRITISH PICTURES ARE BOOMING. "GOLDFINGER," HAVING MADE BOXOFFICE history here, is repeating its success world wide. "Shot in the Dark," now in the West End and suburban show case houses, is not far behind. "Yellow Rolls Royce" has given the Empire its biggest hit since redevelopment, and "Carry On Cleo," on release is proving among the series' most profitable. The studios are working to near capacity and have heavy bookings for months to come. One might think that such a rosy position would inspire immense confidence and have everyone satisfied.

Unfortunately, production interests are divided, and there is no easier way of realizing how much than to attend the producer associations' monthly press conferences, which usually cover much the same ground and are only separated by the lunch break. The British Film Producers Association is not unhappy about the way things are, and meetings are factual and rather staid. This month, the Rank explanation about the revised break figures on which sliding scale rentals are based was accepted, and it was anticipated that in future, producers would also be consulted before changes were made.

At the Federation of British Film Makers, the press statement is likely to be punctuated with "regrets," "reservations," and references to monopoly, and lengthy arguments are apt to enliven the meetings. February "regrets" concerned the break figure settlement. It was not thought that the discussions constituted free negotiation as generally understood in a competitive society. During questioning, director Andrew Filson seemed more worried that the less successful would receive less than that the hits would get more.

The "reservations" were about the production fund, which has been established by the National Film Finance Corporation, Rank, and the National Provincial Bank. While welcoming the additional finance for producers, the Fed deems it "very undesirable that in a period when monopolistic practices in the industry are under review, a public body should in this way strengthen the position of one of the combines." Filson did not agree this was only a development, since NFFC had helped finance many independent movies which had Rank guaranteed distribution (or Associated British for that matter), but conceded that they had taken the initiative as any studio group could have, and still could, to set up such an arrangement. It was an invigorating session.

"VARIETY CLUB AWARDS" SCREAMED THE RED AND BLACK CONTENTS BILLS for the Evening News. Nearby, those for the Evening Standard read: "Show Biz Awards." Next morning, every national carried full details, and several hailed them as the country's most important. Morecambe and Wise, Show Business Personalities for 1964; Richard Attenborough, movie actor for "Guns at Batasi" and "Seance on a Wet Afternoon"; Rita Tushingham and Millicent Martin, joint movie actress; Sir Laurence Olivier, stage actor, etc., will receive inscribed silver hearts at the 13th Awards Lunch on March 9. Here is further evidence of the enormous public relations job that Variety does for the industry. Now an effort is being made to bolster the British Film Academy Awards dinner, which Prince Philip will attend as president on March 30, as a booster for movies. Over the years, it has generally been a pretty uninspired evening. Regrettably, the Academy is only a pale imitation of the Hollywood original.

AUBREY BUSTIN'S SPEECH AT THE LUNCH ORGANIZED BY THE FILM PUBLICITY Guild to mark his retirement after 57 years in the industry was short and sweet. Later, he confessed he was so moved that his glasses steamed up, stopping him from reading his notes. It was a happy gathering, and it was nice to see his old boss, Joe Vegoda, and his secretary, Minnie Harris, now with Rex Publicity, among the guests. Doug Ewin was in the chair, and John Behr, Theo Cowan, and David Jones paid tributes. . . . Actor-producer Stanley Baker won a tussle with American interests to have an English actress to star with George Peppard in "Sands of Kalahari," which he is making in color and Panavision with director Cy Enfield for Joe Levine and Paramount. Proudly at a Savoy press reception, he presented Susannah York, who so impressed as Tom Jones' favorite blonde. Shooting starts on location in South Africa in March. . . . Walter Shenson and director Richard Lester, having scouted locations in Austria and the Bahamas for UA's untitled Beatle movie, had the press to their office to meet the leading lady, Eleanor Bron, who has so many sitting up late at weekends for her brilliant contributions to BBC TV's "Not So Much A Program." . . . Shooting in Eastman color starts Feb. 22. . . . Compton Cameo's Michael Klinger and Tony Tenser were impressed with their reception in America and are planning a New York office. They are to revive 3-D in "Luna Park Horrors" with a 70mm process which eliminates the need for two projectors by printing the two images side by side in each frame. . . . An unusual gesture has been made by the circuits. Since ABC has brought the "Becket" release to March 7 to avoid clashing with Peter O'Toole's other epic, "Lawrence," at Easter, Rank has put back Betty E. Box's colorful adventure with Dirk Bogarde, George Chakiris, and Susan Strasberg, "High Bright Sun," for a week end "Kiss Me Stupid." This will enable those London area exhibitors who can play either circuit release to book both British pictures if they so desire. This is an orderly release of top product with a vengeance. . . . Finding that former newspapermen George Grafton Green and Douglas Warth, producers of Rank's "Look at Life" and Associated British's "Pathe Pic" respectively, had never met, I brought them together over lunch. . . . Cornel Wilde took time off from finalizing "The Naked Prey" to address the Cambridge University Film Society on his role as star, producer, and director of this Paramount Panavision Technicolor release. The whole visit was filmed as a tv plug for the movie. . . . Peter Woods has been promoted to succeed David Bush as head of Disney's British merchandising and publishing activities. . . . Though neither opening dates nor theatres have been fixed, 20th-Fox placed full page advertisements in the Evening Standard selling "Magnificent Men" and "Agony and Ecstasy."

"I'm
tingling
with
excitement,
waiting
until
Bus Riley's
back in
town!"





Nat Nathanson, general sales manager of Allied Artists, recently presided at the first national sales convention of the company and The Landau Company at the City Square Inn, New York. On the dais, left to right, are Jack Goldstein, Edgar Hurlock, Paul W. Lazarus, Jr., Steve Broidy, Ely A. Landau, Nathanson, Claude Giroux, Ed Morey, Edwin Lesser, and Roy Brewer.

ALBANY

Assemblyman James E. Powers, Rochester Democrat, sponsor of a bill creating a five-member Board of Review to classify "after approval by the Board of Regents" all films shown in New York State as for "General Viewing" or "Adults Only," accepted an invitation to debate "Motion Picture Classification" over WCBS, key New York City radio station of CBS. . . . William With, manager, Fabian's Palace, had a "Mary Poppins" coloring contest for children in a tieup with The Knickerbocker News. Another tiein was the awarding of passes to persons whose names appeared in the paper's classified advertising section.

ATLANTA

Judson Moses, who spent 13 years in Atlanta, as MGM's southern division press representative, is being transferred to Dallas where he will take over as the company's southwestern division chief. John C. Calhoun is being sent in from Minneapolis to take over the Atlanta spot. . . . MGM is moving its local exchange to 136 Marietta Street. . . . Mrs. Rita M. Foster has been added as secretary at Capital Theatre Supply Company.

BOSTON

Winners of the Theatre Owners of New England (TONE) National Screen Holiday Showmanship Contest, which ran to Dec. 31, 1964, were announced by May Green, TONE president; Joe Rossi, NSS local branch manager; and Carl Goldman, TONE executive secretary. For the best general use of all NSS showmanship materials, first, \$100 cash, Richard Kalagher, Strand, Southbridge, Mass.; second, \$25 cash, Joseph Bean, Revere, Revere, Mass. For the exhibitor selling the greatest number of NSS merchant screen ad trailers, first, \$50 cash, George S. Phelps, Park, Westfield, Mass.; second, \$25 cash, Malcolm Keniston, Plymouth, Plymouth, N. H. For the exhibitor providing evidence of the most effective use of NSS holiday displays and trailers, first, \$50 cash, Robert Manley, Warwick, Marblehead, Mass.; second, \$25, cash, J. G. Corbett, Winthrop, Winthrop, Mass. For the exhibitor selling the greatest number of NSS Cinemotion Merchant Ads, \$25 cash, Walter Brooks, Civic, Portsmouth, N. Y. The cash prizes were to be awarded at the TONE all day midwinter showmanship meeting in Brookline.

BUFFALO

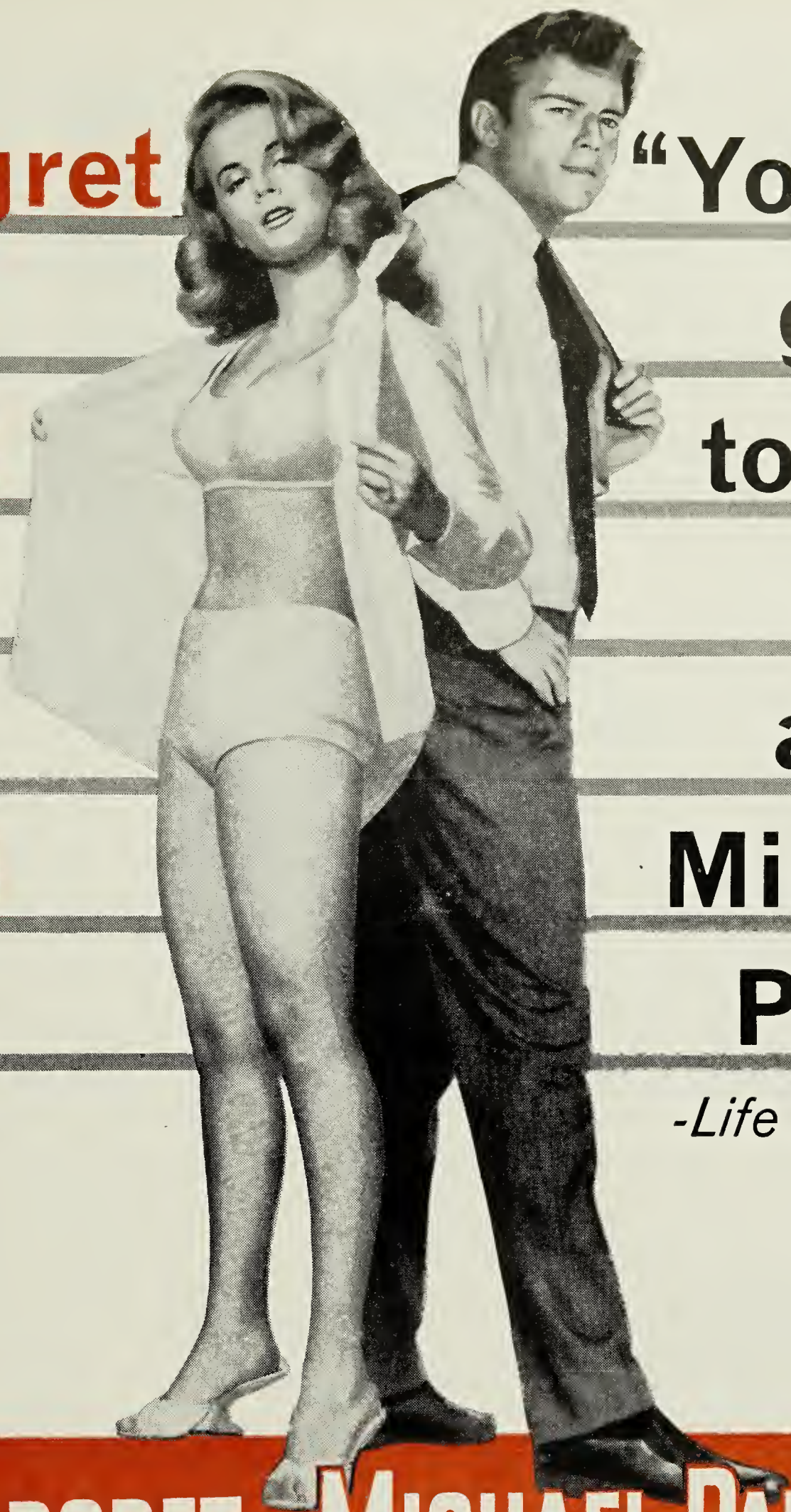
Mayor Chester Kowal issued a proclamation declaring Variety Club Week and telling the public of the good work being done by Tent 7 in aiding needy children. One of the big events was the salute to press, radio and tv, at which chief barker Tony Kolinski presided. Variety Week came to a climax with the annual award luncheon, at which time Dr. Robert Warner, director of the Children's Hospital Rehabilitation Foundation, was named Man of the Year by Tent 7. . . . The Rev. Father John Pallas, for many years chaplain of Tent 7, Variety Club of Buffalo, who recently moved from Buffalo to a new pastorate on Long Island, is one of the six individuals chosen to receive Brotherhood Awards on March 1 at the annual Brotherhood Week Award Luncheon in the Statler Hilton. . . . Al Wright, Aero Drive-In, Cheektowaga, held an open house celebration to mark the opening of his new restaurant next to his out-doorer. . . . The Catholic school moderators who were named recipients of the 1964 Magnificat School Crusade Bonus Awards were taken to the Schine Granada to see "My Fair Lady," and to dinner at the Old Post Road Inn. The event brought some splendid publicity for manager Joe Garvey's current record-breaking attraction. . . . The motion picture "is the outstanding art form of the 20th century and no restrictions should be imposed upon it," said Fred Keller, manager, Circle-Art, in a talk before the Liberal Forum at the Unitarian-Universalist church. "The public should decide for itself what movies it should see," declared Keller. Keller said that while he does not believe in censorship in any form, he personally demands quality in films. Keller said, "Art may be offensive to the established order. Only in rare periods has the artist been in step with his society." Noting the popularity of sex in movies and other art forms, Keller said it is a reflection of the times. Turning to children's movies, Keller said good ones are few and far between. "Children are the most exploited group in America today," he said. . . . Carl Schaner, new managing director of the Century, United Artists Theatre Circuit, Inc., house in downtown Buffalo, started in the theatre business at the age of 16 as an usher in the J. P. Harris, Pittsburgh. Upon graduation from high school, he entered business college for two years, during which time he also worked as an assistant manager and relief manager for Stanley Warner theatres. After graduating from business college, he

worked for Stanley Warner from 1955 until 1963, when he was named manager of the Penn, UA Theatres house. Schaner managed the Penn until it closed its doors. He remained in Pittsburgh until asked to take over the management of the Century in Buffalo, where he succeeded Charles Funk, who recently was appointed 20th-Fox publicity representative. . . . The Teck, Loew operation in downtown Buffalo, has closed until Feb. 18 to make ready for "The Sound of Music," coming March 31. The curved Cinerama screen will be taken out and replaced by the straight wide-screen the theatre had for such wide features as "Ben Hun." Changes in the sound system also will be made for the Todd-AO, 70mm Technicolor version of the Rodgers and Hammerstein musical, said Frank Arena, Loew's city manager.

CHICAGO

David Jones, advertising director of Kerasotes Theatres, was elected a member of the State House of Representatives. . . . Chicago's theatre tax collections for 1964 amounted to \$331,832, as compared to 1963's collections of \$295,513. . . . Joe Berenson, chairman of Variety Club Gala for Washington's Birthday, sent out a special letter to club members to send in their reservations for Feb. 21 show of "Love Is a Three Letter Word." . . . NAC's 1965 golf tournament, held in conjunction with annual convention, will be held on June 7 at Riverwood Golf Club, Deerfield, Ill. . . . David G. Goldman, who owned Oak theatre, dropped dead recently from a heart attack. Surviving is his wife. . . . Lester Retchin, former owner and manager, Howard, passed away. . . . NAC reports gains in its membership drive, according to Augie Schmitt, NAC membership chairman. New members from the Chicago area are R. G. Ost, Fred W. Amend Co., Evanston, Ill.; John C. Walsh, American Licorice Co., Chicago; Nello V. Ferrara, Ferrara Candy Co., Forest Park, Ill.; and Fred T. Reid, Reed Candy Co., Chicago. . . . General Cinema Corp. announces that it will build a \$1,000,000 twin movie theatre to seat 1,900 persons in the Ford City Shopping Center. This will be the second twin development in the Chicago area. Evergreen Theatres I and II recently opened in the Evergreen Plaza Shopping Center. . . . Fred Bunkelman named to city sales staff at 20th Century-Fox exchange. Norman Levy named to city sales staff at Universal exchange. . . . Artie Shaw, author-musician, arrives as distributor of "Seance on a Wet Afternoon." The film will open at the Esquire. . . . "Greatest Story Ever Told" has been booked by McVickers for March premiere. . . . Sir Billy Butlin, Tent 36, Variety Club, London, England, was a trade visitor. He was the guest of Victor Bernstein, chief barker of Chicago Variety Club. . . . Kenneth Suhre named manager, Roxy, Peru, Ind. . . . American Seating Co. to pay 40 cents common dividend on March 5 to stock of record Feb. 11. . . . Bud Burge, Alliance Embassy staff, Ft. Wayne, Ind., died after a long illness. . . . Dick Ellman, formerly MGM salesman for country sales, has joined Oscar Brotman's booking agency, Mercantile Bank Bldg. . . . Charles Cooper, director of Englewood, has opened a booking office on Wabash Ave.'s film row. . . . East Side Drive-In, Terre Haute, Ind., was destroyed by fire. Alliance Circuit plans to rebuild as soon as rebuilding program is formulated and weather conditions permit. . . . Kohlberg Theatres is building a new 950 seat hard top in connection with its deLuxe drive-in, LaPorte, Ind. The circuit is also building a 1,000 seat hardtop in Rolling Meadows area.

**Ann-Margret
strikes a
new kind
of fire
in a
new kind
of man!**



**"You are
going
to hear
a lot
about
Michael
Parks!"**

-Life Magazine

ANN-MARGRET MICHAEL PARKS

"BUS RILEY'S BACK IN TOWN" / *in Eastman COLOR*

Co-Starring

JANET MARGOLIN • BRAD DEXTER • LARRY STORCH • KIM DARBY

Written by WALTER GAGE • Directed by HARVEY HART • Produced by ELLIOT KASTNER • A Universal Picture



THE BIG ONE FOR APRIL...

PRE-RELEASED IN MARCH... BOOK IT NOW!

COLUMBUS, O.

"Goldfinger" opened a seventh week at Loew's Ohio, making the James Bond feature one of the longest-running non-roadshow films ever to play here. . . . Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, appeared before city councils of Bryan and Galion to voice opposition to proposed CATV franchises. Prickett said similar ordinances are up for consideration at Piqua and Troy. . . . Kim Hunter, Academy Award winner for "A Streetcar Named Desire" as best supporting actress, will star as the Dowager Empress in "Anastasia," to be presented on the Otterbein College, Westerville, stage March 4-6. . . . Ed Payne, who is also operating the Fiesta Drive-in, Chillicothe, is erecting a new de luxe drive-in to be called the Torch. New auto theatre will have a 550-car capacity.

DALLAS

Funeral services were held for Mrs. May Blessington, motion picture script writer, who died in a local hospital. She was a writer and affiliated with Paramount and United Artists studios for many years and a former resident of Hollywood. Survivors include a son. . . . The Dallas City Council of Parent-Teacher Associations, long a champion of good movies, took another step in this direction. It supported the Dallas City Council in its efforts to limit admissions to these movies advertised for adults. . . . Gulf State Theatres of Texas has opened an office in the Paramount Bldg. with Eric DeNeve in charge of theatre operations and Heywood Simmons in charge of buying and booking. . . . The Tivoli Realty Co., Dallas, has filed application for a special permit to build a drive-in and shopping center on a 16 acre tract of land in Mesquite, Tex. A d-i currently on the tract will be dismantled to make way for the new project.

DENVER

Quite a number of houses in this area are refurbishing and otherwise improving their facilities, according to Dick Lutz, local manager of National Theatre Supply Co. Among recent installations are a new Walker Crystalgain screen in the Liberty, Kalispell, Mont.; an Alexander Smith Crestwood carpet for the Cavern, Carlsbad, N. M.; the Ute, Colorado Springs, Colo., has also installed a new Walker Crystalgain screen; Denver's Denham has recarpeted with an Alexander Smith Wilton; the Wyo, Laramie, Wyo., is getting new Bevelite marquee letters; the Peerless, Holyoke, has new carpeting; and the Wolfberg Paramount, Denver, is reseating with American Bodiform chairs, all of which is an expression of confidence of theatre people in the rising tide of box-office receipts. . . . Bill Pence has opened an art house in Colorado Springs. It is known as "The Flick," and is located at 532 N. Tejon. . . . Mel Gold, National Screen Service general manager, was in the city recently conferring with Jack Lustic, local branch manager. . . . "Santa Claus" proved real for Manager John W. Creamer of the Atlas circuit when K. Gordon Murray Production awarded him a U.S. Savings Bond for his exceptional showmanship on the film of that name. . . . Daughter of Mr. and Mrs. Earl W. Kerr, Joan Leslie, became the bride of Rollie Hardey in a ceremony held at the parents' home in Pine, Colo.



David Emanuel, president, Governor Films, is seen with Barbara Windsor, star of "Carry On Spying," at Sardi's in New York, during a discussion on her personal appearances and promotion for the film's playdates.

HOUSTON

Horton Foote, screen writer, flew in here to go on the Wharton, Tex., for the premiere there of "Baby, The Rain Must Fall," based on the Foote story, "The Traveling Lady," and filmed in Wharton and Columbus with Lee Remick and Steve McQueen. . . . Carol Lawrence, Hollywood star and wife of Robert Goulet, flew in by jet to see Monique Van Vooren's Cork Club show. Miss Lawrence saw the first show then rushed back to catch a plane for New York. . . . The Houston chapter of the American Civil Liberties Union sponsored a showing of "Point of Order," film of the McCarthy-Army 1954 hearings at the Alray. . . . "The Sound of Music" has been booked for a roadshow engagement at the Alabama opening March 31. . . . "Dear Brigitte" is scheduled to replace "Goldfinger" at the Metropolitan. . . . Hollywood film star Dale Robertson is to star in the Houston Livestock Show and Rodeo at the Sam Houston Coliseum from Feb. 24 through March 7. Also on the bill will be Molly Bee. . . . Ravi Shankar, Indian musician who supplied the music for the "Pather Panchali" film trilogy by Satyajit Ray, appeared here in person in Cullen Auditorium. . . . Rowley United Theatres took over the operation of the Hempstead and Irvington D-I, previously operated by Stanley Warner of Texas.

JACKSONVILLE

Jack King, formerly of Charlotte, is a new member of the Floyd Theatres booking staff under James Kirby in the American Heritage Bldg. Jack replaced Harold Turbyfill, who went into exhibition as assistant to Preston Henn in Fort Lauderdale. . . . Janet Mette is a new booker's clerk in the MGM office. . . . Nick Fortunas, who operates the Dixie, Apalachicola, revealed that his family has operated the west Florida entertainment center continuously since its grand opening on April 4, 1913, when it won early recognition as one of the finest showplaces in Florida. . . . Belton Clark, apprentice booker at Universal, is the younger brother of Harry Clark, Allied Artists booker and salesman. . . . Bob Bowers, Allied Artists manager, returned from a company sales gathering in New York. . . . Steve Formato, former MGM salesman and son of Lou Formato, MGM official in New York, is now associated with Floyd Theatres in Lakeland. . . . Barbara "Sunny" Greenwood, who books two motion pictures weekly into the auditorium of the Mary Help Orphanage at Tampa as a free

WOMPI service, made the rounds of Film row in selecting new pictures. . . . Edwina Ray, Florida State Theatres, has been elected chairman of the WOMPI nominating committee for 1965. Named to serve with her were Joyce Malmberg, Allied Artists; Sandra Smoot, MGM; Mildred Land, United Artists; and Enidzell "Easy" Raulerson, Florida Theatre. . . . Vernon Carr, former Iowa exhibitor, has joined the FST home office staff in the advertising and publicity department. . . . Louis J. Finske, president of Florida State Theatres, was the subject of an interesting feature story by Brock Lucas in the Sunday magazine of the St. Petersburg Times in which Lucas stated, "You'd be amazed how much Louis J. Finske means to your way of life. As the backstage baron of show business, Louis Finske entertains well over 100,000 Floridians every day" at the 56 (soon to be 58) operating units of FST, plus the manifold outdoor and underwater attractions at Weeki Wachee and Silver Springs. Finske, who leads an extremely busy and eventful life as chief executive of a circuit employing 1,200 persons, expressed his refreshing attitude toward his job. "I haven't worked a day in my life," says Finske. "I've never done anything but exactly what I wanted to do. It's the only way to live."

Distributor Don Kay visited from his base at New Orleans and conferred with Art Levy, Florida salesman. . . . Dale Van Sickel, first University of Florida football player to gain All-American recognition, moved to Hollywood many years ago for a part in "The Spirit of Notre Dame." Dale remained in the movie capital to win wealth and recognition as one of the most daring and successful stuntmen in motion picture history. Now president of the Hollywood Stuntman's Ass'n., he engineered classic chase scenes for "It's a Mad, Mad, Mad, Mad World" and "The Lively Set." . . . Howard Palmer, city manager for Kent Theatres, said that the Main Street Drive-In is undergoing general repairs and is getting new paving for the auto ramps. . . . The opening of "Mary Poppins" at the Center brought much excitement and activity to the downtown area. Newspaper film writers Judge May and William V. Means II let out all the critical stops and accorded "Mary Poppins" unstinted praise. Judge wrote, in part, that the film is "a credit to the great artistry of Walt Disney, who has again outdone himself in bringing together a whimsical screenplay, lilting music, witty lyrics, gay satire that can be seen repeatedly without exhausting its wonders." . . . St. John's Cathedral was the setting for the marriage here of Miss Katherine E. Fulenwider and John B. Kent. Parents of the bridegroom are Mr. and Mrs. Frederick H. Kent, owners of the extensive Kent Theatres circuit. The wedding was followed by a reception at the Timuquana Country Club, and the newlyweds left for a honeymoon in New York City. They will reside in Jacksonville.

NEW HAVEN-HARTFORD

Mrs. Mary Ricci, 87, widow of Connecticut film industry pioneer Joseph M. Ricci died at the Meriden Hospital after a long illness. She and her husband built their first theatre, the Life (now the Capitol), in Meriden in 1913. . . . United Artists' "Lillies of the Field" was screened at Bushnell Memorial Auditorium, Hartford, under Children's Museum of Hartford sponsorship, at 75 cents admission. . . . Both Middletown hard-tops, the Adorno Palace and the Saracen Capitol, are running

Sunday afternoon stage rock 'n roll shows, charging one dollar admission, and resuming regular screen entertainment after sundown. . . . Bailey Theatres general manager Franklin E. Ferguson is advertising "My Fair Lady" premiere for the deluxe Whalley, New Haven, but just when the Warner Bros. musical will open is yet to be determined. Currently in extended run is Universal's "Father Goose," to be followed by MGM's "36 Hours." . . . Jose Grimalt and Angelo Mas have reopened the long-shuttered West End, Bridgeport, following remodeling and redecorating. The theatre was previously owned by Mrs. Tannah Schwartz. . . . Attorney Herman M. Levy, ex-general counsel of Theatre Owners of America, has registered with the Secretary of State's office as lobbyist for the MPTO of Connecticut during current state legislative session here. Levy is executive of the state exhibition group. . . . Stanley Warner has opened the newly-constructed, 1070-seat capacity White City Theatre in the suburban White City Shopping Center, Worcester, Mass. William Decker, for the past several years manager of the Strand, Hartford, has been named White City resident manager. Pending appointment of a Hartford replacement, district manager Joseph A. Miklos is supervising the Strand. Completion is near on construction of another SW hard-top in the Danbury Shopping Plaza, Danbury, Conn. A spring opening is indicated. . . . Institutional promotion will be among prime discussion topics at the spring meeting of the Connecticut Drive-In Theatre Owners Association, according to president Sperie P. Perakos. Date and location will be announced shortly by Perakos, who is vice-president and general manager of Perakos Theatre Associates. . . . A symposium on motion pictures is planned for early spring at Yale University's School of Drama by Sperie P. Perakos, Yale Pierson College fellow, and vice-president and general manager of Perakos Theatre Associates. Speakers will include Joseph E. Levine, president of Embassy Pictures Corporation, and Allen M. Widem, amusements editor, Hartford Times.

NEW ORLEANS

Star Virni Lisi; producer-writer George Axelrod; executive producer Al Fischer; and United Artists' national publicity director Al Fischer were in from New York for the first preview in the U.S. of "How To Murder Your Wife," Loew's State. Miss Lisi and the other notables were entertained at a dinner given in their honor at the Monteleone Hotel, where they were presented with gold plated keys to the city and certificates proclaiming them honorary citizens of New Orleans. They also visited the French Quarter and Axelrod entertained at Brennan's Restaurant in honor of Miss Lisa. . . . Ruth Cook, Warner Brothers' billing department, returned to work after a short absence due to a back injury. . . . Mrs. A. C. Black will reopen the Star, Leaksville, Miss., on Feb. 27. . . . Gulf States Theatres reopened the Tringas, Ft. Walton, Fla., after a month's closing for refurbishing. . . . Teresa McCall has replaced 'Jimmy' Sue Montgomery in the booking department of Gulf States home office. . . . Mrs. Dolores Fenandez, young and attractive civic and business leader of New Orleans, is in charge of group sales at Martin Cinerama during the engagement of "Mediterranean Holiday." . . . Blue Ribbon Pictures has acquired the area distribution of "Moonshine Mountain," Hillbilly comedy made on location in The Carolinas.

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PHILADELPHIA

Variety Club Tent 13 will hold a "Heart Week Dance" at the Bellevue Stratford Hotel clubrooms on Feb. 20. . . . Jack Drucker, chairman, convention committee, Variety Club, Tent 13, is now accepting registrations for the San Francisco convention. . . . The Will Rogers Hospital short subject, "A Place In The Country," was screened for the local industry at the Fox Theatre today. . . . Dave Rubin, manager, Studio, was back at work fully recovered from his recent heart attack. . . . Tom Zaffiro, the Vine Street barber, returned after surgery. . . . 20th Century-Fox held a seminar on "The Magnificent Men In Their Flying Machines" at the Vine Street Screening Room.

SAN ANTONIO

Harold Russell, a double amputee who received two Academy Awards in 1946 for his performance in "The Best Years of Our Lives," will be guest speaker at an annual Goodwill Industries Luncheon on Feb. 18. Although he is known for the part he played in motion pictures—that of a World War II hero who has a difficult time adjusting to his injury and to peace time activities—he never pursued a movie career. . . . George Kaczmar, manager, suburban Josephine, operated by Cinema Arts Theatres Circuit, has booked an Alec Guinness Festival. One Guinness film will be shown each night for an entire week. . . . Mrs. M. M. Clark, who was the 75,007th person to come to the Majestic to see the new James Bond (Secret Agent 007) thriller, "Goldfinger," was presented several surprise gifts. Lynn Krueger, manager, presented her with a two month pass to the Majestic and two passes for "My Fair Lady" at the Broadway. Vernon Daniel, vice-president of the Gunter Hotel, presented Mrs. Clark with tickets good for dinner for two at the Gunter's Rathskeller or Sabre Room. "Goldfinger" is the first picture to run for five weeks at the Majestic. . . . "The Sound of Music" is scheduled to open a road show engagement starting March 28 in the North Star Cinema II. . . . Bennie Cantu, chairman of Mexico

Night, scheduled for Fiesta Week in April, has announced plans for a show which will bring Mexican movie and stage stars to San Antonio. . . . A new Technikote Screen was installed at the Palms, Sugarland, Tex., operated by D. O. Martin. Also installed were new Bausch and Lomb lenses. . . . Congratulations extended to David Stoffle, Texas, who was recently married to Miss Danielle Kolodzie. . . . Lynn Krueger, manager, Majestic, has booked a short, "Keep America Singing," made here by the barbershoppers last June and now being shown in theatres throughout the country. One scene in the film shows a barber shop quartet singing in front of Williams Barber Shop here. The film also shows a number of other San Antonio scenes including the Municipal Auditorium, the Alamo, the river, and the zoo. . . . Maurice Braha, executive, Alameda, recently purchased the Aztec Bldg. in downtown San Antonio, which also houses the Aztec, operated by the Interstate Theatre Circuit. . . . The El Paso D-I, El Paso, Tex., has been closed by Stanley Warner of Texas. . . . The Hempstead, Hempstead, Tex., has been reopened for the season by owner Roy Wright, Jr. . . . Gulf State Theatres has purchased the Grant Street, the Scottie, Seymour, and Falls from the Weisenburg Associates in Wichita Falls, Tex. The Falls is a twin screen D-I. The circuit has also purchased the Arlington D-I at Arlington, Tex. . . . H. C. Johnson has opened the Rice, Eagle Lake, Tex. The theatre was previously operated by Gardner Seaholm. . . . Wayne Perry has purchased the Globe, Bertram, Tex., from D. E. Smith. . . . R. D. Leatherman, who operated a pair of d-i's in Bonham, will stage a one matinee and two evening performances in the new combination theatre and auditorium at Honey Grove, Tex., each week. The theatre will seat 262 persons.

WASHINGTON

Prior to the Washington opening of "Lord Jim," Sid Zins, Columbia publicity representative, will host a local contingent headed by Marvin Goldman, K-B Theatres executive, and James O'Neill, Jr., critic of Washington Daily News, on their planned visit to New York to attend the invitational press premiere showing on Feb. 18. . . . A new kind of advance presentation for a motion picture came to Washington on behalf of George Stevens' "The Greatest Story Ever Told," which will premiere here March 10 at the Uptown for the benefit of the United Nations Association of the United States and the Eleanor Roosevelt Foundation. The presentation was held for three separate audiences at the Sheraton-Park Hotel. More than 50 invitations were accepted by representatives of newspapers, television and radio. Following, more than 100 religious, civic, industrial, educational, social, and other community leaders were guests at a luncheon. On the same afternoon, youth leaders, numbering 100, were treated to refreshments. All attended the showings of one of the most elaborate displays of color scenes from a film ever to be taken on tour. In addition, a color production with sound, titled "The Filmmaker," took the audiences on a tour of pre-production and location scenes. No other such advance presentation has ever visited Washington. . . . Max Miller, United Artists publicity representative, was in from Philadelphia working with Frank LaFalce, Stanley Warner advertising director, in connection with the advance activities on "The Greatest Story Ever Told."

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B&K Opens New Oakbrook
See Page PE-10

Theatre In The Round
See Page PE-12

PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • Nicholas George Enterprises has upgraded and reopened its Circle, now renamed the Camelot, as a first run prospect. The exterior of the 1,200 seat Dearborn, Mich. house was entirely refurbished.

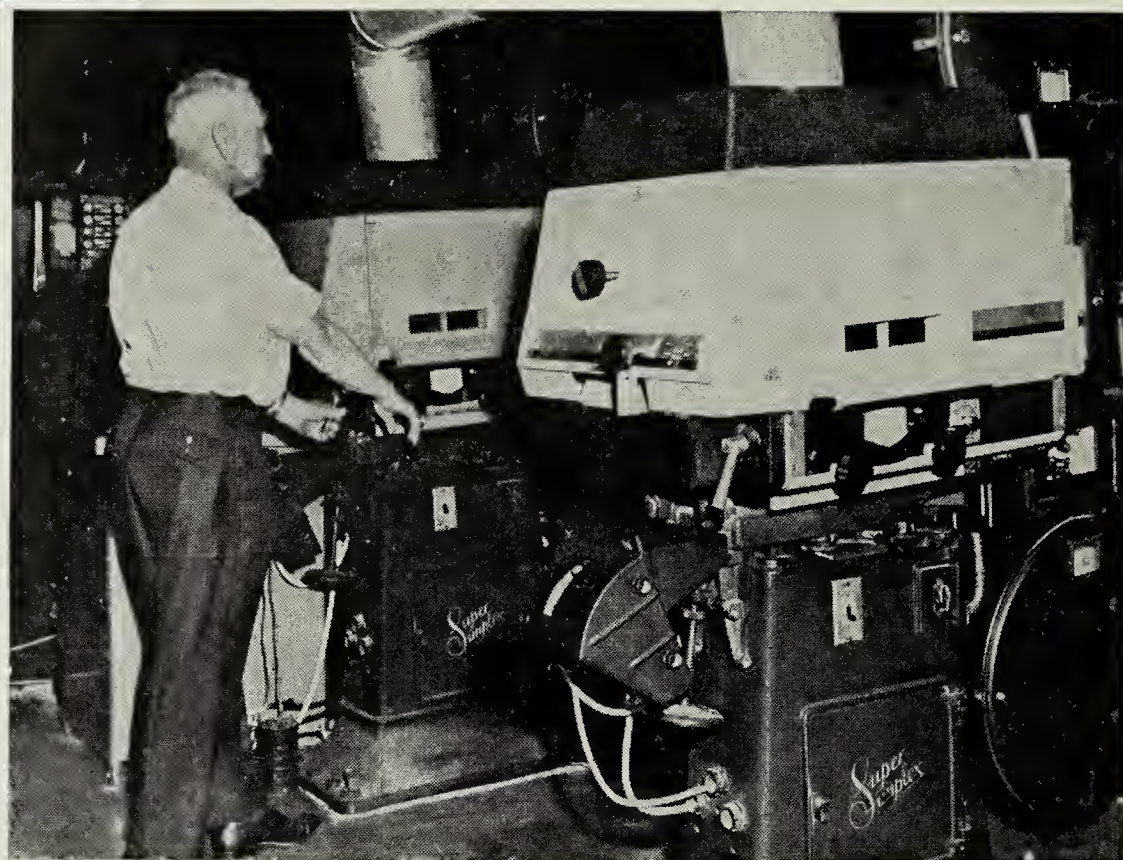
Volume 20

Number 2

February 17, 1965

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

THE LIGHT METER PROVED IT!



BEN HUR DRIVE-IN THEATRE CRAWFORDSVILLE, INDIANA

Strong Futura Projection Lamps Deliver **4 TIMES THE LIGHT**

—says Trueman T. Rembusch, one who should know

We recently installed Strong Futura II Lamps and Bi-Powr Rectifiers in our Ben Hur Drive-In Theatre at Crawfordsville, Indiana.

Light meter readings were taken of reflected screen light from several positions. The new Strong lamp delivered four times the light of our old lamp -- current being consumed by new lamp was only about twice as much. Certainly an amazing result.

I was very impressed by the "Strong Tuf-Cold" Reflectors in the Strong Lamps.

Yours truly,

SYNDICATE THEATRES, INC.

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Movies-A-Go-Go

WOULD YOU VENTURE A GUESS at what percentage of processed 35mm stock finds its way into motion picture theatres? Before you speculate, take into account the vast amount of film used by industrial and commercial enterprises for everything from research to sales presentations. Governmental agencies also use a considerable amount of film stock for such varied purposes as training films for GIs, tracking missile paths, and conveying America's message to people in the emerging nations of the world.

Though many television commercials are shot and printed in 16mm, many are photographed in 35mm and only reduced to 16mm in the printing stages via optical reduction. The country's educational institutions are large film customers, where motion pictures play an important role in medical, biological, and other research efforts where stop photography is employed.

Perhaps the most striking lesson of recent years to those engaged in the production and exhibition of motion pictures for the entertainment market was learned out at Flushing Meadows, Long Island, where World's Fair exhibitors showed us a few things about our own medium in such film productions as "To Be Alive."

The simple lesson to be derived from the foregoing is that movies have diversified tremendously in the post-war years. We note that a recent announcement made by a New York firm indicates the airlines, obviously pleased by public reaction to films shown during non-stop flights, may find small theatres located in the busy air terminals throughout the nation an ideal diversion for the delayed traveller. We also note that the idea for these small cinemas did not originate, as one might think it should, with an exhibitor of films.

We would also guess that some air terminals, which pride themselves on being architectural showplaces, will settle for nothing less than something original in theatre decor and furnishings.

The railroads are actively investigating motion pictures as a travel inducement, with several working installations made in existing rolling stock. Steamship lines, the first to book new films for the captive travelling audience, boast some of the most comfortable theatres in existence.

The standing consolation of the entertainment segment of the motion picture industry has traditionally rested in the notion that we can perpetuate our technical and artistic superiority over all comers. We tend to ignore the real possibility that an alternative to the optical reproduction of a photographed image on film exists and should be faced. Television, one such alternative, almost ruined us.

It remains that our claim to exclusive rights on the movie patron has been challenged. In consequence, the standards we formerly set for ourselves will be just a starting point for the opposition. We can either meet the challenge or throw in our cards. Either way, it is clear that motion pictures, with or without a prospering theatre industry, will be going strong for some time.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia, Pennsylvania, 19107. All contents copyrighted and all reprint rights reserved.

Al deProspero, editor



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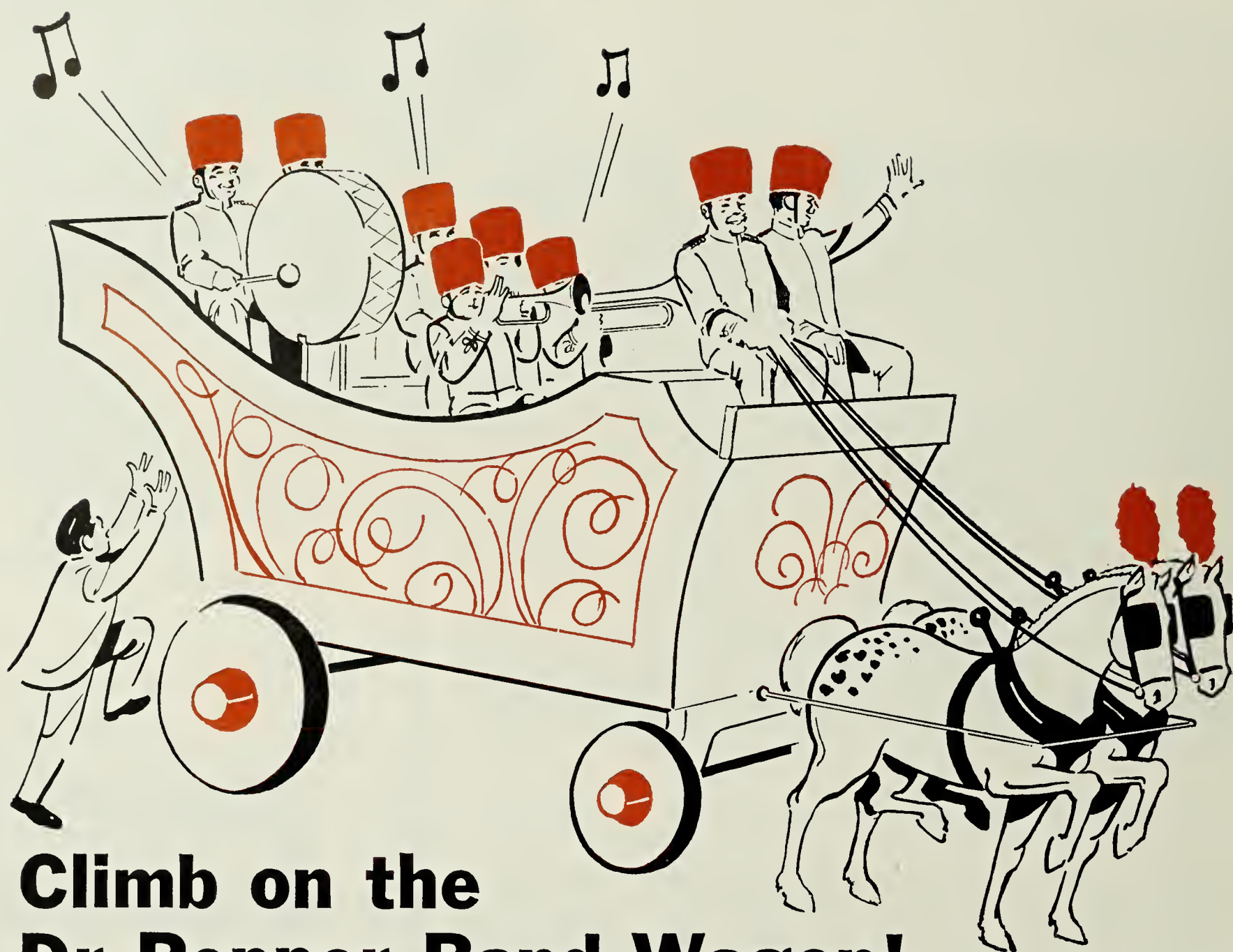
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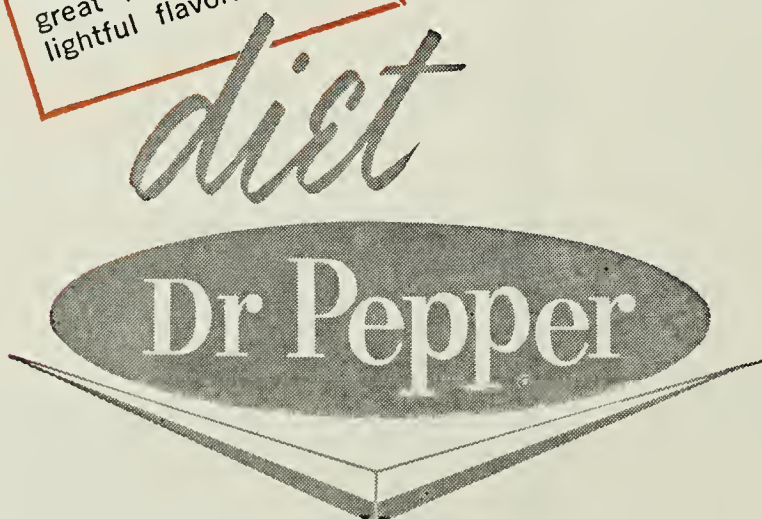


Climb on the Dr Pepper Band Wagon!

DISCOVER THE REASONS DR PEPPER FOUNTAIN SALES HAVE SET RECORDS FOR THE 16th STRAIGHT YEAR!

National sales of Dr Pepper and Diet Dr Pepper continue to increase every month — year after year. More and more people are discovering Dr Pepper and learning that it's not a cola or a root beer — not a copy of another soft drink already

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calorie an ounce. Same
great name! Same de-
lightful flavor!



Dr Pepper Company, Dallas, Texas 1965

available. With Dr Pepper in your vending machines and snack bar dispensers, you can satisfy this increasing demand — can avoid losing sales. Replace those slow movers and climb on the band wagon with Dr Pepper and Diet Dr Pepper. Write to the Fountain-Vending Division, Dr Pepper Company, P. O. Box 5086, Dallas, Texas 75222.





Eatontown Drive-In Theatre screen tower, concessions and projection booth, and ramps are seen, as well as new indoor theatre, the Community, visible in the background. The Drive-in is a year-round operation. Complex accommodates more than 3,000 patrons.

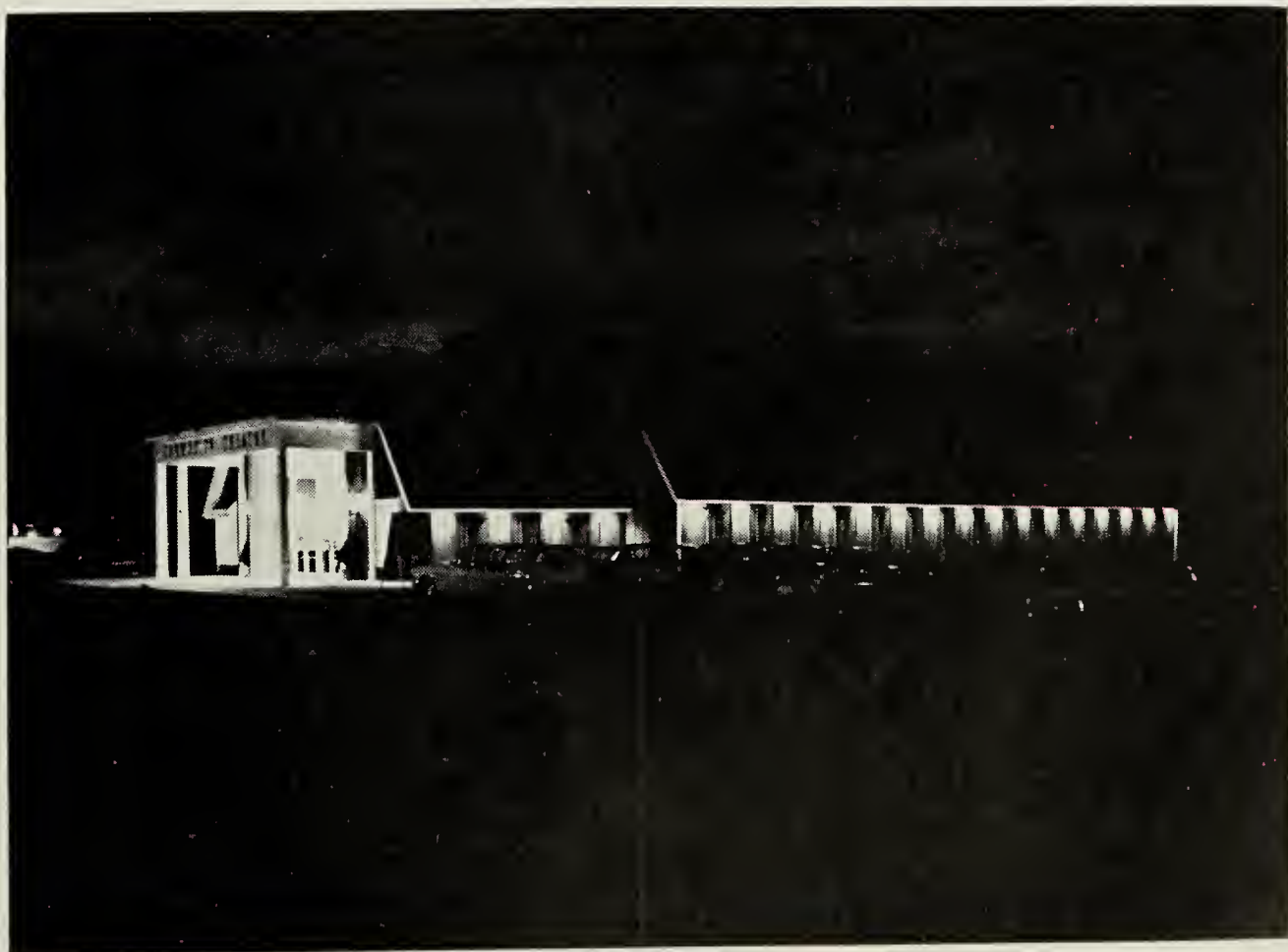
The Eatontown Cinema Center

Reade Circuit Builds DeLuxe Indoor Theatre
On Site Of Existing D-I Near Shopping Center

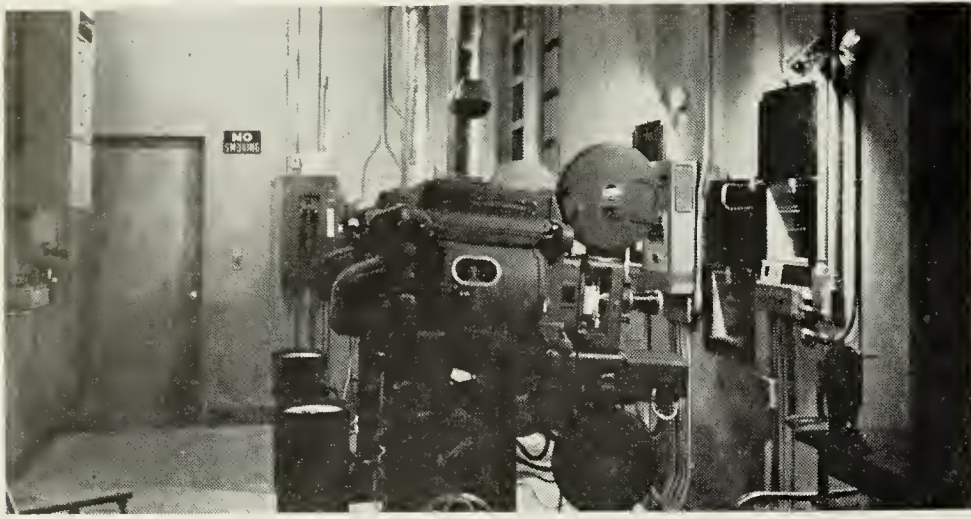
THE Community Theatre, newest unit of the expanding Walter Reade-Sterling, Inc., organization, is part of an entertainment complex named the "Eatontown Cinema Centre" in the populous North Shore area of New Jersey. Built adjacent to the circuit's existing Eatontown Drive-In, with a common entrance to parking facilities for nearly 2000 cars, the Centre offers patrons the choice of outdoor drive-in movie-going, or accommodations in the deluxe new conventional theatre.

Early American in its architecture and decor—with a brown shingled roof, barn-red sidings, and a white colonnade front, the Community accommodates 900 people. Opened in late summer, it is a virtual duplication of the organization's Community in Cherry Hill, N. J., (which opened just a year ago and has received architectural awards for its design and decor).

The new theatre and the drive-in
(Continued on page PE-6)



Night-time view of the new Community indoor theatre, located in Eatontown in the populous North Jersey Shore area.



Projection booth at the new theatre shows Core-Lite Lamps.



Photo shows entrance lanes to Drive-In Theatre.



Settler's bench, antique mirror and Colonial lobby decor.



Roof of theatre is brown shingled, side walls are red wood.

Eatontown Center

occupy a large portion of the frontage on what is known as the "Eatontown Traffic Circle" on Route 35 in Eatontown in Monmouth County, N. J., which is one of the fastest growing areas in the nation. A major shopping center is on the other side of the circle.

The new theatre is playing a first-run policy, with the same screen fare often offered simultaneously at the drive-in. Combined facilities will enable the two theatres to handle more than 3000 people at a time. Patrons may enter the Community directly from a side road, but the main entrance is through the Drive-In Theatre.

Despite its 18th Century decor, the theatre is modern in all respects, with transistor sound, push-back seating, extra-wide seating rows to assure ample patron leg room, a 20 by 40 ft. screen, and the newest projection equipment.

The Reade-Sterling organization built

its first Community type theatre several decades ago, which had a Colonial white pillar colonnade, and no marquee. These theatres, which were finished with red brick outer walls, are located in Morristown, Trenton, and Toms River in New Jersey, and Kingston and Saratoga in upstate New York. The new Eatontown and Cherry Hill Communities maintain the same no-marquee, white-colonnade front, but have redwood sidings and brown shingled roofs.

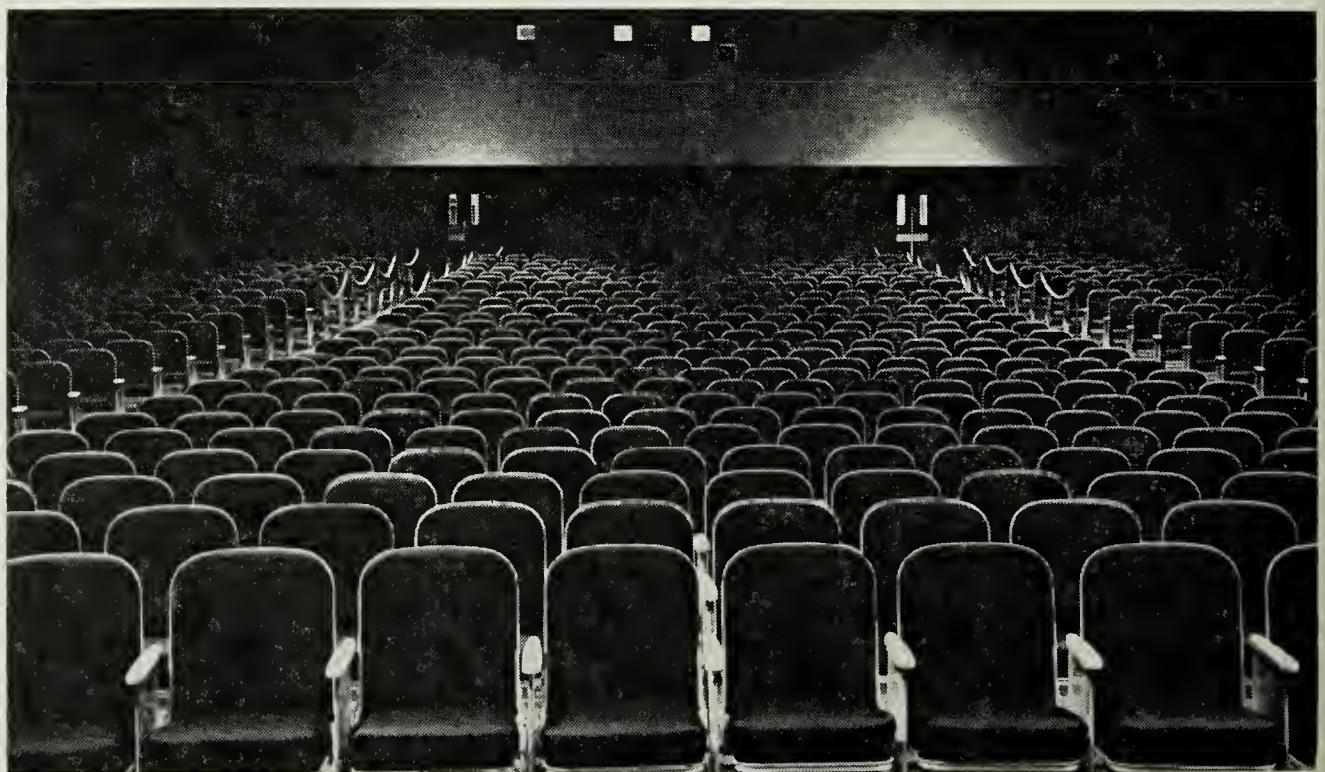
At the new complex, an attraction board for the Community is located away from the theatre and fronting on the traffic circle. The drive-in has its own separate attraction board at its entrance.

The Community is situated within 30 feet of the road, separated by an island of shrub planting, and a paved drive. One attraction case is on either side of the glass doors, and represent

(Continued on page 10)

PHYSICAL THEATRE

Vol. 20, No. 2 February 17, 1965



Seats are wide-spaced to allow extra leg room.

Perhaps one reason why drive-in theatre attendance isn't better, is the fact that home TV screens have brighter pictures than drive-ins!

Can you imagine how much more enjoyable drive-in movies would be if the image on the screen had real impact and brilliancy? How can this be done? Simply by using 70mm projection. The image on 35mm film has to be magnified about two million times to fill a typical 100 foot drive-in screen. Using 70mm film, magnification is only about $\frac{1}{4}$ th as much while the larger aperture allows approximately 4 times more light to pass. Result is a picture that's tremendously brighter and sharper.

With attractions such as "Lawrence of Arabia" in general release to drive-ins in 70mm, and with producers now using new methods of "printing-up" from 35mm to 70mm...the future of outdoor projection is literally much brighter. And don't forget, today's advanced Norelco model AAI Universal 70/35 projector is not only the world's finest 70mm projector—but in less than 4 minutes it converts to the most modern, rugged and trouble-free 35mm mechanism.

For today and tomorrow, Norelco 70/35 is your wisest investment.

The 1962 Academy of Motion Picture Arts and Sciences presented this award for outstanding achievement to the North American Philips Company for the design and engineering of the Norelco Universal 70/35mm motion picture projector.

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Loew's Eyes 100-Theatre Circuit; New Shopping Center Sites Mapped

NEW YORK—Positive headway toward the goal of approximately 30 new Loew's Theatres was made evident with the announcement of three more new shopping center theatres by the expanding circuit. This brought to four the announcement of new theatres since November, 1964, as approved by the U. S. District Court in New York City.

Arthur M. Tolchin, assistant to the president of Loew's Theatres, Inc., and Bernard Myerson, executive vice-president, jointly announced that construction of the trio of new showplaces will begin immediately. One will be located in the heart of the Oxon Hill Shopping Center, Prince Georges County, Md., one of the fastest-growing suburban areas adjacent to metropolitan Washington, D. C. Another in the District of Columbia area will be located in the Arlington Lee Shopping Center, Fairfax Circle, Va. The third, in St. Petersburg, Fla., will be situated in the area making up one of the largest merchandising complexes on the Sunshine State's west coast. Loew's Rocky River, Cleveland, has been previously announced.

Tolchin and Myerson, as well as the Loew company's real estate vice-president, Arthur Raporte, have devoted a substantial portion of their time and effort during the past 18 months to realignment of the circuit's operations. Their stated objective, following the disposition of nearly 25 marginal theatres, was to replace these with new houses in strategic shopping center locations.

The new theatres will have seating capacities of 1,200 and be equipped with "rocking-chair" seats, all-weather air conditioning, giant screens, projection installations to accommodate 70 mm and all modern aspect ratios, and stereo sound, including surround speakers. Decor, in each instance, will be luxurious. Each theatre will provide substantial parking facilities.

It is anticipated that all four theatres will be completed and in operation by early or mid-summer. Meanwhile, negotiations are under way for new locations from coast-to-coast, with the ultimate target of a 90 to one hundred theatre circuit.

Record Kodak Budget

ROCHESTER—Eastman Kodak officials announced a capital expenditure budget for 1965 of \$109 million. The budget, for additions, replacements, and improvements in the company's U.S. facilities, is the largest in the company's history and about \$23 million more than the 1964 outlay for capital projects.

The budget of \$109 million includes: \$48 million for Rochester facilities; \$54 million for the Tennessee Eastman and Texas Eastman divisions; and approximately \$7 million for sales, distribution, and other units.

Albert K. Chapman, chairman, and William S. Vaughn, president, commented in a statement:

"Kodak's sizeable 1965 capital budget makes provision for present and long-term needs for new and improved facilities in relation to the company's growing and diversified business. The substantial rise in this year's capital investment program will help us to meet the increased demands from our customers and to keep our facilities up-to-date and efficient."



Acquisition of the Radio Corporation of America's inventory of replacement parts for RCA theatre sound equipment was announced by Edward H. Wolk, Inc., of Chicago, important supplier of replacement parts for the motion picture industry.

The agreement was concluded by A. J. Platt (left), manager of distributor sales for the RCA broadcast and communications products division, and Charles Wolk, president of the Chicago firm. It also gives Wolk rights related to the manufacture of the replacement parts. Wolk said his company had arranged to acquire RCA tooling and would manufacture and inventory parts for the sound systems. The Wolk company also is the source of replacement parts for RCA 35mm projectors.

Radio City Going Dark For Five-Day Facelift

NEW YORK—Radio City Music Hall will close for five days Monday, March 1, through Friday, March 5, to facilitate a complete repainting of its auditorium ceiling, Russell V. Downing, president of the theatre, announced.

The Rockefeller Center showplace will also take advantage of the shutdown to install a new contour curtain, a duplicate of its present main curtain.

The \$250,000 around-the-clock crash project will begin at midnight on Sunday, Feb. 28, at the end of the engagement of the current film attraction, Metro-Goldwyn-Mayer's "36 Hours." The theatre will reopen at 10 a.m. on Saturday, March 6, for the premiere of Warner Bros.' "Dear Heart" and a new stage spectacle.

The five-day shutdown will be the longest in the 32-year history of the Music Hall and the first time since it opened on Dec. 27, 1932, that the theatre will be closed for more than a single day. The only full-day closing took place for the funeral of President John F. Kennedy on Nov. 26, 1963. The theatre also closed until 6 p.m. for the funeral of President Franklin D. Roosevelt. Other brief closings took place on the night of President Kennedy's assassination, during a fuel shortage in 1946, and a threatened power failure in 1963.

More than 300 workmen, approximately 100 painters, scaffoldingmen, and cleaners on each of three shifts, will work on a 24-hour schedule to complete the massive job in the allotted five days. J. W. Zucker, president, Shatz Painting Company, describes it as the

Ohio D-Is Fear Teen Bills

COLUMBUS, O.—Attendance at auto theatres would be particularly hard hit if several proposals to be considered by the Ohio House of Representatives to restrict right of under-21 drivers become law.

Rep. Harry McIlwain, Democrat, Cincinnati, and Rep. Jacob A. Shawan, Republican, Columbus, have readied bills designed to curb hours in which teenagers can operate cars and to stiffen requirements for drivers' licenses.

One of the McIlwain proposals requires that a licensed driver 21 years of age or over accompany teenage drivers. The bill also provides a curfew for drivers aged 16 to 18, preventing them from driving between 9 p.m. and 6 a.m. unless accompanied by an older person.

McIlwain would increase the minimum age requirement for a probationary driver's license to 18 from the present 16. Licenses could be issued to under-18 drivers under a hardship affidavit signed by a parent. His bills also provide license suspension until the age of 21 for a teenager convicted of two violations. At present, suspension is for two years after three moving charge violations.

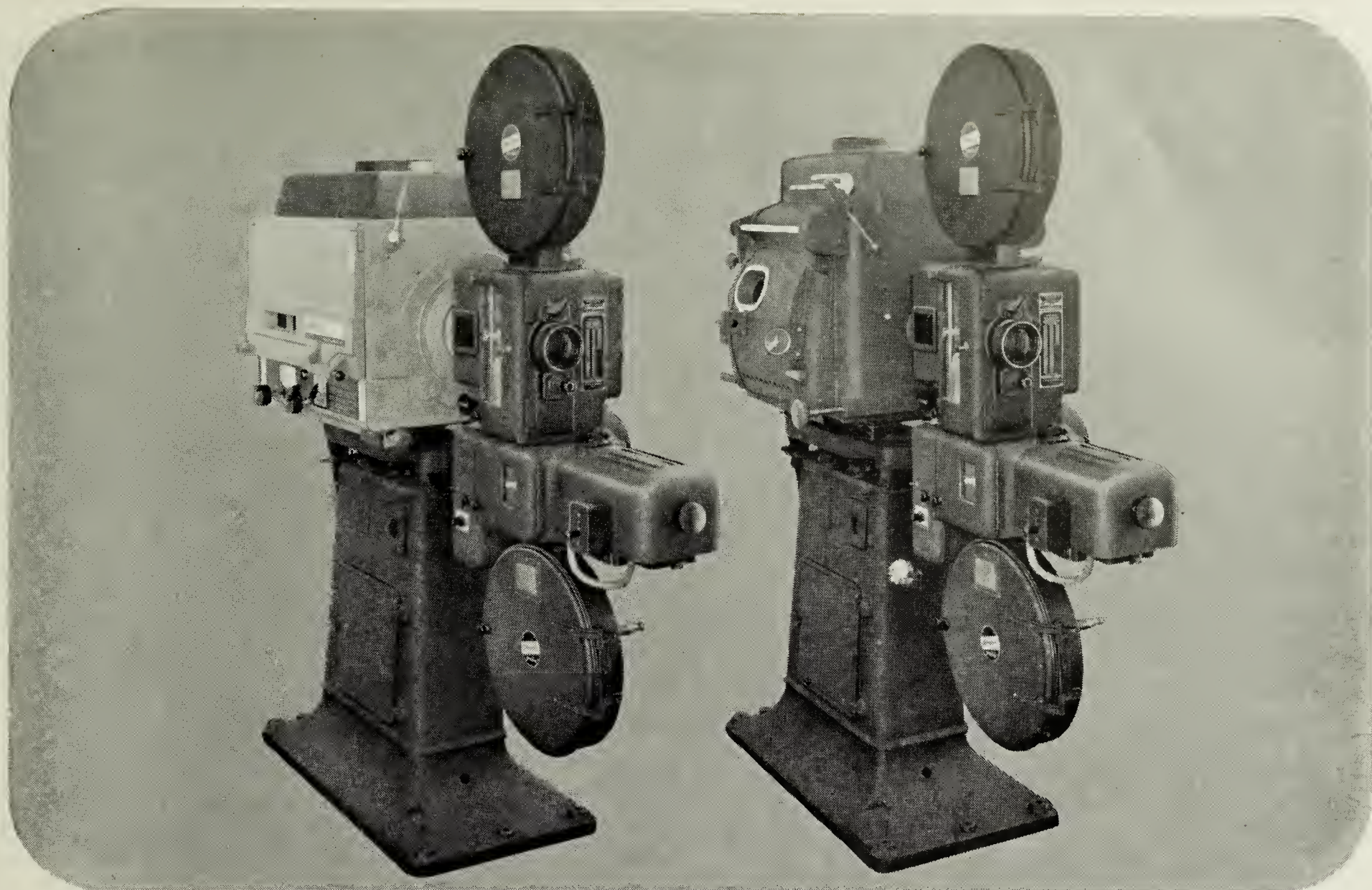
The Shawan bill amends the probationary driver's law by limiting conditions on operation of cars by under-18 drivers. They could drive only when accompanied by parent or guardian, while attending driver's school, upon graduation from high school if they had completed driver's training, and during daytime only if it is necessary in their work.

Reports indicate that Gov. Rhodes and Highway Safety Director Warren Nelson do not favor passage of these bills or any other amendment of present juveniles' driver license laws.

most concentrated and intensive large-scale job ever attempted by the company, which has also painted the General Assembly auditorium of the United Nations and the New York State Theatre in Lincoln Center.

The Music Hall, with its 6,200 seats, is the world's largest theatre. To cover these seats, 500 drop cloths, each 9 by 12 feet in size, will be required. Including the undersides of the three cantilevered mezzanines, some 90,000 square feet of surface will be painted. The mezzanine undersides will be finished in Dutch metal leaf and varnished. For the plaster ceiling, 1,000 gallons of fresco paint have been ordered. The base paint, thinned with water to maintain the ceiling's acoustical properties, will be of a gold hue, spotted in separate applications with red and blue to reflect the colors in the Music Hall's electronically controlled cove lights. The color, selected by Wallace K. Harrison, the architect, will duplicate the original golden cast specified nearly 33 years ago by Harrison in consultation with the late Robert Edmund Jones, the famed scenic designer, and Harold Rambusch, the master painter on the initial job in 1932.

All crafts will work on a split-minute schedule akin to the timetable of a military operation. Exactly eight hours after the public leaves the Music Hall at midnight on Sunday, the first portion of the more than 100 tons of scaffolding to be erected by the Safway Scaffolding Company will be in place, ready for picked crews of the cleaning division of ABC Consolidated Corporation.




Introducing the 1965

Simplex® X-L

Is there really a new Simplex X-L for 1965? ■ Yes and No. Yes, because the X-L mechanism never stops being refined and improved to meet every new advance in motion picture projection. No, in the sense that the basic components that have performed so perfectly for so many years are still the heart of the X-L. ■ Fact is, there's a long list of advanced engineering features on the X-L that are just not available on any other projector. But it's sufficient to say that the X-L is the pride of the world's most experienced manufacturer of professional motion picture projectors. And it's the choice of an overwhelming majority of theatres—theatres that can afford any projector at any price. ■ If you're in the market for projectors, get all the facts about the '65 X-L. There's nothing newer, or better on the market.



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CHRISTMAS DAY was opening day for the newest showplace of the Balaban & Katz circuit, the completely modern Oakbrook Theatre, adjoining the Oakbrook Shopping Center at Oak Brook, Illinois.

Capacity crowds marked the opening weekend as the new theatre outgrossed all other neighborhood and suburban theatres in the circuit, according to B&K president David B. Wallerstein.

Wallerstein said "It was apparent the word had spread far and wide about the comfort of our rocking chair seating. But the comments this weekend also were enthusiastic about the parking facilities and the decor and the appointments that give the Oakbrook a charm and grace as distinctive in character as the Oakbrook Center itself."

Hit of the opening program featuring "Send Me No Flowers" was a special film, the first of its kind, in which Doris Day herself extended welcome greetings to Oakbrook audiences. In the footage, shot in Hollywood two weeks earlier, the actress also complimented Balaban & Katz on its beautiful new theatre.

In further comment on the Oakbrook, Wallerstein said: "We're delighted to bring a new theatre to an area so new and yet already having a vast number of people. And its development has only just begun. We're confident our Oakbrook will take its place among our leading theatres serving

so many other important areas of Chicagoland.

"Together with our four key downtown showplaces, the Chicago, State Lake, Roosevelt and United Artists, we believe we are now set up to serve the moviegoers of Chicago better than at any other time in the history of Balaban & Katz Theaters."

Saturday and Sunday before opening day were designated as "open house days" when the boxoffice was closed but the doors open to welcome visitors for a preview look at the theatre.

Potential patrons throughout the area were urged to discover the charm and comfort of the new theatre for themselves.

Many of the innovationary features of the 1200-seat Oakbrook must be seen to be appreciated, Wallerstein said, citing the Rocking Chair seats and vast area for parking surrounding the theatre.

Initial event in the Oakbrook opening campaign was dedication of a 50-year time capsule embedded in the entrance sidewalk with elaborate press ceremonies.

Designed to be opened in the year 2014 A.D., the capsule will serve to dramatize the tremendous development that can be anticipated throughout the suburbs west of Chicago during the comparatively short span of 50 years.

Eatontown Center

Continued from page PE-6)



the only advertising on the complete theatre front. There are "islands" of shrubs planted on both sides of the theatre, with the remaining area paved for parking.

The outer lobby is red-brick floored, with a drum-shaped open counter for ticket dispensing. A large Colonial bronze Eagle hangs over the inner doors.

The inner lobby, dominated by a massive Early-American chandelier, is paved with a unique new Karagheusian carpeting of red brick design, and this same carpeting is utilized for the auditorium aisles. The inner lobby contains a recessed concessions stand on one

side, and rest rooms and offices on the other. Furnishings and fixtures are all of Colonial decor.

The auditorium is a stadium type, on one floor. The seats are gold and white, the walls blue, and the curtain white. The extremely high vaulted ceiling, and the simplicity of walls, seating and curtaining give the auditorium an unusual air of spaceousness. The last several rows in the auditorium are on raised concrete steps, and serve as a smoking loge.

The theatre raises the circuit's total to more than 50.

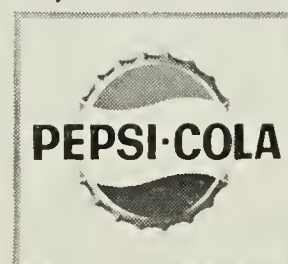
In the past two years it has built or acquired nearly 20 theatres.



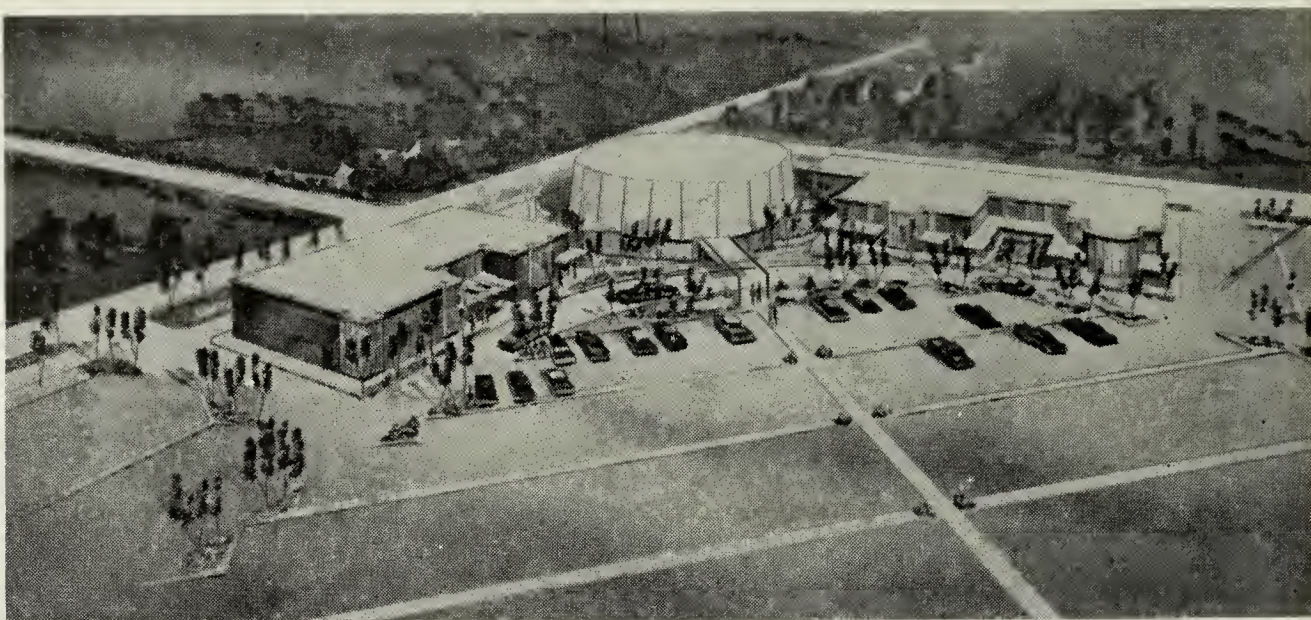
come alive!

You're in the Pepsi generation!

The modern drink for today's generation is Pepsi-Cola...both Diet and regular. Be sure you have both for your customers.



Theatre In The Round



Focal point of shopping center view is new circular hardtop.

■ ARCHITECT'S RENDITIONS of the new Winchester Square theatre and adjoining specialty shops, to be located in Lubbock, Texas, show the unique design planned for the Video Theatres, Inc. showcase.

The theatre, being built by Video in association with James Eby, developer, will occupy the central area of the tract. As planned, the modern, circular building will seat 1,000, and be equipped to present motion pictures in any of the current screen processes. Ground has already been broken on the project, scheduled for completion by the spring of this year. The new house will be the first to be built in the area since the opening of the Village in 1955, said Paul E. Cornwell, Video division supervisor. Located in the new Winchester Square shopping center, it will be, when completed, the ninth house in the Lubbock chain.

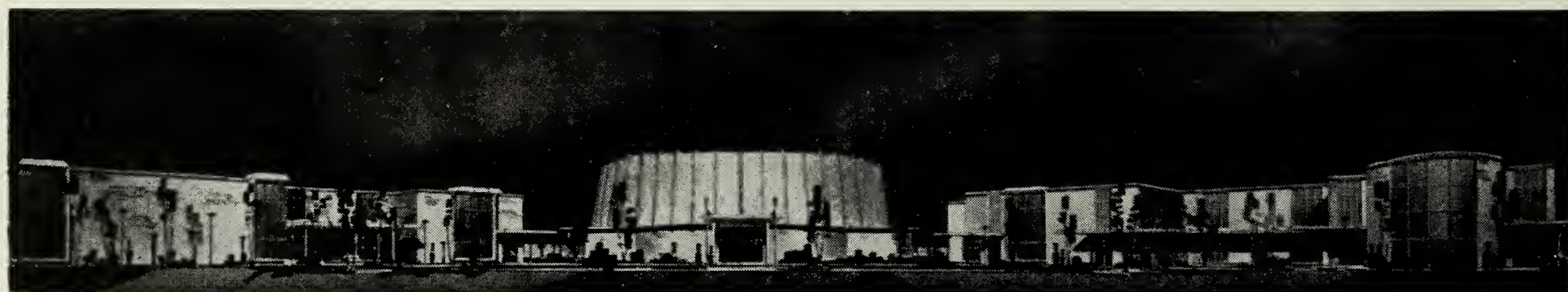
The design of the house is credited to the ideas of Eby, who is developing the Winchester Square project. Eby was associated with the Lubbock circuit some ten years ago, and has spent a good deal of time collecting information on theatre design. The theatre is to be circular in structure, and, as pictured by the architects, Whitaker and Hall, will occupy the center portion of a group of specialty shops to flank the structure on two sides. The round auditorium is designed to provide the maximum conditions for good sight and sound characteristics, and will lend itself to projection in 70mm and Cinerama processes.

With a seating capacity of approximately 1,000, the structure will require some 12,000 sq. feet of space.

The circuit has disposed of several of its properties to make way for the new project. Cornwell said that "the establishment of such a theatre, the equipment of which can be adapted to any of the new projection processes, will enable Lubbock, the South Plains, and New Mexico areas to have available the most important of the new motion picture releases projected in the most satisfactory manner."



Architectural design of interior shows a spacious and high-ceiling lobby with the ultimate in colorful, modern furnishings. Floor to ceiling divider visible to center of photograph would separate entryway from lounge area to right.



Circular theatre is positioned in midst of specialty shops, forming a V shape out from the theatre front.

Conference On Theatre Architecture

NEW YORK—The fifth annual Conference on Theatre Architecture has been set for April 30, May 1 and 2, by the United States Institute for Theatre Technology at Indiana University, Bloomington, Ind.

More than 400 leading architects, theatre planners, music administrators, educators, lighting and acoustical designers and other practitioners of theatre crafts are expected to attend the conference, according to Russell Johnson, conference chairman.

The three-day conference will survey recent technical, architectural and planning ad-

vances, and proposed plans for new theatres and cultural centers. Special tours of nearby new theatres and TV centres are also scheduled.

On the program are many topical panel discussions. "Performing Arts Facilities in Canada" will discuss the ten major theatres and arts centres planned to open in 1967 as part of Canada's Centennial Celebration. D. F. Lebensold, leading Canadian architect, will discuss the design of the Canadian Centre for the Performing Arts to be built in Ottawa.

"Opera Houses on Campus," discussing a

new trend for building special theatres for opera (The Universities of Indiana, Michigan and Illinois are planning them) will be another major panel.

"Programming the Performing Arts Centre" will concern itself with the way to achieve success during the early planning phases of various types of auditoriums in Performing Arts Centers.

"New Technical Developments For Theatre" will take up the new quartz lamps for theatre, electric winch rigging, wireless microphones, and sound reinforcement systems for ¾ round theatres. Speakers include David L. Klepper, Paul Birkle and Herbert A. Kleigl.

We can't teach you French, or how to e-nun-ci-ate correctly



but we can help you teach your people to sell better.

We do it with records. And films. And brochures. And with a Representative for Coca-Cola. He has materials to help you teach things like suggestion selling (where the customer orders a hamburger and a Coke, and the waitress suggests a hamburger platter and a jumbo Coke).

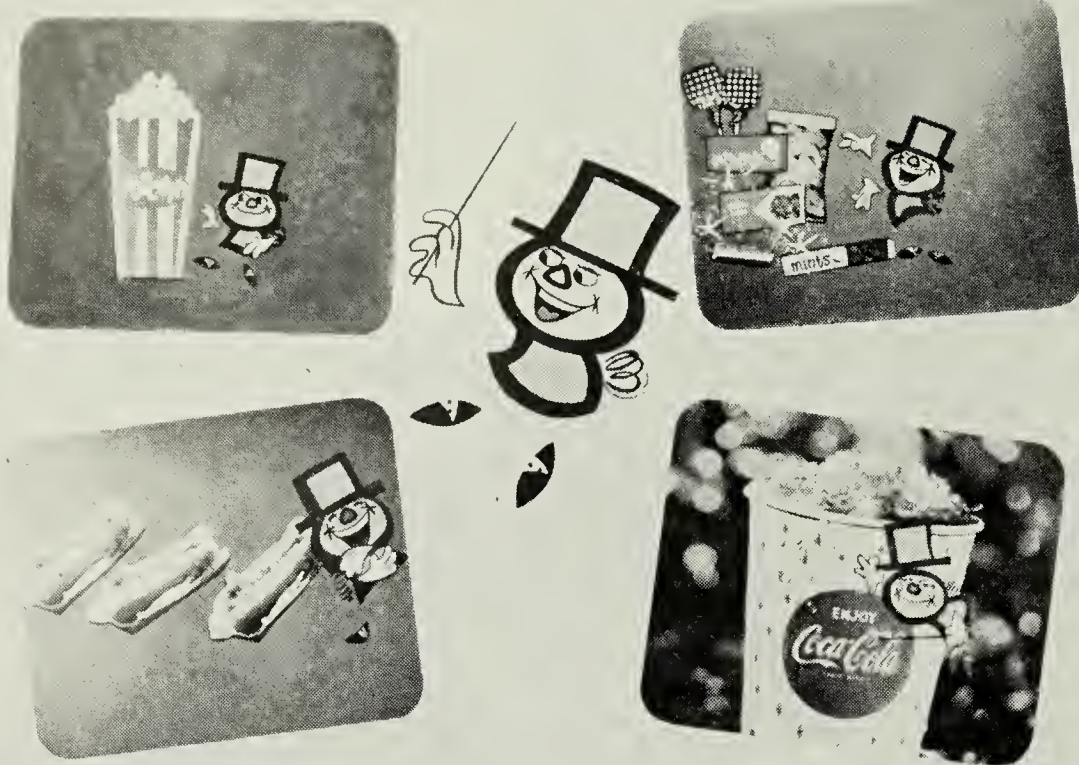
His advice on personnel training is part of a personalized program called "Custom



Merchandising." A program that includes advice on promotions, advertising, equipment, ticketing, and so on.

So when it comes to personnel training (or any other phase of "Custom Merchandising") call your Representative for Coca-Cola. He's the expert. With an average of twelve years' experience, he should be.

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS WHICH IDENTIFY ONLY THE PRODUCT OF THE COCA-COLA COMPANY.



New Coke Trailer Uses Kaleidoscope Effects

ANOTHER "FIRST" IN FILM INTERMISSION TRAILERS has been developed by The Coca-Cola Company's Fountain Sales Department. Two new 30 second 35mm full-color film trailers, especially designed to increase traffic and sales at the high-profit concession stand, are now available free of charge for both conventional and drive-in theatres.

The new approach applies a special eye-catching Kaleidoscope effect to food object. An animated cartoon character completes the exciting trailer that is already generating interest in the theatre industry.

Unusual designs created by the Kaleidoscope suggest a variety of refreshments without specific illustrations. This unique feature enables the theatre manager to alter his concession items as the seasons change or for special promotions.

The Drive-In theatre trailer highlights various items for sale at the snack bar including candy, popcorn, hot dogs, and ice cold Coca-Cola. Similar high profit food items found at most indoor theatre refreshment stands are featured in the conventional theatre Kaleidoscope film.

One of the world's best known commercial tunes, "Things Go Better With Coke" serves as the musical background for both of these lively trailer films. The trailers may be obtained by contacting the local fountain sales representative or writing to The Coca-Cola Co., Attention: Theatre and Concessions Manager, 310 North Avenue, N. W., Atlanta, Ga.

New NAC Members

CHICAGO—Continuing progress is being made in the current membership recruitment campaign of the National Association of Concessionaires, according to Augie J. Schmitt, NAC membership chairman.

A list of nine new member firms added to the NAC roster in recent weeks was released here by Schmitt.

Joining the supplier segment are: R. G. Ost, Fred W. Amend Co., 610 Church St., Evanston, Ill.; John C. Walsh, American Licorice Co., Chicago; Nello V. Ferrara, Ferrara Candy Co., Forest Park, Ill.; Fred T. Reid, Reed Candy Co., Chicago; and Joseph F. Switzer, Switzer's Licorice Co., St. Louis.

New members in the jobber-distributor segment are: Frank G. Liberto, Liberto Specialty Co., San Antonio, Tex.; and Mrs. Mildred C. Wolsh, Wolsh Theatres Service, Baltimore.

John S. Brookes, The Vendo Co., 7400 East 12th St., Kansas City, Mo., joined the equipment-manufacturer segment, and Floyd Bennett, Bennett Sales Co., Tarkio, Mo., was added to the broker segment roster.

Brooks To Van Horn

NEW YORK — Announcement was made here that the Brooks Uniform Co. has been acquired by the Brooks-Van Horn Costume Co. Established in 1909, the nationally known uniform firm supplies hotels, theatres, military academies, delivery systems, airlines, bands, police, apartment and office buildings as well as historical and specially designed uniforms.

Brooks have moved to new quarters at 3 West 61st Street, New York from its location at 75 West 45th Street. Its new Lincoln Center headquarters comprise showrooms, workrooms and offices.

Kodak's Casey To Fair Post

NEW YORK—Appointment of Carroll E. Casey as general manager of the Kodak Exhibit at the New York World's Fair for 1965 was announced by Gerald B. Zornow, vice-president, marketing. Casey succeeds Thomas M. Connors.

Roy F. Horne will continue as assistant manager of the Kodak Exhibit.

Martin Opens Two New Atlanta Theatres

■ Atlantans were hit by a series of exhibition events here brought about by Martin Theatres. Highlight of the exhibition season was the simultaneous opening of two completely new theatres, the Westgate and Eastgate Cinemas; both offering area residents the finest in motion picture facilities.

With the Westgate Cinema, a twin auditorium house, the new theaters enable a wide selection of screenfare.

Martin's new Westgate is located in the Westgate Shopping Center on Campbellton Road near the Perimeter Highway, now under construction.

Martin's Eastgate, heralded to be DeKalb County's finest new luxury theatre, like the Westgate twin, will become a part of the recently publicized "Premiere Presentation" group. With an auditorium capable of holding 900 patrons, Martin's Eastgate is located in the Suburban Plaza Shopping Center at the intersection of the Lawrenceville Highway, Scott Boulevard and North Decatur Road. Both new houses featured the introduction of Vista-Vue, "Lounger" seats and "token" admissions.

Vista-Vue projection, another first for Atlanta, is a new concept in screen presentation with improved viewer comfort. This new method eliminates glare and keystone and permits closer viewing without strain.

Bodiform Seats—catering to comfort-minded audiences in the Westgate and Eastgate are Lounger models.

"Token" admission illustrates another progressive feature of the new Martin Theatres in the elimination of the typical theatre ticket. At the new theatres, admission is with an easy-to-handle token, purchased from an "indoor" boxoffice, that speeds up admittance and helps eliminate waiting.

For the first time in exhibition history two brand-new theatres presented the world premiere of a major motion picture—Walt Disney's "Those Galloways," starring Brian Keith, Vera Miles, Brandon de Wilde, Walter Brennan, Ed Wynn and Linda Evans.

A caravan of stars were in Atlanta, for the world premiere and openings.

A Sunshine Bus, specially-designed vehicle for handicapped and needy children, sponsored by the Atlanta's Variety Club and financed by Martin Theatres, also made its debut. The coach can handle passengers in seats or wheel chairs. The wheel chairs are lifted into the coach by means of an automatic hydraulic lift.

Am. Can Sales Up

NEW YORK—Consolidated sales for the American Can Company in 1964 were the highest in the company's history, William C. Stolk, president and chief executive officer, announced here.

Earnings after taxes amounted to \$2.70 per share of common stock and were higher than those of 1963, which amounted to \$2.56 per share. "American's earnings in 1964," Stolk said, "benefited from lower Federal taxes. However, this benefit was off-set in part by lower competitive paper prices and substantially increased expenditures in consumer product advertising and promotion."

Sales and earnings for the fourth quarter of 1964 were above those of the same period in 1963. Fourth quarter sales, a company record, were \$298,363,000, compared with sales of \$276,466,000 for 1963.

Va. Circuit Expanding

RICHMOND—Neighborhood Theatre, Inc., a Richmond owned and operated motion picture theatre chain, celebrated the opening of their newest and most modern addition, the Marumsco Theatre.

Nicknamed the Golden Theatre, the Marumsco is a 754 seat conventional house in the Marumsco Shopping Center, Woodbridge, Va. Decorated throughout in gold, aqua, and white and highlighted with touches of maroon, the theatre embodies the latest in motion picture innovations, and is equipped to present all types of film processes. The highlights of the theatre are the all transistorized, stereophonic sound system and the American Seating Company's new "stellar" theatre chairs.

The Marumsco brings the total to 9 theatres in the Northern Virginia area operated by Neighborhood Theatre, Inc.

Officials of Neighborhood also announced they will operate a new shopping center house to be constructed in Fairfax, Va.

Plans for the new theatre are in the final stages, and construction will start very soon. The new house will seat approximately 750, and will embody all the new innovations in motion picture sound, projection, and seating equipment.

Low Cost Computer Series

DAYTON, O.—A low-cost series of highly flexible, modular computers designed especially to bring electronic data processing to small and medium-size businesses was announced here by the National Cash Register Co.

Well over 100 orders have already been taken for the new computer systems, called the NCR Series 500, according to O. B. Gardner, NCR's data processing vice-president.

"The Series 500 is designed to fill a large current gap in the electronic data processing field," he said.

"There are many thousands of businesses that have been restricted in use of EDP because equipment on the market was not suited to their needs or pocketbooks," Gardner asserted.

"Between accounting machines and existing computers there has been nothing to fill many businesses' needs except bigger accounting machine systems or electronic accounting machine systems. There has been no true computer system in a practical price range or no small EDP system that could be expanded into full computer capabilities. We feel the Series 500 fits precisely the needs of this market."

Gardner pointed out that there are nearly half a million U.S. companies with assets above \$100,000, many of which could utilize low-cost EDP equipment.

"The Series 500 is superior to and is expected to find wide usage among current users of conventional tabulating and other accounting equipment," Gardner stated. "Cost-performance ratios compare favorably with tabulating equipment and rental prices will be less than comparable punched-card systems," he said.

Users of punched-card systems can readily convert to the new equipment since the Series 500 is fully compatible with present card formats. Punched paper tape can be merged with data from other media in the Series 500 system.

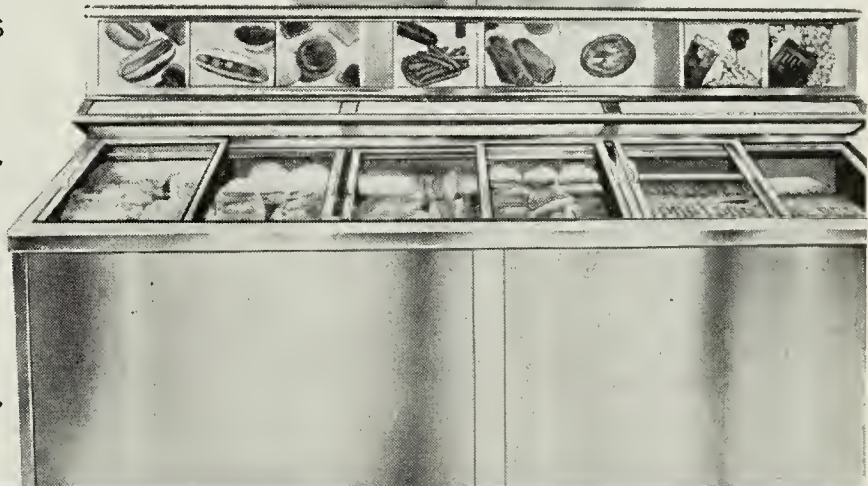
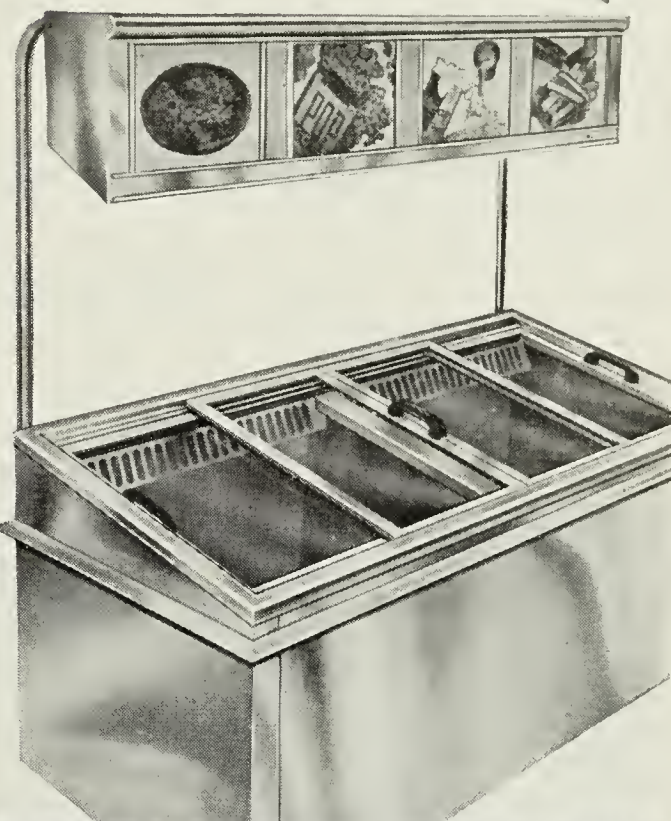
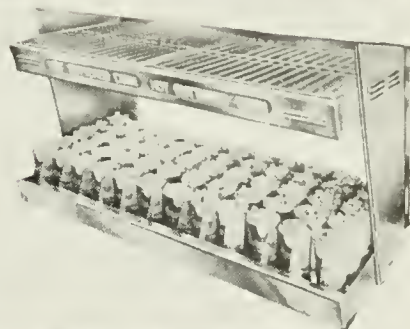
Rx for more drive-in^{food} profits

To Vittle Vendor quick service...

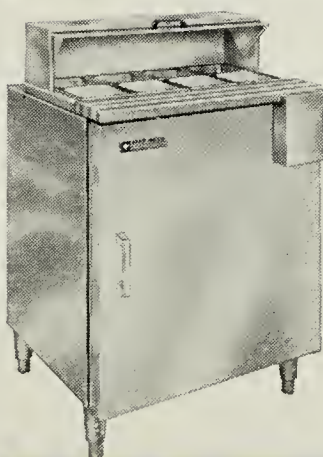
**FOR YOUR DRIVE-IN—
MORE SALES—MORE PROFITS
PER INTERMISSION—
with VITTLE VENDOR
self-service equipment**

At intermission, time is money! The more people you can move through refreshment lines, the more your profit . . . With VITTLE VENDOR self-service hot-food dispensing lines you can give your customers a greater variety, instant food service AND BY SERVING MORE, make those greater profits. Your choice of overhead warmers, drop-in counter and free-standing units with moist or dry heat, all in stainless steel, all National Sanitation Foundation and UL approved.

**Write today for free
Vittle Vendor catalog
and price list, and the
full line of Star Metal
Food Service Equipment.
No obligation, of course.**

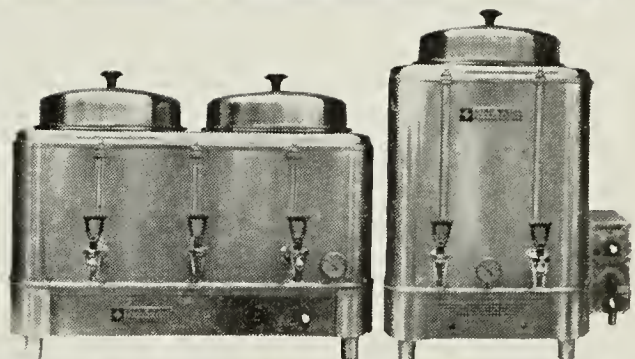


ADD Cooling and Coffee-Making Units

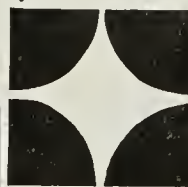


STARBREW Deluxe and ALL NEW STARBREW L economy urns, combinette & twin, gas or electric, 3 & 6 gal., all Coffee Brewing Institute, UL, AGA, CGA & NSF Approved. Free folder.

POLAR CUB sandwich-salad, refrigerator and freezer units are ideal "extra service" units for busy drive-ins.



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PHILADELPHIA 34, PENNA.

SMPTE Readies For LA Meet

NEW YORK—With seven weeks to go before the Society of Motion Picture and Television Engineers' 97th Technical Conference, some 30 companies have already reserved space for the conference Equipment Exhibit.

The SMPTE Conference is set for March 28 to April 2 at the Ambassador Hotel in Los Angeles. The Exhibit will be open March 29 through April 1.

According to exhibit chairman Warren Strang, Hollywood Film Co., within a few days after announcement of the Exhibit, over half of the more than 80 booths had been reserved. Several companies will have more than one booth. Many exhibitors will present

papers and give demonstrations with new equipment at a special morning session, Wednesday, March 31.

Equipment exhibits will cover all aspects of the conference program, including aerospace cinematography and technology, instrumentation and high-speed photography, motion pictures and television in education, photographic science and engineering, rapid-access photography, and television developments.

Companies which have reserved space include:

Arriflex Corp. of America, New York; Bach Auricon, Inc., Los Angeles; Bell & Howell

Co., Chicago; Birns & Sawyer, Los Angeles; ColorTran Industries, Los Angeles; Andre Debré of New York; Eclair Corp. of America, Los Angeles; John Filbert Co., Los Angeles; Frigidheat Industries, Nashville, Tenn.; General Electric Lamp Div., Cleveland; Gordon Enterprises, Inc., Los Angeles; Gryphon Corp., Los Angeles; Frank Herrnfeld Engineering Corp., Los Angeles; Hollywood Film Co., Hollywood; Hughes Electronics, Los Angeles; J & R Film Co., Los Angeles; and L-W Photo Products, Inc., Los Angeles.

Other companies reserving space include: Magnasync Corp., Los Angeles; Metro-Kalvar, Inc., New York; D. B. Milliken Co., Arcadia, Calif.; Mole Richardson, Los Angeles; Moviola Mfg. Co., Los Angeles; North American Philips, New York; Plastic Reel Corp. of America, Weehawken, N. J.; Ryder Sound Services, Los Angeles; SOS Photo-Cine Optics, Inc., New York; and Treise Engineering Co., Los Angeles.

Motion-picture and television technological advances are the nucleus of a dozen sessions set for the semiannual technical conference.

Program chairman Dr. Richard J. Goldberg, Technicolor Corp., Burbank, Calif., has scheduled papers for multiple sessions in several topic areas ranging from the film processing laboratory to outer space.

In the area of "Instrumentation and High-Speed Photography" and in "Applications in Science and Technology" is included a paper on "Computer Animation."

"Photographic Science and Engineering" has early scheduled papers covering "Xenon Illuminator Systems for 35mm and 70mm Projection"; "Thermoplastic Recording Tape Systems"; and "A Color Negative Monitor."

"Television Developments" given an advance schedule includes "Picture Quality: Film vs. Television."

"Film Laboratory Practices," always a feature of SMPTE papers programs, are covered by these subjects in the initial planning: "Electronic Luminous Footage Counter"; "A Positive Electric Film Brake for Use on Continuous Film Processing Machines"; "Symbols for Marking Edited Work Prints"; "A New Film Handling System"; "System for Cuing Automatic, Selective Optical Printers for Light Changes and Functions"; "Rheology of Viscous Processing"; "Developing Machine Design for Viscous and High-Temperature Color Processes"; "New Color-Separation Technique for Color Negative Protection"; "An Accelerated Process for Color Films"; "Sensitive Electronic Temperature Control"; "Continuous Stop Bath Replenishment" and "Studies on a Copper-Toned Planographic Dye Transfer Matrix."

Jet Spray Midwest Mgr.

WALTHAM, MASS.—Donald P. Garapolo was recently appointed Midwest sales and service manager for Jet Spray Corp., manufacturers of visual display beverage dispensers. He succeeds Joseph Flynn who retired recently.

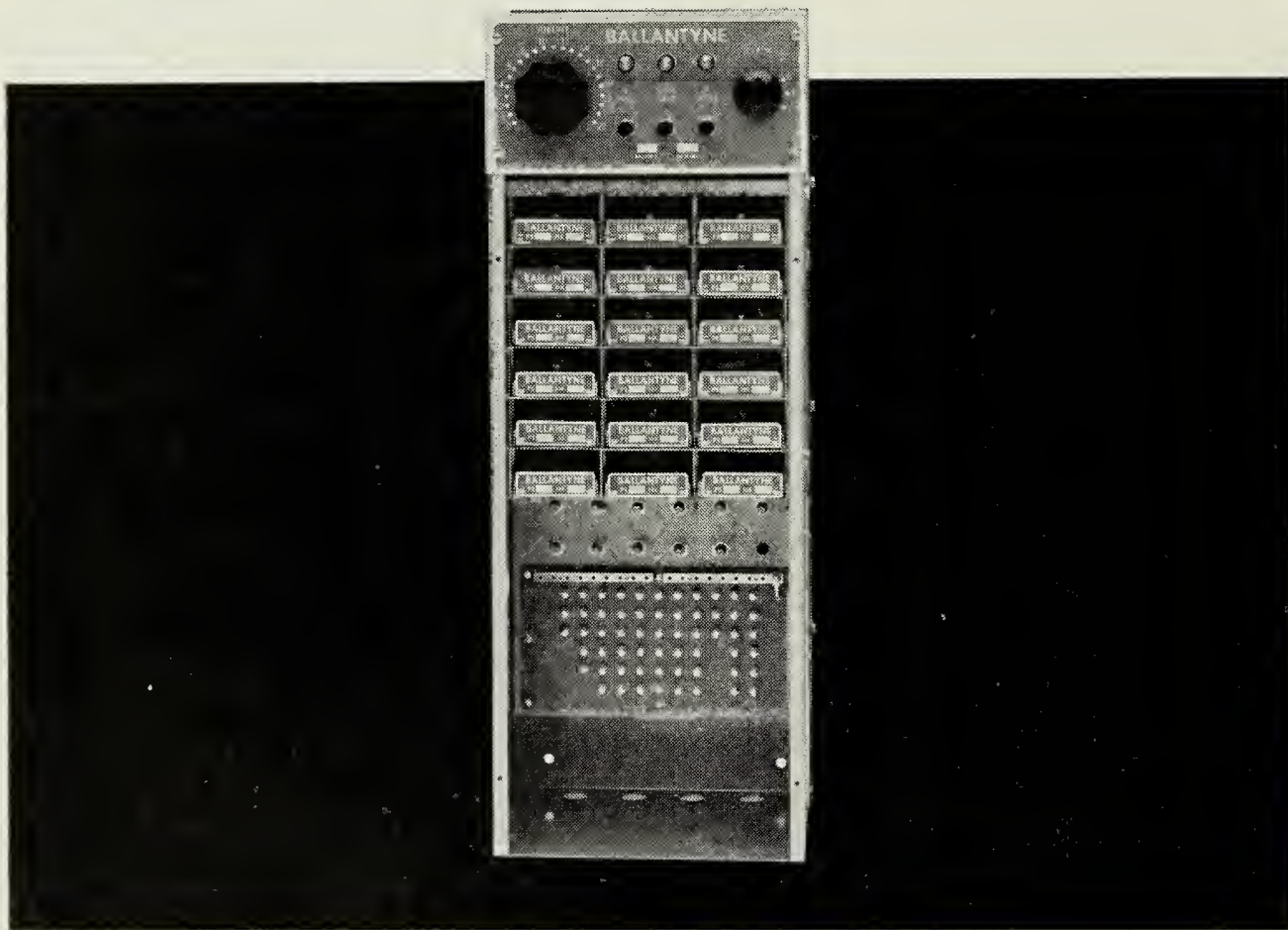
A veteran of 23 years in beverage merchandising, Garapolo was a divisional sales manager for Pepsi-Cola General Bottlers, Inc., of Chicago, prior to joining Jet Spray. Before that he was a regional sales manager for Coca-Cola Bottling Co. of Chicago.

New Coke Ad Director

ATLANTA, GA. — Fred W. Dickson, vice-president of The Coca-Cola Co., has been named director of advertising and sales promotion. The announcement was made by J. Paul Austin, president. Dickson succeeds E. Delony Sledge who retires this month.

TRANSISTORIZED SOUND

by **Ballantyne**



Here is the sound for today and tomorrow.

This compact, new all-transistorized system gives a new dimension in sound quality, for here is true hi-fidelity with great clarity and presence. All switching is done electronically. Photo cells, vacuum tubes and relays have been eliminated. Change from 6-4-1 tracks and from 70mm to 35mm film or from left to right projector by merely pushing a button. Compatible with all brands of projectors and sound systems, but an integral part of the Ballantyne all-in-one package which includes Norelco projectors. Get the full facts now.

Ballantyne

INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA, NEBRASKA 68102

Pepsi Uses New POP Mobile

CHICAGO—The first lighted plastic point-of-purchase (POP) revolving sign which completely houses its rotation motor within the sign is being marketed by Tel-A-Sign, Inc. The Pepsi-Cola Company is first in the soft drink field to utilize the action display.

Two full size models of the 6' x 6' rotator sign in action were recently shown at the American Bottlers of Carbonated Beverages (ABCB) Trade Show in Chicago and at the Point-of-Purchase Advertising Institute's (POPAI) Show in New York.

The 6' x 6' rotator has been included in the 1965 Pepsi-Cola Co-op plan for bottlers,

and orders have been received for shipment against production, which is anticipated for early 1965. Prototypes have been produced and are being tested in several areas.

Commenting on the newest idea in lighted plastic POP signs, A. A. Steiger, president of Tel-A-Sign, "This advancement in completely housing the motor within the sign allows for greater flexibility for installation purposes and removes unsightly attachments from the exterior.

"An automatic clutch arrangement prevents damage which would ordinarily occur if the rotating section were stopped by wind or icing conditions," he said.

Maintenance is easier than with conven-

tional rotating signs. The hinged extrusion on the outside edge lowers to allow the top and bottom faces to be removed for cleaning or changing lamps. The extrusion on the rotator is easily removed for quick access to the interior.

The 600-pound, 6' x 6' sign features a top permanent copy section of 1' x 6'; a center rotation section of 3' x 6', and bottom dealer privilege section measuring 2' x 6'.

The sign can be easily installed on either pole or rigid mounts.

The prototype Pepsi-Cola sign features the famous red, white and blue Pepsi-Cola and Diet-Pepsi colors in Logo, along with a yellow border on each section. Copy in red letters is featured against a white translucent background.

A patent has been applied for by Tel-A-Sign covering the rotating section, Steiger said.

NAC Eastern Regional

BALTIMORE, MD.—Plans for staging the 1965 Eastern Regional Conference of the National Association of Concessionaires in Baltimore, Md. are now being readied by a committee headed by Don W. Mayborn, general manager, Cornco, Inc., of that city, and a member of the association's board of directors representing the popcorn segment.

The new Holiday Inn located in downtown Baltimore has been reserved for this year's NAC regional meeting on May 3-4, which will be widely attended by concessionaires operating refreshment centers in many diverse fields of the amusement-recreation industry located in New York, New Jersey, Maryland, Pennsylvania, Virginia, West Virginia and other neighboring states.

A program designed to provide concessionaires with profitable ideas to help increase refreshment sales will be highlighted at the Baltimore conference and Mayborn's committee is currently lining up authoritative speakers for the two-day session, which will also include a schedule of interesting social events.

The finalized program with names of panelists and subjects being covered is soon to be announced.

Edris Theatres Leased

SEATTLE, WASH. — Will J. Conner announced here that he has purchased from The Edris Co., Theatre Division, the leaseholds on the following theatres: Roxy, Rialto, Temple, and Capri in Tacoma, Washington, and the building, property, and equipment of the Roxy Theatre in Enumclaw, Washington.

Conner will also continue to operate for Edris the Music Box, Seattle until the end of the "My Fair Lady" run, and the Music Box, Portland, Ore.

Conner for many years has been president of Hamrick Theatres Corp., and managing director of The Edris Co., Theatre Division, with offices in the Orpheum Theatre Building in Seattle.

Att'y. To Dr. Pepper Board

DALLAS—W. D. White, local attorney, was named to the board of directors of Dr. Pepper Co.

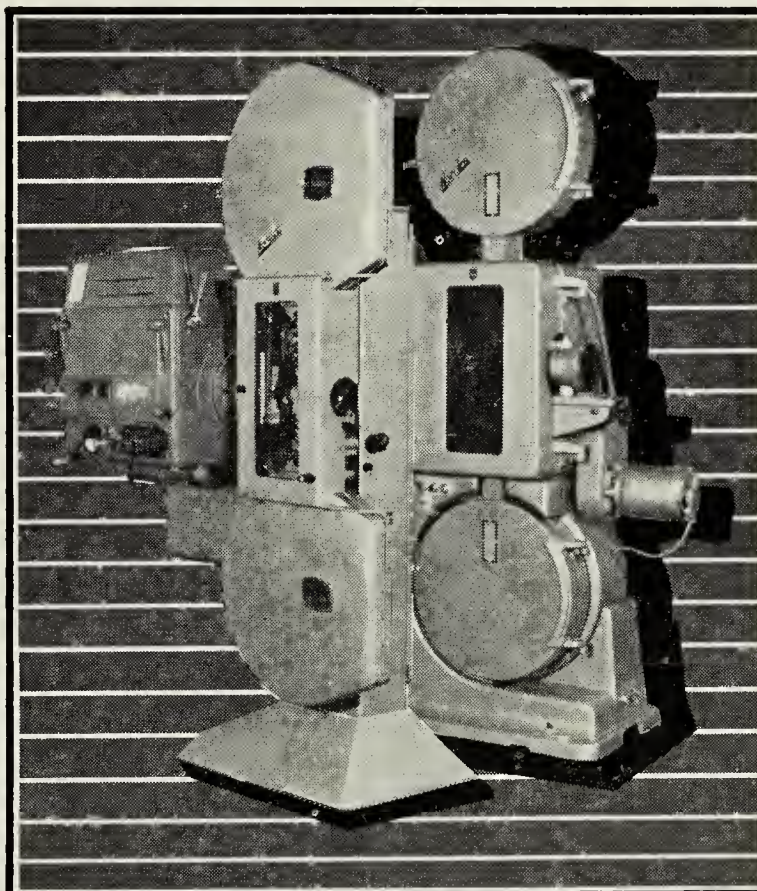
In the quarterly report to the directors, president Wesby R. Parker said that Dr. Pepper earnings for 1964 would equal or slightly exceed his earlier estimate of \$1.25 a share. In the previous year the company earned \$1,409,973 (98¢ a share) after adjustment for a 2-for-1 stock split in March, 1964.

A quarterly dividend of 17½¢ a share was also declared.

BUILDING OR UPDATING?

Be sure you know all the time and money saving facts about the

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PROJECTORS by

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and respected names like these are included:

Ideal	Bausch & Lomb
Kollmorgen	Mohawk
Technikote	Neumade
Strong	Altec
RCA	General Register
	Metropolitan Stage

One carefully coordinated plan, including engineering, installation supervision, financing and equipment. It'll pay to get the whole picture, planned

and supervised by experts. You give us the four walls and we take it from there to give you a completed ready-to-open theatre. This turn-key plan is ideal for the new shopping center theatres. Working with your architect, we can give you the theatre of tomorrow today. Be sure you get a quote before you invest.

Ballantyne

INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA, NEBRASKA 68102

Texas D-I Meet Seen As Largest To Date

DALLAS—With the event still two weeks away, plans and preparations for the Texas Drive-In Theatre Owners Association 13th annual convention are rapidly shaping up, according to convention chairman Bill W. Slaughter.

Committees have already completed basic convention work and most of the booth ex-

hibitors have signed up for the 1955 convention booths at the Statler-Hilton Hotel. Convention dates are Feb. 23-25. Slaughter stated however, that exhibitor booths might still be available.

The Southwestern Drive-In convention is the 13th to be sponsored by the Texas Drive-In Theatre Owners Association and Slaughter

predicted it would be the biggest ever according to interest shown. Plans are to go international this year with a number of prominent exhibitors invited from Mexico and half of the United States.

The convention exhibits will open at 4 p.m. on Tuesday, Feb. 23 with complete equipment, concession and other displays open from 4:00 til 6:00 p.m. The evening event will be a cocktail party to be sponsored by Motion Picture Alexander of New Orleans.

The program will also include special events for the women with a surprise style show scheduled with a Thursday noon luncheon on Feb. 25th at the Holiday Inn.

General sales managers and officials of all film distributing companies have been invited to attend and all local branches will be asked to participate. The convention committee will soon have the complete program announcement.

Because of the mounting interest more than 500 are expected to attend this years event according to Slaughter.

SMPTE N. Y. Session

NEW YORK—Design parameters for quality projection were discussed in detail at a meeting of the New York Section of the Society of Motion Picture and Television Engineers.

Boyce Nemec, president of Reevesound Company, Inc., stated the problem of ideal design of a projection system and its companion viewing environment. Adrian Terlouw of Eastman Kodak Company, also developed a method of analysis that takes into account all factors relating to the most effective compromise for each presentation situation.

Otis Names Carrier Head

NEW YORK—William Bynum, president and chief executive officer of Carrier Corporation, has been elected to the board of directors of Otis Elevator Company, it was announced by Fayette S. Dunn, president of Otis.

Bynum joined Carrier in 1930 and has spent his entire business career with the company. He was elected executive vice-president in 1951 and a member of Carrier's board of directors the following year. He was elected president of the corporation in 1956 and assumed the duties of chief executive officer in 1963.



Bell & Howell board chairman Charles H. Percy (L) presents Sam Meyers (center), owner of the Teatra del Theatre, Chicago, with a scroll soluting Meyer's role in the betterment of the motion picture industry, as actor Maurice Chevalier odds his congratulations. The Teatra is soon to be torn down after almost 40 years as a North Shore landmark. The Teatra bought the first Bell & Hawell Cinema-Scape lenses ta be installed in a cammerciol motion picture theatre a dozen years ago. Percy worked as an usher of the theatre 25 years ago.

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Inflight Sound Uses Tiny Transistors

NEW YORK—A totally new sound system for Inflight Motion Pictures aboard jet aircraft is now in operation on both Trans World Airlines and United Air Lines, it was announced here by David Flexer, president of Inflight.

The wholly new sound concept was installed in all UAL jets, flying from California to Honolulu, and in United's long-range domestic aircraft, which started showing wide-screen, full color movies on Sunday, Jan. 17. The entire transcontinental and trans-Atlantic fleet of TWA has also been changed over to the new system. TWA has been featuring Inflight movies since 1961.

"The new sound development can provide true stereophony," Flexer said. "It is based on a fundamental shift-over from a magnetic to a dynamic principle of sound reproducing."

All future Inflight installations will feature the new sound system, which carries not only the dialogue, music and sound effects track of the movie, but also a wide range of stereo and monaural audio programming.

The new Inflight sound system is the result of months of experimentation. Development costs exceed \$500,000.

Originally, the earsets through which the sound is delivered to each airborne passenger were equipped with a tiny sound head about the size of a five-cent piece. They were magnetic transducers, which hung from the left earpiece. They weighed about an ounce.

The new earsets do away with the magnetic transducers. Instead two dynamic sound heads, each four times larger than the original piece of equipment, has been permanently fixed in junction boxes attached to the airplane seat. The earset is now even lighter in weight. It consists of two acoustical plastic tubes, forming true stereophonic sound conduits. The earpieces have been redesigned to fit the contour of the head and inner ear. Disposable plastic ear tips fit snugly against the ear drum, shielding out cabin noises and making a rich and firm sound contact.

The dramatic improvement in the Inflight sound system was made possible by the development of solid state transistorized amplifiers, small enough for aircraft application which for the first time, could deliver sufficient output to handle the doubled number of four-times-enlarged dynamic transducers.

The junction boxes also have been fitted with new sensitive volume controls, so that the passenger can find the level best suited to his own enjoyment without disturbing any other passenger.

The new earsets will also be used for the multi-channel audio programming which is being provided as an additional entertainment attraction by Inflight Motion Pictures. Stereophonic music, both classical and popular, as well as special programs for children and teen-agers, are being made available to suit all tastes of the flying public.

Reevesound Names Three

NEW YORK—In a move to expand its technical operations and services, Reevesound Company, Inc., subsidiary of Reeves Industries, Inc., has added three key members to its staff, it was announced here by Boyce Nemec, president of the firm.

Charles Beck, Jr. has been named manager of marketing and sales; Victor Gee has joined the company as a design engineer, and Allan Whitney has been appointed manufacturing superintendent.

Beck, a graduate engineer, has had wide experience in the marketing and sales of engineering systems and electronic components. Upon joining Reevesound, Beck assumed full responsibility for both national and international marketing and sales of the company's custom-designed motion picture technical systems, as well as Reevesound's professional sound recording and reproduction systems.

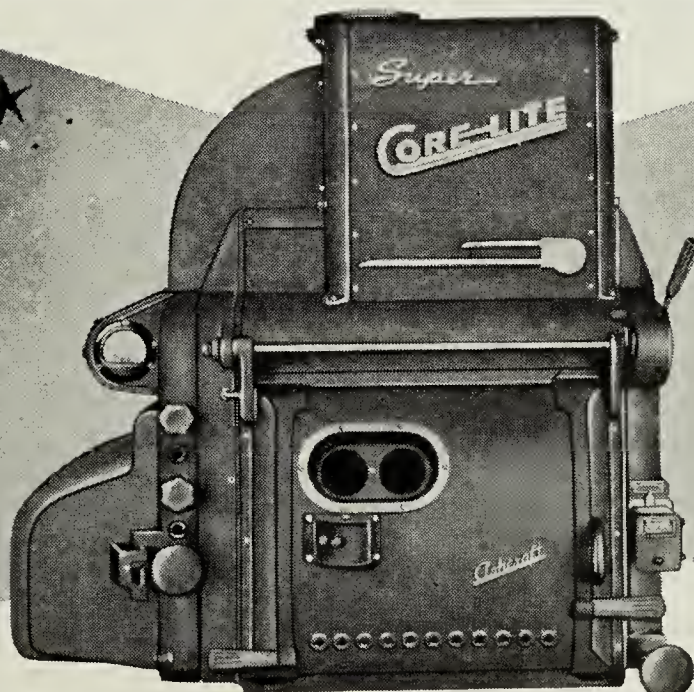
A product and systems design engineer, Gee was formerly associated with International Telephone and Telegraph Company's Data and Information Division. He brings to Reevesound's engineering staff a broad range of experience in equipment and systems design and development, as well as a full capability for environmental and human factors studies, architectural analyses, projection optics and material and construction specifications determination.

Reevesound's expanded manufacturing facilities have been placed under the direction of Whitney, a former supervisor at Dusal Tool and Mold Company.

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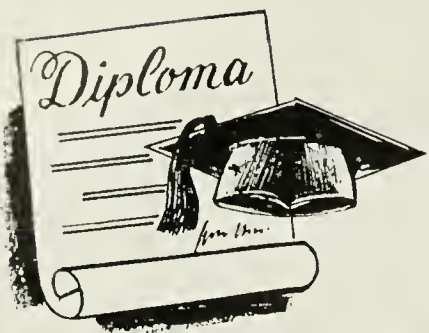
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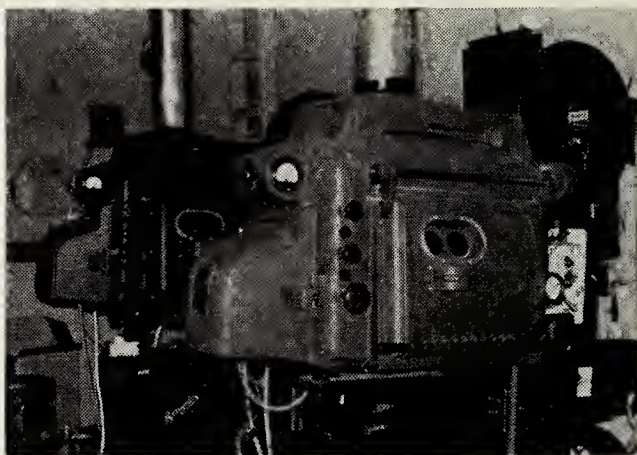
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Redstone Goes Indoors; Accents Quality Projection

MICKEY REDSTONE, the man from Boston whose name is synonymous with big time drive-in theatre operation, has stepped into a new field with equal determination to give the indoor theatre patron the utmost in projection excellence and luxurious comfort in his new Cinema I and II Theatres, recently opened in West Springfield, Mass. and Toledo, Ohio.

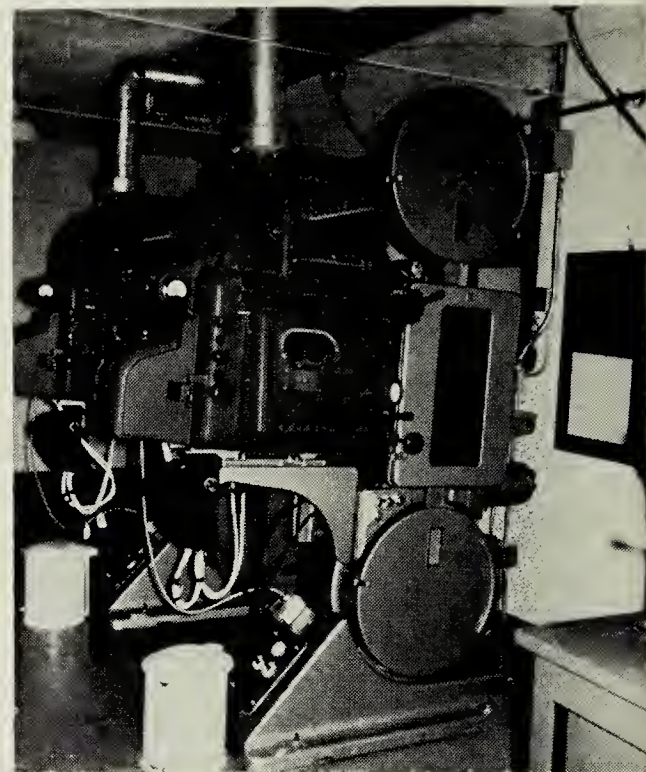
In stressing the importance of projection and screen lighting, Redstone selected equipment which would project a picture in each theatre capable of recreating on the screen



Cinema II Projection Booth showing Ashcraft Super Core-Lite and Simplex XL Projectors.

exactly what was photographed. Cinema I and II in each city are two theatres with twin auditorium design incorporated into a single building complex, yet flexible in operation to permit two separate picture presentations, or if maximum capacity is required, for a single feature.

Each of the twin theatres is equipped with Ashcraft's new Super Core-Lite arc lamps and Ashcraft 12 phase selenium rectifiers, which can be operated in any current range from 135 to 165 amperes. Each Cinema I Theatre is equipped with Philips Norelco 35/70mm projectors with six and four track magnetic and single track optical Simplex



Projection Booth—Cinema I, West Springfield, Mass., showing Ashcraft Super Core-Lite and Norelco 35/70mm Projectors.

sound system. Each Cinema II Theatre is equipped with Simplex XL projectors and Simplex XL all-transistor single track optical sound system.

The screen setting in each theatre is unique. The wall-to-wall and floor-to-ceiling "surround" affect is accomplished by using the same type of material around the entire area as the screen surface with the absence of conventional screen masking.

The screen size in the Cinema I theatres is 20.5 ft. by 52 ft. and Cinema II theatres screen size is 28.5 ft. by 59 ft. Cinema I auditoriums have 700 seats and Cinema II auditoriums 1,100 seats each.

Projection lenses in the twins are Kollmorgen, with B&L anamorphics. The theatre chairs are by American Seating Co., with lounge models in both theatres.

Carpeting in the twins is Alexander Smith, furnished by the National Theatre Supply Co. which handled the equipment furnishings.

Frank Firms Expansion Plans

PLEASANTVILLE, N. J.—Frank Theatres announced here that plans have been set for construction of seven new shopping center theatres, scheduled for completion by the end of 1965.

The company also announced that its Atlantic City Drive-In will relocate to make way for a giant shopping complex, to be con-

structed on the theatre grounds and surrounding areas. A modernization of the D-I is planned when the relocation site is established. Currently under construction for the circuit is the Beach, Long Beach Island, to be completed for the coming summer season.

Locations for the seven other theatres will be announced shortly, the company said.

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Best Teen Moviemakers Rewarded

ROCHESTER — An 18-year-old's novelty short featuring a musical combo of skeletons and a 14-year-old's parody of super-hero James Bond have been awarded first prizes of \$150 in the second annual nationwide moviemaking competition for teenagers.

Dan Agnew of (724 South 11th Street), Lafayette, Ind., took first prize in the senior category (ages 16-19) with his 16mm color, magnetic sound-on-film movie, "The Ham-bones." It was done in meticulous three-dimensional animation with color photography of high quality.

Philip M. Snyder, Jr., of (238 Causeway) Lawrence, Long Island, N. Y., won first prize in the junior category (ages 12-15) for the second consecutive year and also had an honorable mention film. This year's winner, an 8mm color film with magnetic sound-on-film, was entitled "Diamonds are Forever" and was based on an Ian Fleming novel.

Agnew's film was cited by the judges for its creative and enjoyable story and cleverly-done animation with humor. The film ran only four minutes. Snyder's 30-minute film was rated first by the judges for its technique—particularly its camera mobility and viewpoints—and for its inventive use of New York World's Fair settings in a climactic chase sequence.

Agnew, a freshman at Purdue University, plans a career in motion picture production. Snyder, who attends Choate School in Wallingford, Connecticut, has similar ambitions in moviemaking.

Second prizes of \$75 were awarded to: Senior Category—Joseph Adamson, III, 18, of (2170 Pleasant Ave.) Glenside, Pa., for "It's an Out-of-its-Mind World." It is an 8mm color, sound-on-tape film spoofing the foibles of young adults in a treasure hunt situation borrowed from Stanley Kramer's production of similar title.

Junior Category—Guy Brown, 12, of (127 Village Circle, West) Paramus, N. J., for

"Destination Moon." This is an 8mm color, silent, animated film with an authentic story line of a round-trip to the moon.

Third prizes of \$50 were awarded to Donald Lee Gray, 19, of (P. O. Box 136) Hopkinsville, Ky., and Mary Emery, 15 of (1612 West Healey St.) Champaign, Ill. Gray entered the senior category with an 8mm color movie entitled "Fantasy," using visual symbolism to represent the original sound track. Miss Emery's 8mm silent film in the junior category was an educational movie showing the dissection of a fish, frog and white rat.

A special award of \$25 was given John MacKenzie, 17, of (348 East Poplar) Stockton, Calif., for "The Weird World of John 'C.'" This whimsical 8mm color and sound

film was selected by the judges for a special award because of its sensitive scripting and direction, showing "poignant insight into a youth's search for maturity."

The competition, intended to uncover outstanding movies made by young people, was sponsored by the Eastman Kodak Co. in co-operation with the University Film Producers Association and CINE—The Council on International Nontheatrical Events.

Entries were screened at UFPA member colleges and universities and the final round of judging was done by a panel of acknowledged movie experts on the bases of originality, story content and technical proficiency. A number of the films were tentatively selected by CINE representatives for consideration for showing at overseas film festivals—as were some of the films from last year's teenage competition.

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In quest of projection room modernization and elimination of costly booth wiring, Mel Glatz, of Fox Inter-Mountain Theatres Inc., insisted upon compact rectifiers to mount adjacent lamphouses. Kneisley Engineers complied by designing 115, 140, and 180 ampere, 3 phase rectifiers in housings measuring 20" x 20" x 10" utilizing only a small fraction of floor space.



Mel Glatz, Designer, Fox
Inter-Mountain Theatres
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These miniaturized rectifiers are designed to mount over pedestal base beneath projector motor. Required floor space is reduced from 3 square feet to 1/7 square foot.

Installation provides "on the spot" current adjustment.

Current adjustment is provided by 4 rough and 8 fine taps, conveniently located beneath hinged doors.

Requires only one 3 phase line into rectifier. Practically all expensive D. C. wiring as well as direct current line losses are abolished.

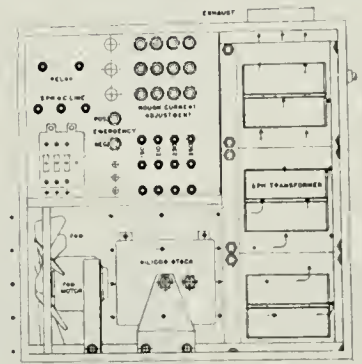
Employs new method of ventilation (see chart below).

All three models are equipped with 480 ampere heavy duty silicon stacks.

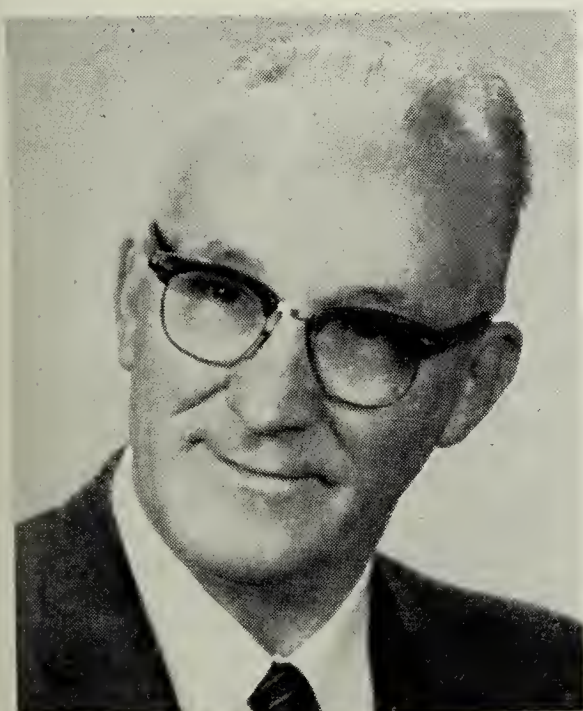
Automatic Arc Striking Current Minimizers supplied with each rectifier for reflector protection.

Blower draws cool air into rear housing, through silicon stack, upward and over transformers into lamphouse exhaust system, eliminating heat in projection room.

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N.T.S. Names O'Grady Administrative V-P



C. P. O'Grady has been elected to the office of administrative vice-president of National Theatre Supply Co., it was announced by W. J. Turnbull, president. O'Grady has been associated with National for 35 years in many capacities. He will continue to serve as president of Cinesound Service Corp., a wholly owned NTS subsidiary.

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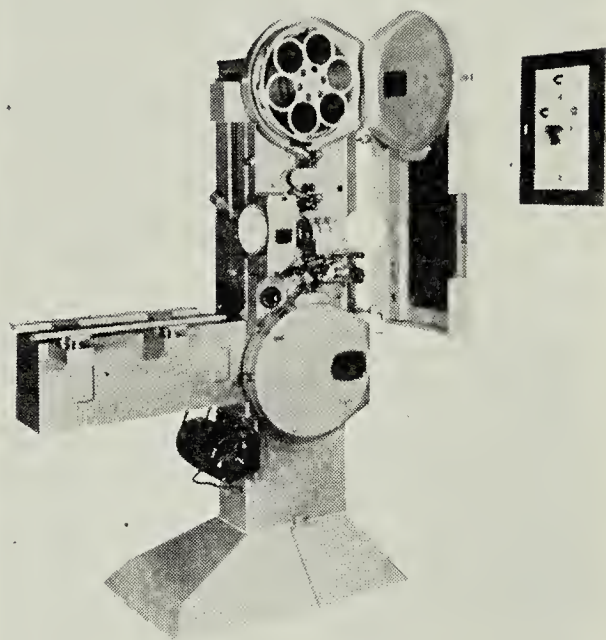
Norelco To Exhibit Special Projectors At Coming SMPTE Technical Conference

■ Niels Tuxen, head of the Motion Picture Equipment Division of the North American Philips Co., announced that a variety of Norelco projection equipment will be on display in the company's booths (227-228) at the SMPTE Exhibit in Los Angeles.

A brand new stop-motion 35mm Norelco projector designed especially for technical conferences and X-Ray and medical analysis will be shown for the first time. This projector operates at speeds ranging from the normal 24 frames per second to single frame stop motion.

Another projector that will be shown is the Norelco portable 35mm projector that weighs only 67 pounds and yet has the outstanding features of regular 35mm professional projectors.

A third projector in the booth will be a new special purpose Norelco FP-20 35mm projec-



Special Purpose 35mm FP-20

Designed for use in sound studios and screening rooms. Unattended reversing feature for spliced work prints in sync or interlock from local and/or remote control. High speed rewind. Telecine feature for TV camera and simultaneous screen projection. Shown with bracket for Xenon or arc lamp source. Also available with incandescent and Pulse-Lite light sources. These special purpose projectors are available from Magna-Tech Electronic Co., Inc.

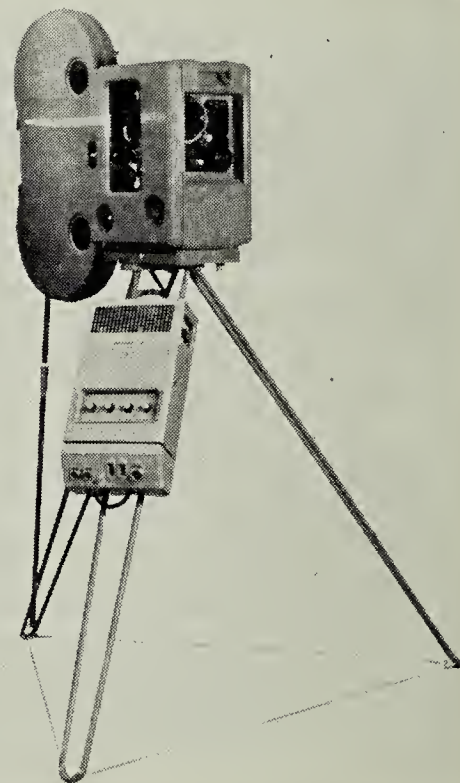
tor, modified, for use in sound mixing studios and screening rooms. This unit operates forward and reverse in sync or interlock from local or remote control. The projector includes looping rollers and high speed rewind. It is available with an incandescent, Xenon, arc or Pulse-Lite light source. Another special

model of this projector is also available for TV scanning with simultaneous screen projection.

These special purpose projectors are available from Magna-Tech Electronic Co., Inc., manufacturers of sound recording and screening room equipment. Magna-Tech is also offering an all electronic interlocked frame and footage readout counter featuring automatic preset stops for use with this special purpose projector.

A complete line of Isco lenses which are distributed by Norelco in the United States will also be on hand for viewing. These lenses range from the T-Kiptagon, widely used 70mm projection lens to the Super Kiptar, super fast 35mm lenses.

Niels Tuxen and Fred Pfeiff, of the Norelco Motion Picture Equipment Division, and Norman T. Prisament of Magna-Tech are scheduled to be on hand at the exhibit to provide information and assistance to SMPTE members and other visitors to the convention.



Portable Professional 35mm

Has all the outstanding qualities of fine Norelco 35mm theatre equipment, plus ease of portability. Weighs only 67 pounds. Compact, simple, rugged, easy to assemble. Available with sturdy carrying case and with 2,000' or 6,000' reel capacities. Usable with CinemaScope anamorphic attachment. 1,000 Watt projection lamp—automatic cooling. Holds regular 2/25/32" diameter lenses.

New Gulistan Affiliation

NEW YORK—A. & M. Karagheusian, Inc., a subsidiary of J. P. Stevens and Co., Inc. since January 1964, has become a division of Stevens, it was announced here.

In conjunction with the change of status, the original Karagheusian corporation will be merged with J. P. Stevens and Co., Inc. and will be renamed the Gulistan Carpet Division.

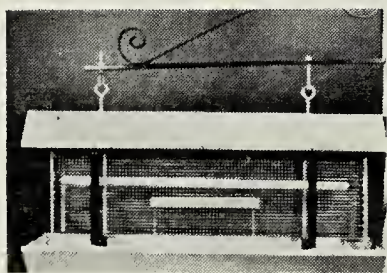
The executive structure of the new division will not be affected. Continuing as president is Steele L. Winterer. Walter J. Corno remains vice-president and treasurer. Others continuing with their title and responsibility unchanged are John T. Lees, vice-president for marketing; George E. Paulees, vice-president for manufacturing; Richard M. Dorian, vice-president for research and engineering.

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R.C. Earnings Up 51 Percent

COLUMBUS, GA.—W. H. Glenn, president Royal Crown Cola Co., reported record earnings here for the company and its consolidated subsidiaries for the year ending Dec. 31, 1964, amounting to \$3,780,803 or \$1.03 per share, after providing \$4,715,500 for federal and state income taxes.

This represents a gain of slightly more than 51 per cent over 1963 earnings of \$2,497,767, equal to 70 cents per share, restated to reflect the 3 for 1 stock split. State and federal income taxes in 1963 were \$3,025,000. Per share earnings, based on a greater number of

shares outstanding in 1964, gained better than 4 per cent over 1963 per share earnings.

The company president stated that sales and profits for the year reached the highest point in the company's history, with sales rising better than 28 per cent to \$47,364,000, as compared with \$36,979,000 in 1963. He said that Diet Rite Cola sales showed the greatest gain but that commendable increases were also noted in the company's main-line product, Royal Crown Cola, and in Nehi Beverages, its line of fruit flavored soft drinks.

Glenn said product distribution has shown significant growth in the past year, brought on by increased consumer demand, by intensified national advertising and by a strong program of new construction and production facility improvement by the company's bottler organization.

He said that some 47 plants began major improvements in 1964, including construction of 31 modern new buildings. Another 30 plants have already completed major improvements.

Glenn also reported that can sales, in which the company leads the industry, and fountain syrup sales continue to show a healthy gain, which is expected to accelerate in the year ahead. He stated the overseas operations would also be receiving special emphasis in 1965, all of which lead him to expect 1965 to produce new records in sales and earnings.

Attending recent meetings in Columbus was Col. John H. Glenn, Jr., newest member of the Board, who has actively joined the company after retirement from the U. S. Marine Corps. It was his first visit to the city and to the company's national headquarters. Col. Glenn expects to spend several days in Columbus orienting himself with the company's operations and meeting with various officials and department heads. He will later make his headquarters in Fort Lauderdale with the company's overseas offices where he will primarily be engaged in the development and expansion of the company's international market.

Coke Ups J. F. Williams

ATLANTA, GA.—James F. Williams has been named manager of the advertising and sales promotion department of The Coca-Cola Co. The announcement was made by Fred W. Dickson, vice-president and director of advertising and sales promotion.

Williams has been associated with Coca-Cola since 1950, when he joined the company's market research department. He was named assistant manager of the department in 1956.

During the same year he was transferred to the sales promotion area in its training section. In 1958, he was appointed training section manager and in 1960 was appointed manager of the promotions section.

After a reorganization of the bottler sales promotion department in 1963, Williams was named assistant department manager. When the advertising and sales promotion departments were merged in 1964, Williams was named manager of sales promotion, the post he has most recently held.

A native of Virginia, he attended secondary school in Lynchburg, Virginia and then attended Georgia Tech in Atlanta from which he was graduated with a degree in Electrical Engineering. During World War II, Williams served as bomber pilot in the Air Force with service in Africa, Italy and India. He is now retired from the Air Force Reserve with the rank of Colonel.

Popcorn Exec's Niece Cited For "Orient" Role

David Ryan, sales manager of C. F. Simons, Inc. popcorn seasoning specialists, proudly reported the selection of his niece, Merrie Spaeth, as one of the top five performers among juvenile actresses for her appearance in United Artists' "World Of Henry Orient."

The selection of Miss Spaeth by leading newspaper critics and radio and TV commentators was revealed in results of a national poll conducted by a motion picture industry trade paper.

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- ☐ CAREW CORP., Carew Screen Towers
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LIST ITEMS _____

ISSUE OF FEBRUARY 17, 1965

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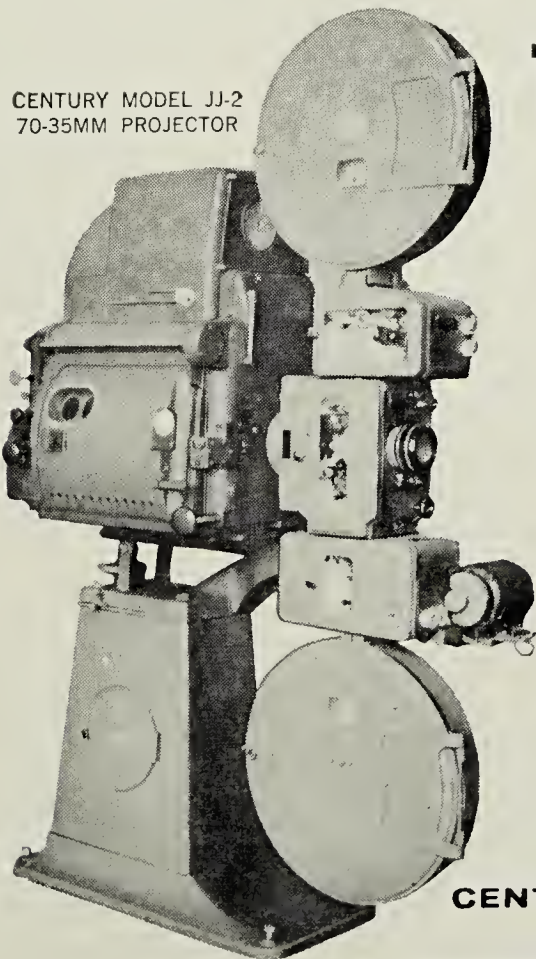
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NEW YORK, N.Y. 10019

ABC Feeds Fla. Students

MIAMI, FLA.—To accommodate the growing number of students, Miami-Dade Junior College will have a self-service cafeteria. Final designs have been completed with the Berlo Division of ABC Consolidated Corporation.

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SECTION TWO

Vol. 73 No. 4

FEB. 17, 1965

AMERICAN-INT.

Tomb Of Ligeia

MELODRAMA
81M.American International
(color)
(Filmed in England)

ESTIMATE: Good horror entry.

CAST: Vincent Price, Elizabeth Shepherd, John Westbrook, Oliver Johnston, Derek Francis, Richard Vernon, Ronald Adam, Frank Thornton, Denis Gilmore. Produced by Roger Corman and Pat Green; directed by Roger Corman.

STORY: In 1821, Vincent Price watches the coffin containing the body of his wife being lowered into a grave over the protests of local parson Ronald Adam, who objects to the burial in consecrated ground. Price claims she is not really dead in his mind. Months later, during a fox hunt, Lady Elizabeth Shepherd is separated from the others and comes across the graveyard, where she is thrown from her horse. Price helps her, aided by friend and lawyer John Westbrook. Servant Oliver Johnston provides added comfort. Price and Shepherd meet again and eventually are married. They return from their honeymoon determined to remain only until the place can be sold. A number of mysterious happenings occur which frighten her. She eventually discovers that Price has kept the preserved body of his dead wife in a separate wing, having been hypnotized by her before her death. Westbrook meanwhile discovers that the grave contains only a wax figure of the dead woman. A fire destroys the castle, Price, and a mysterious black cat as Shepherd and Westbrook get away from the place of horror.

X-RAY: In the tradition of other horrific predecessors in which mystery and death abound, this work of Edgar Allen Poe, carries on and will satisfy those who get their thrills from this kind of entry. It is well enacted, well directed, and ably produced, but it's not for the very young. The screenplay is by Robert Towne.

AD LINES: "Another Edgar Allen Poe Thriller Featuring The Master of Horror—Vincent Price"; "Can A Woman Come To Life After Being Entombed? Don't Miss The Thrill Packed Answer."

COLUMBIA

East Of Sudan

MELODRAMA
84M.Columbia
(Technicolor)
(Techniscope)
(English-made)

ESTIMATE: Well made escape yarn has Kipling flavor.

CAST: Anthony Quayle, Sylvia Syms, Derek

Fowlds, Johnny Sekka, Jenny Agutter. Produced and directed by Nathan Juran; screenplay by Jud Kinberg.

STORY: Four times busted sergeant Anthony Quayle is caught in the events surrounding the rout of the Anglo-Egyptian forces at Khartoum in 1885, during which the famed Gen. Gordon was killed. Quayle, seeking to escape from the site of a disastrous defeat, finds among the civilian refugees tutor Sylvia Syms and her charge, Jenny Agutter. They locate a small boat and, with junior officer Derek Fowlds, attempt to make their way on the Nile to the main body of British troops. They are forced to beach the shot-riddled craft halfway to their destination, and a conflict ensues as Quayle proposes waiting for a gunboat he feels will be sent upriver to pick up survivors, while Syms and Fowlds favor striking out overland. They leave Quayle, but are quickly turned back by jungle terrain and wild animals. The vigil shortens tempers, and Syms is not above playing off Quayle and Fowlds against each other. Fowlds sights a riverboat, mistaking an Arab slavecraft for the awaited gunboat, and builds a smudge fire. The Arabs land and give chase, forcing the party into the jungle where they are captured by hostile natives. They are saved from the hands of the native chief by Johnny Sekka, who aids them in escaping. When they finally reach the British forces, they find them in the thick of a battle and join in. As the fighting subsides, Quayle is arrested as a deserter, and Fowlds is cited for valor. There is a promise that Quayle may, however, get both his stripes and Syms.

X-RAY: The action tempo of this entry is quick-paced, relieved by some entertaining situations involving the fuzz-checked junior officer and hardened veteran, both of whom are willing to climb mountains for the lovely Miss Syms. A nice supporting job is done by Jenny Agutter, as the daughter of a wealthy businessman killed in the uprising. Color production and Quayle's competency as a performer enhance the effort, which should do well in most situations as part of a bill. The love triangle, while set in an explosive situation, is handled humorously, with the result that the film entertains throughout.

AD LINES: "Two Men And A Beautiful Schoolteacher Find The Jungle Closing In"; "A Private Who Couldn't Surrender."

Love Has Many Faces

DRAMA
105M.Columbia
(Eastman Color)

ESTIMATE: Highly lavish tale for the ladies.

CAST: Lana Turner, Cliff Robertson, Hugh O'Brien, Ruth Roman, Stefanie Powers, Virginia Grey, Ron Husmann, Enrique Lucero, Carlos Montalban, Jamie Bravo, Fannie Schiller. Produced by Jerry Bresler; directed by Alexander Singer; screenplay by Marguerite Roberts.

STORY: The film opens with the discovery of a drowned man washed ashore on Aca-

pulco's sparkling beach. Police Lt. Enrique Lucero pays a visit to the yacht of wealthy expatriate Lana Turner, who had "dated" the dead beachboy before his suicide. Turner's husband, Cliff Robertson, a former beachboy himself, questions Turner about a bracelet found on the body inscribed "love is thin ice." Lucero also questions other acquaintances of the dead beachboy, including sex extortionist Hugh O'Brien and his sidekick, Ron Husmann, busy hustling two matronly arrivals at the resort. To this cast is added the American fiancée of the deceased, Stefanie Powers, who has come to find out why. Lucero and Turner's gift bracelet lead Powers to Robertson and his wife. She impresses Robertson by offering to pay for the funeral though Turner had already made the burial arrangements. While easing his qualms over his wife's morality with drink and thoughts of breaking her hold on him, Robertson notices a breath of fresh air emanating from the youth and spirit of Powers. He urges her to return to the states, but she shows up at a cocktail party at Turner's home and returns the gift bracelet and a few well chosen accusations to Turner. Robertson follows her to the beach, where she reveals that she is willing enough. She decides to go, but changes her mind at the last minute and takes a bus to a small town near Acapulco where she is hit by a dysentery attack. Robertson trails her and stays on at the hotel to play nurse. Turner, distraught by fears of losing her husband, is occupying herself with a party for bull breeder Carlos Montalban and a young matador protege, Jamie Bravo. Beachboy O'Brien tells Turner of Robertson's whereabouts and makes his play, but she rejects him. The next morning, she and O'Brien stop at the hotel on their way to a tienta (a test of bravery for young fighting bulls). Robertson and Powers are breakfasting and accept an invitation to the tienta. The four rivals take part in the testing until Turner erupts and rides wildly after a bull herd. She is thrown when her horse stumbles, and a bull gores her critically. Robertson faces the bull until help arrives, and the four go to the hospital in Acapulco to wait. Robertson decides his place is with Turner as the vigil wears on, and Powers goes home.

X-RAY: This is a neat package of beautiful sets, costly wardrobes, the Acapulco location, names, and a real "ladies" story, that should do boxoffice in most situations. The script, though not profound, suits the type of story told and delivers up some fairly unsavory characters, believable enough in the melodramatic milieu. Moralists may find much to cluck over in the film, which deals with about the lowest types of resort floatsam. There are a few scenes, such as one where O'Brien is photographing one of his spent victims recovering in his beachside shack, that might restrict the youthful market for the film, but generally, it is not particularly controversial. The color photography by Joseph Ruttenberg ranks impressively, as do some of the performances when the lines come sufficiently out of the film's context. Miss Turner seems well cast, and, with the

exception of one grovelling scene when she bares her sterility to her maid, turns in a creditable performance. O'Brian, as a con-ning, unscrupled leech, is sufficiently revolting, and one can get some sense of Robertson's conflict if anyone cares to regard the film seriously. Production values and supporting roles are also quite good.

TIP ON BIDDING: Higher rates.

AD LINES: "She Had Everything You Can Buy"; "See The Faces Of Acapulco—The Lovely Ones, The Wanton Ones."

MGM

Clarence, The Cross-Eyed Lion

COMEDY
98M.

MGM
(Metrocolor)

ESTIMATE: Whimsical fare is fine family offering.

CAST: Marshall Thompson, Betsy Drake, Richard Haydn, Cheryl Miller, Alan Caillou, Rockne Tarkington, Maurice Marsac, Bob Do Qui, Albert Amos, Dinny Powell, Mark Allen, Laurence Conray, Allyson Daniell. Produced by Leonard B. Kaufman; directed by Andrew Marton; screenplay by Alan Caillou.

STORY: Marshall Thompson, veterinarian scientist working in an African game preserve, is called to investigate a strange lion invading villages and farms without harming natives or animals. Thompson and his teenage daughter, Cheryl Miller, discover that the lion is crosseyed and can't hunt. They put it to sleep and truck it back to the animal study center hoping to do something to uncross its eyes so it can hunt. Along comes pretty Betsy Drake, anthropologist working on a study of gorillas in a rain forest high above the study center compound. Miller, anxious to match her widowed father and the pretty anthropologist, is playing cupid when Richard Haydn, travelling English schoolteacher, arrives to give her lessons. Miller's pets, including Clarence the lion, a large python, and a gregarious chimpanzee, terrorize the civilized teacher into yet another retreat. After Haydn and Drake have gone, British constable Alan Caillou arrives with the news that a rebel band of mercenaries is on their way to the rain forest where Drake is working. They want to capture gorillas to sell for campaign funds. Thompson attempts to evacuate Drake, but she refuses to leave, fearing a year's work will be lost if the gorillas are lost to the poachers. Both fall into the hands of the mercenaries, but the band is surprised by Caillou's force and routed. Clarence, who had escaped the animal center, puts a comic capper on the coup by aiding in the capture of the rebel leader.

X-RAY: The film is adroitly scripted, contains interesting and colorful backgrounds, and should rank as an entry fit for consumption by all types of audiences. The leads are well handled by Thompson and Drake, as the two daughter would most like to see joined in nuptials. Miller, as the pert, attractive teen threatened by the cultural designs of prim pedant Richard Haydn, livens things up considerably with her antics and animals. While most suitable for the younger brackets, who will delight in the unusual specimen of lionhood unearthed by producer Ivan Tors in Clarence, the film contains enough adult-oriented action and dialogue to hold the elders. Photography and wildlife scenes are excellent.

AD LINES: "He Had His Cross-Eyed Lion—She Had Her Gorillas"; "It Took A Teenager And A Cross-Eyed Lion To Get Them To The Altar."

PARAMOUNT

Crack In The World

MELODRAMA
96M.

Paramount
(Technicolor)

ESTIMATE: Good science fiction entry.

CAST: Dana Andrews, Janette Scott, Kieron Moore, Alexander Knox, Peter Damon, Gary Lasdun, Mike Steen, Todd Martin, Jim Gillen. Produced by Bernard Glasser and Lester A. Sansom; directed by Andrew Marton.

STORY: Scientist Dana Andrews heads a project calculated to tap the molten mass of unlimited energy in the earth's center. He believes that once the mass is reached, it will benefit all mankind. His assistant, Kieron Moore, opposes his method of operation, fearing that once the mass is unleashed, it will find its way into other cracks formed by underground atomic explosions and catastrophe will result. Andrews persuades a group of commissioners of the various nations to allow them to explode an atomic missile underground in an effort to get through. The missile breaks through, and a mass of red fiery matter shoots up from the deep hole in the earth. All seems successful until cities along a ditch on the ocean floor begin to report earthquakes and fiery destruction. Many are killed. Andrews is depressed by his apparent failure as well as by an incurable cancer which is spreading, and he begins to act cold to loving Janette Scott, his wife, who was at one time in love with Moore. Moore and Andrews decide to try to stop the spread of the crack by dropping a nuclear bomb in its path in a volcano. This action succeeds only in reversing the direction of the crack, and it starts to head back in their direction moving twice as fast as before. The crack splits in two with a meeting scheduled for their headquarters. Everyone is evacuated, but Andrews, who is dying anyway, insists on remaining alone to film the result. This will see a small part of the earth fired off into space to form a new moon. Moore and Scott get away and observe the event, which ends the threat of total disaster and foretells a happier future for Moore and Scott.

X-RAY: The subject of inner space and the core of the earth makes for an effective background for a fairly interesting story, whose pace is slowed only when personal romantic involvements come to the fore. It's smartly done technically and colorfully executed, with a goodly amount of suspense present in the fast-paced climax. The acting and direction are efficient, and the production values are better-than-average. The use of color provides an added assist. The screenplay is by Jon Manchip White and Julian Halevy, based on a story by White.

AD LINES: "Experiments Aimed At The Center of the Earth Create A Most Unusual Adventure Thriller"; "The Existence Of The Earth Is Threatened By A Man-Made Crack In The World."

UNITED ARTISTS

The Greatest Story Ever Told

DRAMA
221M.

(Ultra Panavision 70)
(Cinerama)
(Technicolor)

ESTIMATE: A production of note.

CAST: Max Von Sydow, Dorothy McGuire, Robert Loggia, Charlton Heston, Michael Anderson, Jr., Robert Blake, Burt Brinckerhoff, John Considine, Jamie Farr, David Hedison, Peter Mann, David McCallum, Roddy Mc-

Dowall, Gary Raymond, Tom Reese, David Sheiner, Ina Balin, Janet Margolin, Michael Tolin, Sidney Poitier, Joanna Dunham, Carroll Baker, Pat Boone, Van Heflin, Sal Mineo, Shelley Winters, Ed Wynn, John Wayne, Telly Savalas, Angela Lansbury, Johnny Seven, Paul Stewart, Harold J. Stone, Martin Landau, Nehemiah Persoff, Joseph Schildkraut, Victor Buono, Robert Busch, John Crawford, Russell Johnson, John Lupton, Abraham Sofaer, Chet Stratton, Ron Whelan, Jose Ferrer, Claude Rains, John Abbott, Rodolfo Acosta, Michael Ansara, Phil Coolidge, Dal Jenkins, Joe Perry, Marian Seldes, Donald Pleasance, Richard Conte, Frank De Kova, Joseph Sirola, Cyril Delevanti, Mark Lenard, Frank Silvera, Inbal Dance Theatre of Israel. Produced and directed by George Stevens; produced in creative association with Carl Sandburg; executive producer, Frank I. Davis; associate producers, George Stevens, Jr., and Antonio Vellani.

STORY: The birth of Jesus Christ is forecast by ancient prophecy, and despite the efforts of Jose Ferrer (King Herod) to prevent his birth by having all male babies executed, he is born to Dorothy McGuire (Mary) and Robert Loggia (Joseph). Time passes and Max Von Sydow (Jesus) gathers his followers. The word spreads that he is the son of God. Many disbelievers become believers as they witness the wonders of his faith and his powers. The holders of power see in him only a threat that must be destroyed. When David McCallum (Judas Iscariot) turns him over to the priests and the Romans, he is sentenced to die by crucifixion. A divided populace can not voice enough protests to save him. After burial, he does arise again with a message of hope for the world.

X-RAY: This production, which was years in the making, is a worthy and impressive effort that must leave its mark on the viewer with its overpowering production values, its simple but overly lengthy story that is familiar to almost everyone in the Christian world, its participants, its beautiful color and meticulous staging, the quality of many of the performances, the overwhelming amount of work that has gone into the making and direction, etc. The continuous setting of the stage for Christ's increasing attraction serves at times to slow the unfolding. At other times, the story succeeds in arousing viewer attentiveness. At any rate, it's a most unusual film, containing both the ordinary and the different, and there is a possibility of drawing audiences from all strata of society. Of course, the subject matter is such that it comes well recommended. Max Von Sydow performs most ably, carrying the film's mantle with class and dignity, and he receives quality support in the main from a distinguished cast. The name values involved can, of course, be another contributing factor at the boxoffice. To sum up, here is a cinematic experience that will be remembered. Incidentally, it's Cinerama-type of presentation comes off effectively, and the large screen is of value in the tale's unfolding. The screenplay is by James Lee Barrett and George Stevens, based on the Books of the Old and New Testaments, other ancient writings, "The Greatest Story Ever Told" by Fulton Oursler, and writings by Henry Denker. It should do well at the boxoffice although the public impact of such films is difficult to gauge in advance.

TIPS ON BIDDING: Roadshow rates.

AD LINES: "A Most Unusual And Worthy Entertainment Experience"; "The Story of the Birth Of The Christian World—A Most Unusual Cinematic Experience."

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WARNERS

None But The Brave

DRAMA
105M.

Warner Bros.
(Technicolor)
(Panavision)

ESTIMATE: Gory effort gives two-sided view of war on small scale.

CAST: Frank Sinatra, Clint Walker, Tommy Sands, Brad Dexter, Tony Bill, Sammy Jackson, R. Bakalyan, Jimmy Griffin, Chris Dark, Don Dorrell, Phil Crosby, John H. Young, Roger Ewing, Tatsuya Mihashi, Takeshi Kato, H. Suguro, K. Sahara, M. Tanimura, Hisao Dazai, S. Kurobe, T. Inagaki, K. Hata, Toro Ibuki, R. Shunputei. Produced and directed by Frank Sinatra; co-production of Tokyo Eiga Co., Ltd., Toho Film & Aratanis Productions, Inc.; screenplay by John Twist and Katsuya Susaki.

STORY: A small contingent of Japanese soldiers under the command of Tatsuya Mihashi, Lieutenant with Samurai ancestry, has been stranded on a lonely island when the Japanese retreat from the area. A military transport, flown by Clint Walker, is transporting U. S. Marines to the front when it is set upon by Zeros in the vicinity of the island. Walker crash lands on the beach. Japanese and American troops are left without radio contact with their commands, and begin to feel out each other's strength. A patrol led by Sgt. Takeshi Kato falls into a trap laid by Walker and some Marines, with H. Suguro suffering a leg wound. A search vessel approaches the island, but Mihashi's men deceive the vessel into firing on the Marines by raising a Japanese flag. The Marines then turn their attention to a small boat the Japanese are building to get supplies. Another pitched battle sees the small forces further depleted. Suguro develops gangrene, leading Mihashi to call a cease-fire with Walker. Sinatra, medic attached to the Marines, amputates Suguro's leg, and the enemies, realizing they are of no use to their countries' military efforts, settle down to an uneasy coexistence. Walker, while attempting to broadcast an SOS on the damaged radio in the downed transport, is spied upon by Takashi Inagaki, but a typhoon prevents eruption of another skirmish. Walker at last makes contact with the Navy, and a warship is sent to pick up the survivors. As the remaining Marines are about to leave the island, the last of the Japanese garrison makes an attack. The last battle finds all of the Japanese killed and only five Americans left to join the war.

X-RAY: When two military leaders see no reason to fight, they open the way to some unusual actions. The theme, discovering the humanity of one's enemies, is hardly original, but the treatment in the film is of some merit. The cast of Japanese actors put on fine performances that will hold the interest of American audiences, as little effort was made to Americanize the situations or language. With the war held in abeyance, one is permitted to relax into the hum drum of the business of war on a day to day basis. The dramatic effect of the film owes itself in major part to the sane atmosphere struck up during the truce period, as contrasted to the seemingly senseless violence as the last of the Japanese are killed in a final confrontation. Some of the scenes are rather shocking in nature, but then, so is war. Though not for the kiddies, the less discriminating adult set may find some merit in the presentation, the production values of which are fair to good. Sinatra's first as a director is an adequate job. Aside: Aim for the action market—bad for impressionable kiddies, etc.

AD LINES: "The War Passed Them By But They Were Still Driven To Kill"; "An Unusual Story Of Collaboration That Will Make You Think."

FOREIGN

Banana Peel

COMEDY
97M.

Pathe Contemporary
(French-made)
(English titles)

ESTIMATE: Entertaining import.

CAST: Jeanne Moreau, Jean-Paul Belmondo, Claude Brasseur, Gert Frobe, Jean-Pierre Marielle, Alain Cuny. Directed by Marcel Ophuls; produced by Paul-Edmonde Decharme.

STORY: Bass player Jean-Paul Belmondo is not doing well at the race track when he is approached to enter a deal with a young lady, who turns out to be Jeanne Moreau, his ex-wife. She explains that she wants to get back at two men who ruined her father in a business deal, Alain Cuny and Gert Frobe, both of whom are extremely wealthy. Cuny, living on an island, is the first to be taken in a plan which has Belmondo posing as a German scientist who is interested in the sand on the island for his company. Moreau and accomplices step in to take a large sum from him in an apparently legitimate deal. Belmondo is left waiting for a meeting and his share. He tracks them down, and there is a battle, after which he walks out on Moreau. She persuades him to return as Frobe is located in Monte Carlo. This time, Belmondo as a veterinarian with a way with race horses, and Frobe is drawn into a plot to win a fortune on some races. He winds up losing a fortune to Moreau and accomplices and is unable to go to the police. Some of Moreau's crooked friends, who have been double crossed before, decide to do a little double crossing of their own. Belmondo is one step ahead of them, and he and Moreau get away, planning to spend a vacation together. On the plane is a jeweler with a large gem collection, and anything can happen.

X-RAY: Art house viewers could have some fun with this import and its lightweight story, smart emoting, and capable direction and production. There's comedy, bits of suspense, effective filming, and romantic hanky panky. Moreau is a living doll, and of course, Belmondo is fine as usual. The screenplay is by Ophuls and Claude Sautet.

AD LINES: "It's Almost A Pleasure To Be Swindled By Jeanne Moreau And Jean-Paul Belmondo;" "A Suspense Comedy That Mixes Thrills And Fun."

My Wife's Husband

COMEDY
85M.

Lopert
(French-made)
(English-titles)

ESTIMATE: Amusing import.

CAST: Fernandel, Bourvil, Claire Maurier, Henri Vilbert, Michel Galabru, Andrex, Mag Avril, Evelyne Selena, Laurence Liguieres. Produced by Robert Dorfmann; directed by Gilles Grangier; associate producer, Claude Haymann.

STORY: During World War II, French prisoner of war Fernandel escapes and finds refuge in the buxom and welcoming arms of a Tirolese inn owner, whose husband is a prisoner of the Russians. He is happy being kept in comfort as his companion works during the day and romances at night. Even after the war's end, he remains, despite his having a wife, Claire Maurier, and a restaurant in France. He doesn't miss the hard work that goes with both. But after 10 years, he is forced to go home as the innkeeper's husband is on his way home. He finds that his wife has remarried, and the cafe is doing well under a new name and policy established by Bourvil, the new husband, who married her when Fernandel was thought dead. He de-

cides to retreat, but an accident forces the revelation of his identity. He alibis his absence stating that he was a prisoner in far-off Siberia. Maurier is faced with two husbands, and it is determined that Fernandel must give her a divorce. He is determined not to be hasty and spoil the situation, which sees him living well though not satisfactorily from a romantic viewpoint. He and Bourvil become friendly when Maurier refuses to make love with either, and they even go fishing together. When Bourvil becomes fed up and leaves, Fernandel sees things may have gone too far. He gets Bourvil to return, offering the divorce papers. Bourvil and Maurier are reunited, but Fernandel is faced with his buxom innkeeper, who has arrived to marry him. She has disposed of her husband, who had his own entanglements. The foursome winds up working at the restaurant together, with the two men eagerly looking forward to a day off together.

X-RAY: A bit too long for the thinly defined comic situation which runs throughout the entry, still it entertains and amuses. Art house patrons should find it a pleasant diversion. The acting, direction, and production are capable, and the "names" of Fernandel and Bourvil should prove of value to this type of audience. Both are good comedians, and while there are no hilarious sequences, there is no shortage of comic moments. The screenplay is by Jean Levitte and Pierre Levy-Corti.

AD LINES: "Famed Comedians Fernandel And Bourvil In A Comic Marital Mix-Up"; "A Missing Husband Turns Up After An Absence of 10 Years And The Result Is A Comic Riot."

One Way Pendulum

COMEDY
90M.

Lopert
(English-made)

ESTIMATE: Fair import on the wacky side.

CAST: Eric Sykes, George Cole, Julia Foster, Jonathan Miller, Peggy Mount, Alison Leggatt, Mina Washbourne, Douglas Wilmer, Kenneth Farrington. Executive producer, Oscar Lewenstein; produced by Michael Deeley; directed by Peter Yates.

STORY: Eric Sykes works at being an insurance clerk, and when he reaches home, indulges in a number of do-it-yourself projects. These also give him a chance to project himself into a realm of fantasy. His son, Jonathan Miller, has a thing for speaking weighing machines, and he is continually working with a flock of them in the attic trying to get them to sing in chorus. Aunt Mona Washbourne, who lives with the family, fills her time with imagining that she is continually travelling. Daughter Julia Foster is more or less normal with a boy friend. Woman of the house Alison Leggatt takes everything in stride. Much of the film is taken up with a trial dreamed up by Sykes, which features people who influence his daily life.

X-RAY: Art house audiences may go for what they see in this import because of its difference, but even some therein may be hard-put to appreciate 90 minutes of fantasy and nonsense. There are some cute moments, and the acting, direction, and production are fair. The screenplay is by N. F. Simpson, based on his stage play of the same name.

AD LINES: "Escape From Realty Into A World Of Fun And Nonsense"; "An Unusual Comedy For People Who Like Their Film Fare Different."

Red Desert

DRAMA
116M.

Rizzoli
(Technicolor)
(Italian-made)
(English titles)

(Continued on page 5256)

ALPHABETICAL GUIDE TO 156 Feature Reviews

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Anatomy Of A Marriage
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M
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O
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P
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R
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T
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Terrace, The—90m.—For.5243
T-a-m-I Show, The—113-1/2m.—Misc.5231
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U
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V
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Y
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Youngblood Hawke—137m.—WB5227
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You're Never Too Young—102m.—Par.—Re.5222

Z
Zorba The Greek—142m.—Fox5238

RED DESERT

(Continued from page 5255)

ESTIMATE: Arty import.

CAST: Monica Vitti, Richard Harris, Carlo Chionetti, Xenia Valderi, Rita Renoir, Aldo Grotti, Valerio Bartoleschi. Directed by Michelangelo Antonioni; produced by Antonio Cervi.

STORY: Electronic engineer Carlo Chionetti is visited by friend Richard Harris, who has come to Italy to hire workers to help construct refineries in South America. Chionetti tells Harris that his wife, Monica Vitti, has suffered a severe shock, the result of an auto accident, and has not fully recovered. In

addition, she is also suffering from a serious depressive neurosis. She has tried to overcome her depressions and nightmares but has not been aided much by her noisy surroundings of factories, etc. Harris is attracted to her, trying to help her as well as to get to know her better. While Chionetti is away, their small son feigns paralysis of his legs, which aggravates Vitti still further. She seeks comfort from Harris in his hotel room, and after hesitation, submits to his lovemaking. This doesn't help her mental condition much either. She evidently contemplates leaving, but realizes this won't solve anything so she continues along as before.

X-RAY: A woman in mental distress, evidently out of focus in an out of focus world, is the subject of this import. The telling of a

portion of her story makes for a long, drawn-out film, moderate in interest. One party scene quickens viewer interest, but it soon lags again as lead Monica Vitti wanders her way here and there. Her distress is mirrored in some of the arty camerawork that is to be found throughout, which is especially noticeable through the use of color. Direction, production, and acting are efficient, and the art house patron may get a charge out of the proceedings, which won the Golden Lion prize at the 1964 Venice Film Festival. The screenplay is by Antonioni and Tonino Guerra.

AD LINES: "Another Antonioni Masterpiece In Color"; "Can No One Help This Woman In Distress? Her Story Makes For A Most Unusual Film."



FEBRUARY 17, 1965 SECTION THREE
Vol. 73 No. 4

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

Head Creations Featured In "Love" Fashion Tie-in

JERRY BRESLER'S "LOVE HAS MANY FACES" is the focal point of a major women's fashion promotion arranged between Harper's Bazaar, Columbia Pictures, distributor of the film, eight national manufacturers, and top stores in some 30 cities throughout the country. More than 200 fashion and women's editors converged in New York and viewed the entire Edith Head wardrobe assembled for the film as part of Harper's Bazaar's participation in the "Love Has Many Faces" fashion campaign.

In addition to these important fashion presentations, the Columbia Pictures fashion program for "Love Has Many Faces" includes: personal appearances and press conferences with Stefanie Powers, who is starring in the film; window displays in hundreds of stores throughout the country; advance screenings of the film for the nation's fashion press; and a special section of advertisements tying in with "Love Has Many Faces" in Harper's Bazaar.

National manufacturers cooperating in the massive fashion campaign for the Columbia Pictures release include: Exmoor fashion sweaters; Sheffield watches; Riviera sunglasses; Cabot knit coordinates; Bardley suits; Fashion Tress ladies' wigs; Harold Levine dresses; and Dr. Payot cosmetics. All of the manufacturers will make prominent mention of "Love Has Many Faces" in ads appearing in Harper's Bazaar's February issue.

A major aspect of the fashion promotion will be a special dinner for approximately 200 national fashion and women's page editors attending Fashion Press Week conclaves during January. The dinner will feature a fashion show of the costumes either designed by Edith Head or inspired by the film plus interviews with Stefanie Powers, who will narrate the fashion show. Immediately thereafter, the entire contingent of 200 will see "Love Has Many Faces" in a specially arranged preview.

The Harper's promotion and merchandising kit designed to be serviced to fashion-conscious stores in 30 key cities will contain methods of implementing "Love Has Many Faces" in windows, in-store displays and other retail promotions. All of the manufacturers cooperating in the project will provide help to stores, and Columbia field men throughout the country will arrange for cross-plugs and cooperation between stores and local exhibitors.

Star-Filled World Premiere Heralds "Strange Bedfellows" Fla. Openings



The special pictorial exhibit of scenes from United Artists' "The Greatest Story Ever Told" was displayed recently in the ballroom of the Warwick Hotel, Philadelphia, to community and religious leaders as well as the press, radio, and television, as part of the overall campaign for the film which opens soon at the SW Boyd.

MIAMI, FLA.—Climaxing 10 weeks of one of the most comprehensive and elaborate state-wide promotional campaigns ever staged in the Florida territory, Universal's "Strange Bedfellows," the Panama-Frank comedy starring Rock Hudson, Gina Lollobrigida, and Gig Young, had its world premiere at Florida State theatres in Greater Miami and throughout the territory last week.

On hand for the pre-premiere and premiere activities in Greater Miami were Miss Lollobrigida, Young, and producer-director-writer of "Strange Bedfellows," Melvin Frank. These three and Hudson are aiding in the national launching of the picture through New York promotional activity and key city tours.

Also participating in the Miami pre-premiere and premiere activities were 18 GINA girl contestants from Miami, Greater Miami, and the 14 leading Florida cities where "Strange Bedfellows" opened as well as representatives of newspapers from nine of the out-of-town cities.

Herman Kass, Universal's executive in charge of national exploitation, supervised the final details of the campaign developed under the direction of Philip Gerard, Universal's eastern advertising and publicity director, and Harry Botwick, divisional manager of Florida State Theatres.

The series of promotional events also included the opening of Florida States new twin Florida Theatre on the Hollywood Mall in Hollywood as a benefit for the Fraternal Order of Police of Broward County.

Miami's three television stations and the one in Palm Beach, as well as the nine radio stations in Greater Miami as well as the four newspapers in Miami and Miami Beach, were all involved in the special premiere activities through on-the-spot coverage of special events, special interviews with the stars, and promotional tie-ups.

The Montmartre and Doral Beach hotels in Miami Beach and the Diplomat Country Club in Hollywood were the scenes of the final four days of promotional activity, which started with the arrival of the GINA Girls.

The winner of the GINA Girl contest was selected at the Beach Theatre, climaxing a series of personal appearances by Miss Lollobrigida, Young, and Frank and all 18 contestants at the Suniland, Gables, Olympia, and Shores Theatres.

Television, radio stations, and newspapers in Greater Miami and in Hollywood, Palm Beach, Fort Lauderdale, Boca Raton, Tampa, St. Petersburg, Clearwater, Fort Myers, (Continued on page EX-656)

Code Happy Milwaukee

Public interest in secret investigators licensed to kill mounted to a high peak in Milwaukee, judging by the sensational box-office response to Columbia Pictures' "Code 7 Victim 5," which rang up an excellent four-day tally in its American premiere engagement at the downtown Strand.

The response to "Code 7 Victim 5" followed a week of almost continuous exploitation activities on behalf of the Columbia Picture, encompassing motorcades of bikini-clad "codemates" throughout the town, ballyhoo and fanfare at the Strand in anticipation of the premiere and round-the-clock mention of the film on Milwaukee's TV stations, WTMJ and WITI, and radio station WEMP.

The radio station latched onto the growing interest in "Code 7 Victim 5" by sponsoring a contest which offered prizes for listeners who could devise a code message of seven words containing five letters.

An important local disc jockey broadcast from the Strand and distributed well-publicized "kisses for codemates" to ladies viewing his show.

Both of Milwaukee's top dailies, the Journal and the Sentinel have featured "Code 7 Victim 5" and its exotic South African locale in illustrated articles both on and off the entertainment pages. Local retailers capitalized on the title of the Columbia Pictures release in merchants' advertising.

**LOOK FOR EXPLOITATION
EVERY OTHER WEEK IN
MOTION PICTURE EXHIBITOR**

British Showmanship

by Jock MacGregor

Playing "The Victors" at the Camden Town Odeon, London, assistant manager W. Weir had a lucky break which he exploited to the full. He discovered that one of the stars George Peppard was on location for MGM's "Operation Crossbow" near the theatre and immediately arranged a meeting with his manager, Walter Webb. The ensuing photo was published in four local weeklies. . . . For "The Beauty Jungle," D. P. Lowe, of the Gaumont, Ipswich, staged a beauty contest with a difference—a plain girl contest in which entrants were asked to state on a postcard to the local paper three reasons why they should be transformed into a beautiful girl. The winner who received the full treatment, tickets to a movie and a stage show and a dinner was a Woolworth's sales girl and before and after photos got a good spread in the evening paper.

Albert E. Hallam, of the ABC Nuneaton, is strongly of the opinion that the closest liaison with the local pressmen is among a manager's prime tasks. He makes a point of placing his stories and stills comfortably ahead of deadlines and now claims that he has cornered two thirds of the show business news published in the local papers. The clippings that he submits in support of his campaigns would suggest that this is not an idle boast.

A cup was promoted by the Rank Organization as a prize for teams of Army cadets who took part in an unusual initiative test as a plug for "Fall of the Roman Empire." With the film closing at the Odeon Leeds on a Saturday night and opening the following day at the Sheffield Odeon, the cadets had to march the 30 miles between the two theatres carrying the cans of film. The stunt got a useful press coverage. D. E. Mann is the manager concerned. . . . Old and modern electrical appliances made for an eye catching showroom display at both the electrical and gas authority showrooms when John A. Dixon played "Yesterday, Today and Tomorrow." . . . For "The Carpetbaggers" Lionel S. Johnson of the ABC, Ealing, got the Middlesex Independent to run a contest in which entrants were invited to see how many words they could make from the title. . . . H. S. Bish, of the Odeon, Chippenham, invited wartime Mosquito pilots to the opening night of "633 Squadron" through a local paper and the ensuing press spotlighted the theatre and the booking.

"Sweet" Tie-Up On "Love"

Columbia Pictures field exploiter Milt Young has worked out a "sweet heart" Valentine's Day promotion for Jerry Bresler's "Love Has Many Faces" with one of Philadelphia's leading chain of candy retailers.

The cooperative merchandising effort entails prominent spotting of a "Love Has Many Faces" display card in all Shellenberger's Candy Stores, most of which have center city locations, at the city's three railroad stations and suburban shopping centers. In addition, hundreds of heart-shaped boxes of candy have been made available for distribution to newspaper, radio and TV contacts.

Copy on the display card, which is in color, and ties in the title, reads: "Love Has Many Faces but none so lovely as the one who sends or gives Shellenberger's candy on Valentine's Day, or any other occasion."

There is prominent mention of the title, cast (with heads of the stars), theatre and playdate. The card is further embellished with a "heart" motif.

"Cheyenne" Comic Books

Three hundred thousand copies of a comic book based on John Ford's Warner Bros. motion picture, "Cheyenne Autumn," have been published by Dell Comics.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

Money Back Guarantee

Popular Library, publisher of the paperback version of "Baby The Rain Must Fall," the highly-acclaimed Horton Foote work made into a Pakula-Mulligan production for Columbia Pictures release, is posting a "satisfaction guarantee" on each of the 250,000 books printed in conjunction with the film.

Each cover of the book will bear the legend: "Guarantee—if this book does not give you full satisfaction, mail it back to Popular Library to receive a complete refund of your money."

Also included on the cover are photos of Steve McQueen and Lee Remick from "Baby The Rain Must Fall" plus prominent mention of the film.



Thousands of entries in the national sweepstakes conducted in connection with Warner's "The Incredible Mr. Limpet" are inspected by Richard Lederer, Warner's vice-president of advertising and publicity, and Con Ritchey, Kaiser Jeep Corp. Grand prize of a Kaiser Jeep Surrey was won by Chester Chandler, Shreveport, La., whose entry was submitted at the Strand in his home city.



The Kleenex foyer display arranged by the ABC Cinema, Nuneaton, England, in connection with a contest tied-in with the showing of Continental's "Rattle Of A Simple Man."

Fly To See A Good Movie

Embassy Pictures launched a special series of topical advertisements, keyed to an institutional theme, for off-amusement page placement in newspapers.

The first such advertisement, calling attention to Joseph E. Levine's "Marriage Italian Style," appearing in the New York Times, the Chicago Tribune and the Los Angeles Times, ran 1,200 lines, or one-half page, each.

Headlined "You Really Don't Have to Fly to See a Good Movie!" the advertisement underscored the fact that patrons "can take a subway, bus or simply walk" to see such film as "Marriage Italian Style" in comfort in conventional theatres.

Levine, president of Embassy Pictures, commenting on current airline merchandising highlighting movies in flight, and the need for revitalizing film advertising, stated:

"The airlines' aggressive merchandising focuses extraordinary attention on the importance of movies and must be considered a boon to the motion picture industry. If the airlines consider movies an important by-product of their principal service, as they are demonstrating through newspapers, television and radio, then we, producers, distributors and exhibitors must reappraise our efforts in aggressive merchandising of motion pictures, which are not a by-product, but our primary business."

Costume Designers In Life

Charles K. Feldman's "What's New Pussycat?" gets a terrific pre-selling break in the February 5 issue of Life which sports an attractive five-page lay-out on Mia Farrow and Vicki Tiel, the young wonders of the international fashion world who designed costumes for the United Artists release.

The Life break includes three pages in full color, one entirely devoted to the sketches by the young ladies including clothes designed for "What's New Pussycat?"

Mia, 23, and Vicki, 21, are shown working in their apartment in Paris where they designed and created the "What's New Pussycat?" costumes.

The Life article also includes a photo of Mia and Vicki wearing two of their distinctive creations to the American Premiere of "Goldfinger" at the DeMille Theatre in New York. Life also quotes the girls as saying they would like to do the costumes for a James Bond film.



Seen in the lobby of the Stanley Theatre, left to right, are Don Miller, Weldon Pajamas; Yetta Wedgle, woman's buyer at Schlesinger's; Sara Hart, Schlesinger executive; Jody McCrea; Patti Chandler; Irving Schlesinger, president, Schlesinger's; and Ernie Connel, Weldon sales promotion manager.



Pajama clad teen-age models appear on the stage of the Stanley during the pajama party recently held in connection with American International's "Pajama Party."



Left, Jody McCrea and Patti Chandler sign autographs. Also shown are Jerry Cutler and Charles Felleman, AIP publicity, and Ruth Pologe, eastern ad-pub-ex director.

Top right, Patti Chandler shows Jody McCrea a ring presented by Jersey Cityite Kathleen Charles in the lobby of the Stanley.

Bottom right, Patti Chandler and Jody McCrea are joined in the twist on the stage of the Stanley during the pajama party.

A Swingin' "Pajama Party"

AMERICAN INTERNATIONAL PICTURES' contract players, Patti Chandler and Jody McCrea, made personal appearances recently in behalf of "Pajama Party," in which they star along with Tommy Kirk and Annette Funicello, at Jersey City's Stanley Theatre.

Added highlights to the night's festivities were a Schlesinger Department Store fashion show featuring teen-age models in Weldon Pajamas, such as those worn in the film, and the giving away of 100 pairs of Weldon PJ's to lucky patrons.

Miss Chandler and McCrea welcomed the throng and also cut an impromptu watusi, much to the delight of their screaming fans.

The two young stars will soon be seen together in AIP's "Beach Blanket Bingo," which is slated for an Easter release.

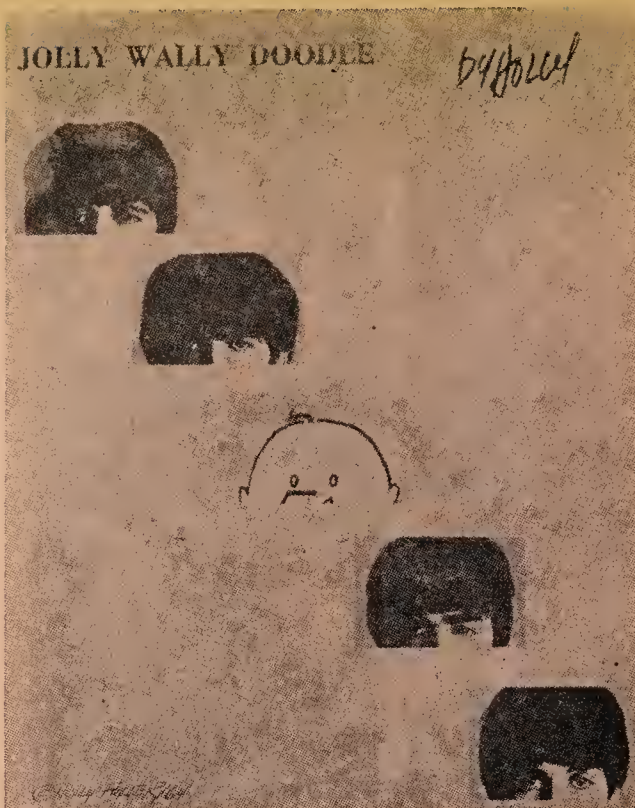


THE EXHIBITOR'S EXPLOITATION EFFORTS

HOLLY FULLER, manager, Chakeres' Xenia, Xenia, Ohio, piques the curiosity by asking, "Can you imagine selling pizza with 'Sex and The Single Girl'?" Well, he did it by laying out a co-op 10 inches x 5 and one quarter inches display ad with copy reading: "Pizza and the married girl. She's happy—he's delighted! She's happy taking home a delicious I.T. Pizza and he's delighted every time she does. She won't have to cook tonight and she knows the whole family loves I.T. Pizza. Win free guest tickets—If the number on the bottom of your big pizza plate matches any of the numbers posted at the Xenia Theatre boxoffice you win guest tickets to see "Sex and The Single Girl"—Year's funniest comedy romp. Now through Tuesday. Xenia Theatre. Please darling—phone so I.T. Pizza will have that big delicious pizza ready for you. Hurry darling, I can't wait much longer. Single girls love Pizza, too." Fuller, whose original cartoon character, "Jolly Wally Doodle," appears daily in the Fairborn Daily Herald, located in the neighboring town 15 miles to the north, uses it whenever possible to plug his pictures. When he saw that most of the "Hard Day's Night" ads featured the heads of the Beatles from the eyes up, he couldn't resist making Wally the fifth Beatle. (See accompanying line cut). Newspaper readers were invited to send their "Jolly Jokes" into "Jolly Wally Doodle" in care of the Daily Herald. For Paramount's Jerry Lewis comedy, "The Disorderly Orderly," Fuller issued gag heralds using basic press book art with a "color" gimmick and hospital jokes used for free passes stunt. A sample joke is "A band aid is a fund for needy musicians." The color gimmick states: "In keeping with hospital regulations, this ad is printed on WHITE paper. If this appears to be any other color, hurry to see Jerry Lewis for a complete funny-bone breakdown!"

A. W. YAHRAUS, manager, Skirball Brothers' Bryan, Bryan, Ohio, recently celebrated his 25th anniversary of the theatre. Cooperating merchants ran a full page of congratulatory messages in The Bryan Times, which gave a front page write up with accompanying photo on the front page. A 40 x 60 was prepared listing the line-up of attractions for this particular week; and listing the prizes being offered. These were one \$25 Savings Bond, 25 silver dollars, one 25-week pass for two; one 25-week pass for one. The cooperating merchants conducted their own drawings with two two-months passes being awarded. Yahraus also plastered three four foot x eight foot compo boards full of 8 x 10 photos of old and new stars of the last 25 years. One board was devoted entirely to photos of some of the employees over these years. Also, pictures of the stunts, exploitation and ballyhoos promoted over the years. These boards were spotted in the lobby and attracted the attention of many people. A great deal of comment and interest was aroused by these pictures. Says Yahraus, "These have truly been 25 wonderful years."

FRED McHAM, manager, Strand, Wichita Falls, Texas, put on a fine campaign for MGM's "The Americanization Of Emily." He issued special "ration cards" reading: "Laughter and fun ration card. Guarantees you un-



Holly Fuller, manager, Xenia, Xenia, Ohio, whose cartoon character, 'Jolly Wally Doodle,' appears daily in the Fairborn Daily Herald, uses this medium to frequently plug his pictures.

limited quantities of fun and laughter at the Strand. "The Americanization Of Emily." A bag of Hershey Bars, cigarettes, lip sticks, etc., with a card attached reading: "American G.I.'s bought a lot of 'goodies' with from-home items like these. They had more fun than if they had been using good old U.S. money. You'll have more fun when you watch James Garner and James Coburn using similar valuable items in "dealing" with Julie Andrews and the three nameless broads in "THE AMERICANIZATION OF EMILY."—was sent to all disc jockeys, television, amusement editors and newspaper columnists. In addition, he had a six sheet in a large display window in advance; a walking book on the street with a girl dressed in a bathing suit giving out stamped pages from the book; a banner on news trucks in a book tie-up; a music store tie-up; and 100 booklets on the picture were mailed to beauty shops, barber shops, etc.



Shirley Renkin, one of the staff of the Josephine, San Antonio, Texas, decked out in costume worn during the run of Governor Films' "Carry On Spy-ing" which was given an extra promotional effort by manager George A. Kazmar.

"STRANGE BEDFELLOWS"

(Continued from page EX-653)

Gainesville, Sarasota, Orlando, Daytona Beach, and Jacksonville, joined by local merchants, sponsored, selected, and outfitted local entries in the GINA Girl contest, with the winner to receive a trip to New York at World's Fair time and interviews with Universal and Decca talent representatives. The GINA Girl is described as being the girl between the ages of 18 and 25 who looks most attractive both day and night and for all occasions—in gowns and formal wear, informal wear, night wear, and aquatic wear.

Formal ceremonies got underway with the arrival of Miss Lollobrigida, Young, and Frank from New York. They were met at the airport by civic officials, press, radio and television representatives including Miami Metro Mayor Charles "Chuck" Hall and Mayor William G. Zinkil of Hollywood, Fla. The 18 GINA Girl contestants also participated in the welcoming ceremonies and the motorcade to the Doral Beach and Montmartre hotels, serving as premiere headquarters.

Monday evening, the GINA Girls were guests of honor at the Daria Jai-Alai Palace, with their appearance being highlighted by special advance promotional campaigns in the newspapers and on television and radio.

Civic leaders joined the Hollywood stars and the GINA Girls at the ceremonies marking the opening of the new Florida twin-theatre in Hollywood, preceded by a reception at the Diplomat Country Club.

Young and the GINA Girls participated in a "Young In Heart" fashion show at Burdine's Department Store in downtown Miami, heralded by an extensive advance newspaper, television and radio advertising campaign.

Radio station WQAM, in conjunction with the five Sears Roebuck stores in Dade, Broward, and Palm Beach counties, conducted a "Candid Camera" contest for the best shots of Miss Lollobrigida from her Miami Airport arrival on Monday until the premiere activities.

A special feature of the advance campaign was the use of a 30 minute television show titled "Rock and Gina Make Strange Bedfellows" on television station WCKT, with the station backing the show with special on-the-air promotional plugs for a week in advance, using as many as 10 a day.

Developing the Miami world premiere and Florida territorial openings campaign on the scene for the past two months have been Robert Ungerfeld, Universal's special events representative; Bernie Korban, supervision of field exploitation representatives; and Ken Smith, all representing Universal, and Ralph Puckhaber, Florida State Theatres; Tom Sawyer, Jacksonville; Robert Dougherty, Smith Management, Tampa; Walter Tremor, Clearwater; and Jack Mitchell, Wometco Theatres.

"Strange Bedfellows" will open around the country for the Washington's Birthday weekend, followed by a March release.

Be As Beautiful As "Sylvia"

Sixteen "Showcase" theatres in the greater New York area offered free make-up analyses by the internationally famous Goubaud de Paris in celebration of the opening of Paramount's "Sylvia."

Goubaud experts offered advice on make-up application, hair styling, and grooming in the lobbies of Loew's State and Orpheum, Manhattan; Loew's Paradise, the Bronx; Marine, Brooklyn; Elmwood, Queens; and Plainview, Green Acres, Grove and Whitman, Long Island. Free analyses were given at other houses.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1. 75-500 combinations. 1, 100-200 combinations. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

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DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C & M REONE COMPANY, 11 Witherspoon Street, Princeton, New Jersey.

THEATRES WANTED

WANTED TO LEASE or lease with option to buy, a family type operation. Highly experienced in all phases of theatre business. Write TOM TRAPASSO, 1615 Mojave Road, Las Vegas, Nevada.

WANTED: Drive In Theatre to lease. Write BOX 280, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY INC., 100 Taylor Street, Nashville 8, Tennessee

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 262 South St., N. Y. C.

THEATRES FOR SALE

LANSDALE THEATRE, Lansdale, Pa.; including apartments, commercial space. Write LANSDALE THEATRE, Box 7618, Philadelphia, Pa. 19101. Call Mr. Wilmerding, LO 9-2100.

USED EQUIPMENT

FOR SALE—300 American Bodyform Chairs installed in 1951. NORTH THEATRE, Box 561, Danville, Va.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

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The A-MAN Corner

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This completely new **EMPLOYMENT SERVICE** is available to ALL theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely **FREE!**

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED: Projectionist for drive-in theatre. Please give references and state experience. Contact CHARLES DITMARS, Secty. Local 377, P. O. Box 244, Ithaca, N. Y. 14851. (217)

OPPORTUNITY with fast growing General Cinema Corp. Needed immediately full time year-round experienced drive-in monoger. Reply 5390 NORTH-FIELD ROAD, Cleveland, Ohio. (217)

IDAHO, NEVADA, Oregon, Wash. 45, sober, married, two minors. Creative ability, follow through monager or start assistant level. GEO. NELSON, 1144 Nebrosko St., Vallejo, Calif. (217)

SHOWMAN, outstanding notionally recognized executive monager, publicist. Relocate. Proven results, Doctor for sick grosses. Formerly Roxy, New York; Cinerama; film company publicity. Prefer eastern seaboard. BOX B23, c/o M. P. EXHIBITOR, 317 N. Broad St., Philo., Po. 19107.

POSITION WANTED as relief or assistant monager. Worked 16 years for Century Theatres as manager. Highest references. BEN MINDLIN, 60-47 Woodhaven Blvd., Elmhurst, N. Y. HI 6-5176 (217)

PROJECTIONIST, display sign mon, monoger, 20 years experience. Family mon, honest, sober. Will go anywhere. B. F. NORTHAM, 3215 27th St., Lubbock, Texas 79410. (210)

THEATRE CUT OFF at the monager level. Monager fully experienced drive-in and hard top, will relocate. Write, phone: LYLE C. YOUNG, 134 Polo Verde, Palm Springs, Calif. Phone: 325-2744. (210)

WANTED: Experienced, publicity-minded monager for first run theatre in southeastern New York state. Position ovoidable April. Excellent references necessary. BOX A23, c/o M. P. EXHIBITOR, 317 N. Broad St., Philo., Po. 19107.

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One in a series of messages to advertisers

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ABC FACTS—THE BASIC MEASURES OF CIRCULATION VALUES

MOTION PICTURE

EXHIBITOR

FEBRUARY 24, 1965

Volume 73

Number 5

IN TWO SECTIONS • THIS IS SECTION ONE



“Goldfarb” Faces New Court Test

(See Page 5)

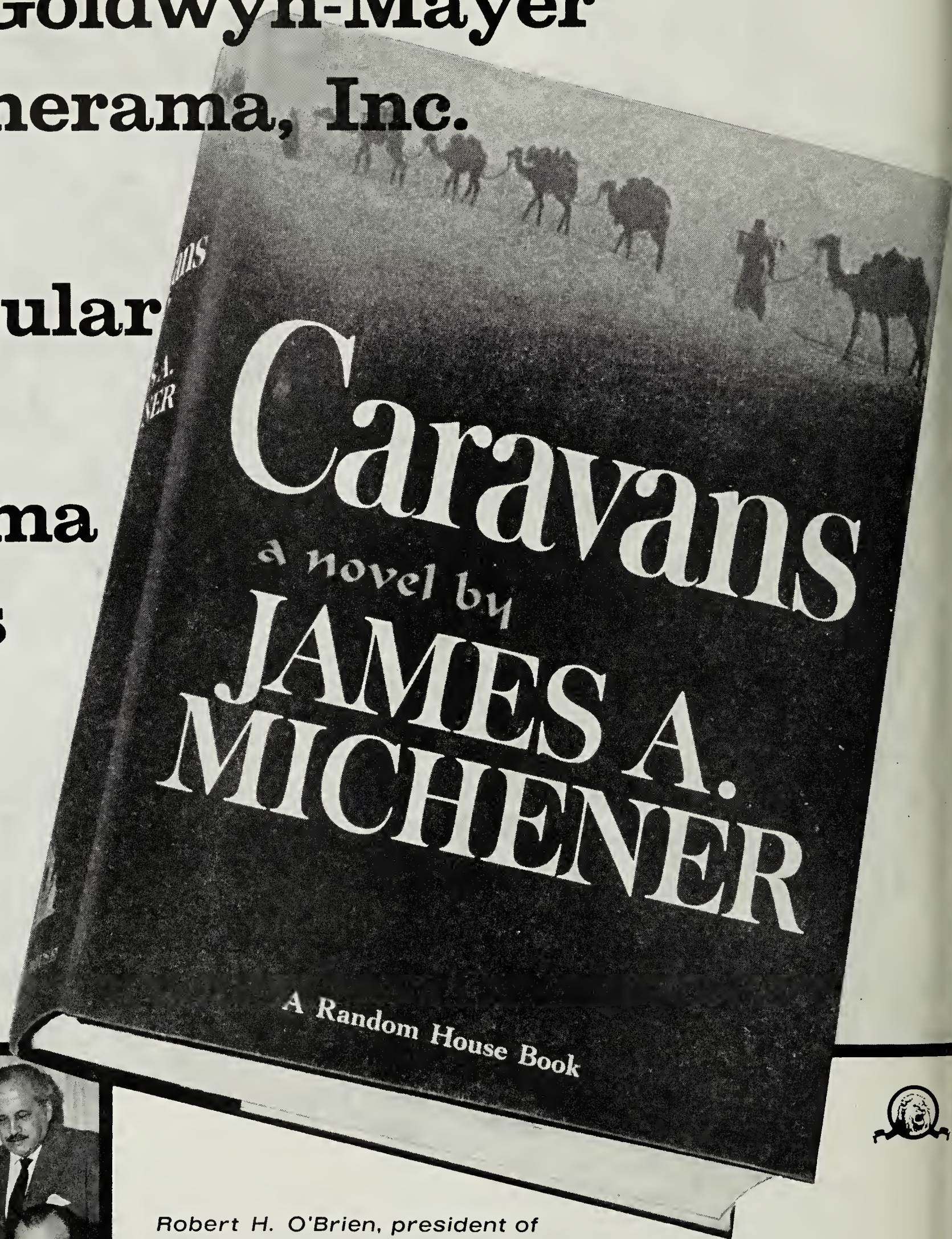
Boxoffice Surge Hikes NGC Hopes

(See Page 6)

Canadian showman N. A. “Nat” Taylor, an exhibitor who also happens to be a distributor, producer, trade publisher, attorney, and film buyer, will keynote the big Show-A-Rama VIII convention March 2 at the Hotel Continental, Kansas City.

WHERE NICE GUYS FINISH LAST . . . see editorial—page 3

To be filmed this spring
in Afghanistan by
Metro-Goldwyn-Mayer
and Cinerama, Inc.
in the
spectacular
new
Cinerama
process



Robert H. O'Brien, president of
M-G-M, William Forman, president of
Cinerama, Inc., Director Henri Verneuil,
Producer Anatole de Grunwald finalize pre-production
planning on the filming of James A. Michener's best-seller.



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Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 109 Market Place, Baltimore, Md. 21202. New York field office: 1600 Broadway, Suite 604, New York 10019. West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecok, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WALnut 2-1860.



VOLUME 73 • No 5

FEBRUARY 24, 1965

OUR 47th YEAR

WHERE NICE GUYS FINISH LAST

MUCH HAS BEEN SAID and written about the cheating scandals in our military schools. First, scores of cadets were involved at West Point. More recently, the Air Force Academy dismissed more than 100 cadets for participating in wholesale cheating. Of course, other colleges and universities have faced similar problems with far less publicity.

In each case, the scandal struck at the heart of the educational system. To their credit, the authorities faced with these unfortunate situations acted promptly and firmly, refusing to condone wrongdoing.

How different the motion picture industry is in handling cheating and under-reporting. When a theatreman is discovered with his hand in the till, payment is exacted until the next time. Everything goes on as before, and the distasteful process is repeated over and over again.

Who is to blame? Actually, distribution encourages cheating and under-reporting by continuing to sell a cheater on the theory that he is a customer and business is business.

Several years ago, an exhibitor who had been caught red-handed came into our office pleading for help. He claimed that 50 per cent and 60 per cent terms had forced him to steal. He asked us to see if we could ease his payments. He said he had learned his lesson and asked us to intercede with the film company. After all, his family had to live.

We were touched by his pleas and spoke to Sargoy and Stein, the legal firm that handles these cases for the film companies. They promised to check into the matter. Imagine our surprise when we were informed that the exhibitor in question was still stealing after legal action had been taken and that the law firm had the goods on him.

We had no option but to discreetly withdraw from the

case altogether. Well, the exhibitor came back to see what we had accomplished for him. When we told him that we knew he was still stealing and would have nothing more to do with him, he replied, "Well, I'll pay, but you can bet your bottom dollar I'll keep doing it."

We recall another pertinent incident. William A. Scully was sales manager for Universal Pictures, and he made it plain that any exhibitor caught under-reporting would not be sold film for a year. Our views of honesty may be old-fashioned, but we think Mr. Scully's attitude was commendable. When the industry turns its back to outright dishonesty, then the honest exhibitor is placed at a competitive disadvantage.

It is no secret that distributors have used information about exhibitor cheating to protect themselves from threatened anti-trust actions. When an exhibitor discovers that he has been caught cheating, he is not likely to press an anti-trust suit. Of course, this can backfire too. One exhibitor who had been caught cheating was smart enough to insist on a clause in the settlement prohibiting distributors from using this information against him. As a result, he won a sizeable settlement in a later anti-trust action.

There is something distasteful about an obvious blindness to wrongdoing. The distributor who closes his eyes is as guilty as the exhibitor who steals. But this is the motion picture industry, and any resemblance to reasonable business practices is purely coincidental. Practices like blind bidding, unknown in any other industry, naturally give rise to blindness to other injustices as well.

It appears that ethical standards expounded by other businesses in this country are unknown to the motion picture industry.

THOSE WHO LIFT AND THOSE WHO LEAN

A STORY IS TOLD that after Charles Lindbergh's historic flight to Paris, an associate of Charles Kettering dashed in shouting, "He made it all by himself." Kettering quietly replied, "When he flies it with a committee, let me know."

The men who accomplish things are those who are not afraid to act alone and to stand up for what they believe.

What brought all this philosophy about? A competitor has paid us a tribute, and that's something unheard of in the motion picture industry trade press. We thought we had that field to ourselves, but along comes Mo Wax of Film Bulletin. The occasion was Mo's salute to our editorial of Jan. 27 regarding trade paper advertising. Mo reprints a few of our observations, and adds these cogent words of his own:

"We recognize that economy has become a fashionable word in the field offices, and there is no denying that economies in the runaway costs of production have long been essential to the welfare of the business. But, under the pressure of noisy stockholders, with no real knowledge of show business,

some film executives are making the cuts in the wrong places.

"This is a business of dreams, from start to finish. The creator, the salesman, the advertiser, the exhibitor—they all have to believe the dream, or a lot of people on the outside will never believe the movie is worth their time and their money. . . .

"The trade press is a vital link in the line that feeds enthusiasm to the whole industry. Don't neglect it."

Well said, Mo, and we appreciate the editorial salute in our direction. Many years ago, we cross-plugged a competitor's film in one of our theatres. The response from our community was tremendous, but some industryites laughed at us. Their belief seemed to be that if you can't knock the competition, ignore it. We didn't believe this then, and we don't believe it now. Happily, the idea of cross-plugging films caught on in many theatres. What helps any of us helps us all.

It has been said, "There are two kinds of people—those who lift and those who lean." There are more than enough leaners.

NEWS CAPSULES



FILM FAMILY ALBUM

Diamond Rings

Mr. and Mrs. Samuel C. Sunness, Binghamton, N. Y., and Port Washington, N. Y., announce the engagement of their daughter, Linda Carol, to Captain Gary Sayle Lessin, Tampa, Fla., who is serving a tour of duty with the U. S. Army stationed in the Army Dental Corps at Kitzinger, Germany, where Miss Sunness is on the teaching staff of the American School. The wedding will take place in April in Kitzinger, and the couple will return to the U. S. and make their residence in Connecticut. Sunness is president of Sunness Theatres, Inc.

Obituaries

Donald Finzer, 61, veteran Fox West Coast Theatres' manager, and his wife, Lenore, 51, died in Glendale, Cal. Mrs. Finzer died following a lengthy illness, and Finzer, whose last managerial assignment was at the El Rey, died of an apparent heart attack while making funeral arrangements for his wife. They are survived by a son.

Jack Foxe, 51, MGM field press representative for the Washington, D. C., and Charlotte territories, died of a heart attack in Washington. Survivors are his wife and a daughter. A native of New York, Foxe entered the industry in 1930 with Loew's Theatres, with which he spent 30 years prior to joining MGM in 1960.

Winifred A. Murray, 56, father of James Murray, district manager, Century Theatres, Nassau and Queens division, died in Commack, L. I., after an extended illness. Other survivors are a sister, four brothers, and a granddaughter.

Carl L. Stahl, 47, veteran film distributor and manager of Association Films' office in Dallas, Texas, died after a long illness. A veteran of the U. S. Air Force in World War II, he is survived by his wife and two children, his mother, and a sister.

Legion Lauds "Story"

NEW YORK—The George Stevens production of "The Greatest Story Ever Told" has received an A-1 classification from the Legion of Decency, which then declared: "this film deserves the patronage of the entire family." The Legion said:

"In this reverent and pictorially splendid work, George Stevens has created the most successful film treatment to date of the life of Christ. In spite of reservations which some may have, either with regard to the length, pace and occasional theatrical effects of the film or concerning the dramatic adaptation of scriptural sources, the cinematic craftsmanship that is brought to the subject matter deserves high praise. Moreover, as a work of dedication to the Gospel of Love, this film deserves the patronage of the entire family."

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., FEB. 22

TOA, Allied Leaders See Merger This Year

BOSTON—A merger this year was forecast by Allied and TOA heads at the mid-winter showmanship meet of the Theatre Owners of New England.

Jack Armstrong, president, Allied, said, "I believe there will be one national trade association formed during 1965, and it is my hope that all Allied regional units will have in their hands in the immediate future the proposed constitution that they can ratify."

Hitting at blind bidding, Armstrong said, "This practice does not belong in a legitimate respectable business enterprise. It is a tactic similar to the 'pig in a poke' favorite of swindlers and conmen. TOA and Allied request the cooperation from distribution in a very simple plan. No offering for licensing any feature film until completion; bids shall not be required or accepted more than 90 days prior to availability; acceptance or rejection of bids made within 14 days."

Sumner Redstone, president, TOA, said, "Unified motion picture exhibition organization will have a chance to bring about influence and power never before seen, and will command respect and attention of government. Many times the motion picture industry could not speak with a single voice."

Commonwealth Goes Cinerama

SAN JUAN, P. R.—Commonwealth Theatres of Puerto Rico, Inc. has announced plans to open in April the first Cinerama theatre in Puerto Rico.

The company has reached an agreement with Cinerama, Inc., under which Commonwealth Theatres has the exclusive right to the Cinerama process on the island.

Shirley MacLaine Named Show-A-Rama Star Of Year

KANSAS CITY — Shirley MacLaine has been singled out for the top spotlight at Show-A-Rama VIII here March 2-4, being named "International Star of the Year" by the sponsoring United Theatre Owners of the Heart of America. She has accepted an invitation to receive the international trophy in person before more than 1,500 showmen attending the three-day convention and tradeshow at Hotel Continental.

The award goes to Miss MacLaine for her consistent boxoffice strength, especially in "What a Way To Go" and "Irma La Douce," Jay Wooten, Hutchinson, Kansas, UTO president, said. The presentation of the award Thursday afternoon climaxes the convention.

Miss MacLaine is to arrive Wednesday afternoon and that evening grace the grand ball, "An Evening With the Stars," as guest of honor at the Hotel Muehlebach. This is the super glamor and social event of the convention, attended by UTO officials, circuit heads, distributor representatives, and other Hollywood personalities. Theatre owners also are giving a reception in Miss MacLaine's honor preceding the grand ball.

In announcing the "Star of the Year" selection, Fred C. Souttar, awards chairman, said theatre owners are pleased to number Miss MacLaine among the list of previous recipients of this top award, including Natalie Wood, 1964; Jack Lemmon, 1963; Rock Hudson, 1962; Janet Leigh, 1961.

Show-A-Rama has become the largest regional gathering of the motion picture industry with an international attendance of exhibitors, concessionaires, distributors, and others from a number of foreign countries as well as over 35 states. Many circuits, large and small, send their executives and theatre managers to this conclave, which annually is held early in March.

Aside from the meat-and-potatoes industry workshop sessions and idea exchanges, theatre owners will get a look at several young Hollywood personalities, to be honored as "Stars of Tomorrow."



Mr. and Mrs. Max von Sydow; Mrs. Lyndon B. Johnson; and U.N. Ambassador Adlai E. Stevenson are seen in the lobby of the new Warner Cinerama Theatre, New York, at the world premiere of United Artists' "The Greatest Story Ever Told."

"Goldfarb" Faces Court Tests

Blind Bidding Discussion Highlights ITOO Meeting

COLUMBUS, O.—Marketing and merchandising, blind bidding, independent films, and equipment maintenance and housekeeping are among topics to be discussed at the annual convention of the Independent Theatre Owners of Ohio Tuesday and Wednesday, March 16 and 17, at the Columbus Plaza motor hotel here.

Convention sessions will be preceded by the annual board of directors dinner meeting on March 15.

Lt. Gov. John W. Brown will extend official greetings to delegates at the Tuesday luncheon. Registration will be held Tuesday morning.

Convention schedule:

Tuesday afternoon: Oscar A. Brotman, Brotman and Sherman Theatres, Chicago, chairman. Opening address by president Marshall Fine. Outline of association's 1965 program by Ken Prickett, executive secretary. Address, "Grass Roots Marketing and Research," Prof. James F. Engel, assistant professor of marketing, Ohio State University. Address, "Selling Gimmicks That Work," Ben Cohen, Cincinnati exhibitor.

Tuesday, 6 p.m.: Cocktail party and dinner, followed by screening of a feature to be announced, Drexel theatre.

Wednesday morning: Open discussion on blind bidding, conducted by Ray Vanderhaar, president of North Central Allied Association. Availabilities of independent films, rentals, and trade practices will be discussed. Presentation of concessions' section of the association.

Wednesday afternoon: Equipment maintenance and housekeeping. Nomination and election of officers.

"Story" In \$100,000 Bow

NEW YORK — More than \$100,000 was raised for two charities at the world premiere of the George Stevens production of "The Greatest Story Ever Told" at the new Warner Cinerama Theatre. The glittering event, attended by Mrs. Lyndon B. Johnson, was held for the benefit of the United Nations Association of the United States of America and the Eleanor Roosevelt Memorial Foundation. President Johnson and Mrs. Johnson were patrons of the black-tie opening.

The First Lady was escorted to the gala by Ambassador Adlai E. Stevenson, national chairman of the premiere, and Robert S. Benjamin, chairman of the board of the United Nations Association and executive vice-chairman of the Eleanor Roosevelt Foundation. Benjamin also was national co-chairman of the premiere. A champagne supper-dance followed the showing of the motion picture, a United Artists release.

Hamilton Boosts "Hallelujah"

NEW YORK—Maxwell Hamilton, who has headed special publicity and promotion campaigns for outstanding roadshow motion pictures, has been appointed coordinator of advertising and publicity for John Sturges' "The Hallelujah Trail," it was announced by Fred Goldberg, vice-president of United Artists, distributor of the film.

COMPO Preps Agenda For Spring Meeting

NEW YORK—The spring meeting of the COMPO executive committee will be held on Thursday, May 6, in the Sky Garden Roof of the St. Moritz Hotel, it was announced by Charles E. McCarthy, executive vice-president.

Formal notice of the meeting and an agenda will be mailed to members of the committee well in advance of the meeting. The agenda is now being prepared.

Persistence Pays Dividends In N.Y. Censorship Battle

ALBANY—Persistence paid dividends for Radley A. Metzger, New York distributor, when Court of Appeals affirmed 6-1 a unanimous ruling by Appellate Division, Third Department, that "The Twilight Girls" is licensable as originally presented to Motion Picture Division, State Education Department.

Director Louis M. Pesce had found that certain sequences of alleged nudity and obscenity in French-made feature must be deleted before a seal could be granted. On appeal to Board of Regents in April, 1962, that body upheld Pesce.

Five justices of Appellate Division, after viewing the film at Madison Theatre and hearing arguments in June, 1964, by Edmund C. Grainger, Jr., attorney for Metzger, and Charles A. Brind, Jr., counsel for the Regents, decided the picture, with the directed cuts, is "not obscene, in violation of the statutes." Presiding Justice James Gibson, writing a brief opinion, cited two of that court's previous decisions.

The Regents appealed this determination to Court of Appeals, although they had in the meantime licensed two other films, "Daniella By Night" and "Contempt," on the basis of Appellate Division ruling "Twilight Girls."

The Court of Appeals, whose seven judges also witnessed a screening of "Twilight Girls" at the Madison, wrote no opinion.

Judge John Scilleppi, in dissenting, cited Trans-Lux Distributing Corp. vs. Regents. This was a 4-3 decision by Court of Appeals in "A Stranger Knocks." Majority then held that Danish prize-winner could not be granted a license unless two "obscene" scenes of sexual relationship were excised.

Associate Judge Adrian P. Burke wrote the prevailing opinion. Chief Justice Charles A. Desmond authored a blistering concurrence.

UJW Co-Chairmen Set

NEW YORK—Seventeen motion picture executives have accepted appointments as co-chairmen of the amusement industry campaign for the Jewish Federation-Council's 1965 United Jewish Welfare Fund, reports chairman Gordon Stulberg, vice-president of Columbia Pictures.

Co-chairmen are Steve Broidy, Victor M. Carter, Frank Cooper, Sherrill C. Gorwin, Lester Blumberg, Charles Goldring, Jack H. Karp, David A. Kipton, Marvin Mirisch, Walter Mirisch, Sid Rogell, Joe Schoenfeld, Morrie W. Weiner, Robert M. Weitman, David L. Wolper, Eugene Arnstein, and John Green.

Notre Dame Granted Second Stay Pending Court Of Appeals Test; April Ruling May Result

ALBANY—The appeal by Notre Dame University to the Court of Appeals from a five-judge Appellate Division, First Department, decision that overruled an injunction issued by Supreme Court Justice Henry Clay Greenberg against 20th Century-Fox's showing of "John Goldfarb, Please Come Home," was expected to be heard here the week of March 8 or March 15.

Presiding Appellate Justice Bernard Boitein, who wrote a crisp opinion that the South Bend institution was not immune, under the law, from satire or satirical treatment, granted a 10-day stay of the order. This was so that the University could take the case to the State's highest tribunal.

About the time that stay expired an attorney for Notre Dame made application for another stay to a Court of Appeals judge. It was granted. An informed local source said that the judge might "condition" the second stay on an agreement to bring the litigation before the Court promptly—March 8 being the first day of the next term. The contending barristers would be given time to file briefs, of course.

Court of Appeals jurists would probably view "John Goldfarb" if the lawyers suggested this. It is standard procedure in film licensing appeals. Appellate Division justices saw a special screening of "Goldfarb."

The earliest date for a decision by Court of Appeals was believed to be April 15 to 22. If the Court voted to reverse the Appellate Division, and there were a dividend ballot, the seven judges might take further time for deliberation. In that development, a decision might not come until May.

The Albany area is considered a Notre Dame stronghold, both in the number of graduates and so-called "subway alumni." The legal controversy might stimulate box-office appeal for "John Goldfarb," but no one here could be certain of the "breaks."

N. Y. Anti-Trust Suit

NEW YORK—A \$1,110,000 treble damage action was filed in Federal Court here by Glen Cove Theatre, Inc., operator of the Glen Cove, Glen Cove, N. Y., and Franklin Theatre, Inc., operator, Town, Glen Cove, N. Y., against 20th Century-Fox and Century Theatres for alleged violation of the antitrust laws.

According to the complaint, the defendants are charged with unlawfully combining and conspiring to monopolize in favor of Century the first run exhibition of motion pictures in the Long Island and New York areas, permit Century exhibition of films on a preferential basis, suppress competition in first run exhibition, and stifle and restrain competition.

The complaint charges that under a plan 20th-Fox has with Century, Century would be enabled to exhibit films before the plaintiffs' theatres despite the fact that for many years plaintiffs' theatres enjoyed equal rights with respect to the showing of Fox product. The suit claims that the plan imposes unreasonable clearances in favor of Century and that the alleged conspiracies and discrimination against the plaintiffs have the purpose of driving them out of business.

NGC Expects Continued Prosperity, Thanks To Boxoffice Resurgence

LOS ANGELES—A motion picture industry box office resurgence promises continued prosperity for National General Corp., operator of the nation's second largest theatre chain, and is the background for its major new suburban theatre-building program, it was announced by NGC president Eugene V. Klein in remarks to shareholders at the company's annual meeting.

Speaking in the Fox Wilshire Theatre, Klein said National General plans over the next five years to build 60 to 75 new theatres, following the "population trend" and locating them in large new shopping centers wherever possible. He commented that costs of the building program "will be borne substantially by shopping center builders and developers," with the company contributing "equipment, showmanship, and know-how."

Reporting satisfaction with NGCs 1964, fiscal year ended Sept. 30, Klein saw "further progress" in 1965, which may encourage directors once again to consider a further increase in the dividend rate. In 1964, while achieving revenues of more than \$59 million, and net operating income of \$2.5 million, or 70 cents per share, the company, after an interruption of several years, resumed quarterly dividend payments initially at a rate of three cents per share. In October, the rate was increased to four cents.

Comparable operating results in 1963, with earnings adjusted to eliminate non-recurring items and as if fully taxed, showed revenues of \$48.2 million and net income of 1.2 million or 35 cents per share. There were 3,464,037 shares outstanding in 1963, and 3,592,523 in 1964.

With Columbia Pictures Corp., the company is continuing its plans to produce motion pictures of "significance and merit." Upcoming features include "Divorce American Style," "What Little Girls Are Made Of," and "Operation Fer de Lance." The arrangements for co-production with Columbia will utilize Columbia's production and worldwide distribution facilities.

He attributed the movie industry's 1964 reversal of the long television-inspired box-office downtrend to better pictures, "unprecedented leisure time," and peak prosperity. He added, "New sophistication, developed measurably and ironically by the very tv sets from which audiences now seek to escape, spurs a whole new generation of entertainment seekers to throng to movie houses which are at last able to cater to more discriminating tastes."

National General's board of directors elected Klein, president and chairman of the board; Irving H. Levin, executive vice-president; Alan May, financial vice-president and treasurer; Harold A. Lipton, vice-president and secretary; Pierre Salinger, vice-president; Samuel Schulman, vice-president; Dan A. Polier, assistant vice-president; Frank P. Stagen, assistant vice-president; Paul F. Scherer, assistant secretary and assistant treasurer; and Lee E. Thorn, assistant treasurer.

Board of directors elected at the annual stockholders meeting were Lloyd Drexler, Paul Hallinby, Jr., Nathan Kates, Klein, Levin, Lipton, Jack M. Ostrow, Edward Patterson, Schulman, and Seymour F. Simon.

Dan A. Polier and William H. Thedford, co-directors of theatre operations of National General Corporation, have embarked on a

Salinger In Acting Debut For Fox's "Do Not Disturb"

HOLLYWOOD—Pierre Salinger, former U.S. Senator and press secretary to President John F. Kennedy, has been signed to make his motion picture debut in "Do Not Disturb," now filming at 20th Century-Fox. Salinger will portray the American Consul in Paris who helps Doris Day when she becomes stranded.

Following his defeat in the California elections last November, Salinger joined National General Corporation as a vice-president, with headquarters in Beverly Hills.

New V-P For WOMPI

NEW ORLEANS—Mrs. Lee Nickolaus, president, Women of the Motion Picture Industry International, announced the appointment of Mrs. Viola Wister, Charlotte, as international vice-president, to fill the unexpired term of Anna Belle Miller, Denver, who has left the motion picture industry.

Mrs. Wister is secretary to Scot Lett, general manager of Howco Exchanges, Inc. The new vice-president's official capacity with the international organization in former years included the office of treasurer, which she held for two disconnected terms, and chairman of a number of international committees. In her Charlotte club, Mrs. Wister has served as president and secretary, in addition to committee chairmanships.

series of meetings with the circuit's district and theatre managers in Seattle, San Francisco, San Diego, Los Angeles, Denver, Kansas City, and Salt Lake City.

Klein was slated to address the Los Angeles and Kansas City sessions, while Levin was to attend the San Francisco, Los Angeles, and Denver meetings.

John Klee, area supervisor of NGC's Fox West Coast Theatres in northern California, has been promoted to Pacific Coast division manager for the circuit, and will move to the home offices in Beverly Hills.

The veteran theatre executive, who began his theatre career in 1922 and has been in the Bay City since 1955, will succeed Thedford, also formerly of San Francisco, who moves up to co-director of theatre operations for the 218-theatre circuit.

Celebs Brighten Scene At Texas D-I Convention

DALLAS—Hollywood motion picture stars Bette Davis and Olivia De Havilland, scheduled to arrive in Dallas on Feb. 25 for a stop publicizing their latest movie, have extended their visit plans an additional day to Feb. 26.

The actresses will stay over to attend the President's Banquet of the Texas Drive-In Theatre Owners convention to be held here opening Feb. 23 through 25.

The two stars coming here to promote their costarring picture, "Hush, Hush . . . Sweet Charlotte," will leave for Chicago on Feb. 26.

Other Hollywood stars who will be on hand to help Texas D-I theatre owners celebrate are John Ashley, Deborah Walley, Sue Ane Langdon, and Hope Holiday.

Stars John Ashley and Deborah Walley will be on tap at a beach party the night of Feb. 24, sponsored by the American-International Pictures Co., with hosts for the party being Jim Nicholson, president, and Sam Arkoff, vice-president of AIP.

At the President's Banquet Thursday night, an entertainment skit will be presented by Sue Ane Langdon and Hope Holiday.

The theatre owners convention will open Feb. 23 at 4:30 p.m. with a ribbon cutting to open trade exhibits. A luncheon Feb. 24 will honor the trade press. Principal speaker will be Summer Redstone, president of Theatre Owners of America.

Topic of a work session following the luncheon is "Product of the Future and How to Sell." Among speakers will be five local men. They are W. B. Williams, branch manager, 20th Century-Fox; James Gillespie, publicity director, 20th Century-Fox; Roy Smith, branch manager, Universal Film Exchange; Bill Schaefer, publicity director, Paramount Film Distributing Corp.; Judson Moses, publicity director, Metro-Goldwyn-Mayer Pictures Corp.

Other topics to be discussed during the three day meeting will be "Film Classification and Censorship" and "Drive-In Operation Guides."

Included among studio executives attending are F. J. Edele, vice-president and general sales manager, Embassy Pictures; Milton Goodman, assistant general sales manager, Columbia Pictures Corp.; and Al Fisher director of exploitation, United Artists Corp.

Receiving a special award at the President's Banquet will be Nicholson and Arkoff. Speaker for the President's Banquet will be humorist Bob Murphey.



At a recent stockholders meeting of National General Corporation are seen, left to right, vice-presidents Pierre Salinger; Alan May; Harold A. Lipton; president and chairman Eugene V. Klein; executive vice-president Irving H. Levin; and vice-president Samuel Schulman.

Mich. Exhibitor Plans New Grand Rapids House

GRAND RAPIDS, MICH.—Theatreman John D. Loeks reveals that plans are on the architect's 'drawing board for a house tentatively named Studio 28, since it will be located on 28th street. The last built in this area were the Eastown and the 4-Star in the early 1930's.

The Studio 28 will accommodate 1,000, its design is to be 'ultramodern'; equipment will include the new single-lens Cinerama projector, new solid-state transistorized high-frequency sound system, buffer sound for more quiet in inner lobby, latest seating, arch center lounge, and indoor counter for selling tickets.

The seven-acre site is located between Lieks' Beltline Drive-in and the Southland Shopping Center.

As Loeks terms it, the house will be the "star" of a complex of its own. While no leases have been signed, he expects "at least eight" specialty businesses. Among them will be a franchised food operation, a self serve open-broiler steak house, and "one of those 39-flavor ice cream stores." Those specifically mentioned will be operated by associates of Jack Loeks Theatres.

Policy will be "early run," with matinees Wednesdays and week ends and performances "several nights a week."

Plans are to use it as a community center when movies are not being shown. It may be an assembly spot for a nearby high school, or a meeting hall for business or clubs.

Loeks was asked, with some theatres closed, others running only week ends, why the new Studio 28? He replied it would be just off the freeway making it accessible to everyone in the county. "Theatres," he said "must be close to the people. Parking must be close to the theater."

Evidently a good deal of research has gone into this project. Loeks took time off especially to inspect new theatres in Michigan, Illinois, California, Colorado, Arizona, New Mexico, and east coast states.

Neither cost nor target date was given. Construction will start early this spring.

In addition to those mentioned Loeks is owner of the Midtown and Plainfield drive-ins, Grand Rapids, and the Muskegon Auto Theatre, Muskegon.

Preminger Joins Indie Unit

BEVERLY HILLS, CALIF.—Otto Preminger has joined the Society of Independent Producers, Inc., it was announced by Eugene Arnstein, executive vice-president of the recently formed organization.

"I have long felt there is a need for an organization to represent the independent producers in industry affairs" Preminger stated. "I am pleased to have my company join with others in the Society of Independent Producers, which I firmly believe should be supported by all independent producers, particularly those who sign their own collective bargaining agreements."

In addition to Preminger, members of the Society are The Mirisch Corporation, Stanley Kramer Corporation, Nelson-Engel Productions, Burt Lancaster's Nerlan Productions, Panama Frank's Parkwood Productions, Blake Edwards' Patricia Productions, J. Lee Thompson's Orchard Productions, Lawrence Turman, Inc., Herbert Leonard Enterprises, Inc., Levy, Gardner, Laven's Bristol Pictures, Inc.

New "Pressure Gate" Device Gives Cinerama More Projection Fidelity

"Do As I Say, Not As I Do," Says Paper

DETROIT—The Wall Street Journal recently front-paged an article on restrictions on movie advertising initiated by the Los Angeles Times.

Among those interviewed was Milton H. London, executive director of Allied States and president of Michigan Allied.

He was quoted on an incident wherein the Detroit News refused to show a recumbent couple in a "Room at the Top" ad. It subsequently accepted the ad when the cut was swung 90 degrees so it appeared the couple was standing.

London, visiting the MPE Detroit Bureau, said with a broad grin: "The Journal omitted my punch line. Later the ad ran with the couple lying down as it did originally. The joker was that was when the film was shown on tv. The station it ran on, WWJ-TV, is owned and operated by the News!"

Lewis Exits Rugoff Post

NEW YORK—Wright Lewis, assistant film buyer for Rugoff Theatres, has announced his resignation.

HOLLYWOOD—A breakthrough in projector design which will enable Cinerama films to reach a new high in fidelity of projection was announced by William Forman, president of Cinerama.

The new device, called a "pressure gate" directs an automatically controlled flow of air in the film aperture. The film is in an exact focal plane preventing focus drift and reduces picture instability. The new device will also enable high intensity light to be projected without any damage to the film and without loss of focus.

Forman said that the development of this new film stabilization system is the most significant change in projector design in the last 10 years and will enable Cinerama to provide maximum quality on the screen with maximum control of the film in the projector.

"The development of the 'pressure gate,' together with Cinerama's earlier development of the louvered screen and special Cinerama lenses, now makes available to Cinerama theatres, a high fidelity presentation of sound and film unparalleled in the motion picture business," said Forman.

The "pressure gate" was used for the first time in conjunction with the world premiere of the "Greatest Story Ever Told." Forman stated that it will be used in all forthcoming Cinerama attractions, including "Hallelujah Trail," "Caravans," and "Grand Prix."

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...NOW THE SEARCH IS OVER!



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MPAA Attorney At TONE Meet Talks About Censorship, Classification

BOSTON—Barbara Scott, attorney for the Motion Picture Association of America, addressed the Theatre Owners of New England convention here. Miss Scott was invited to speak on the subject of film censorship and classification.

Following a brief review of the history of motion picture censorship in the United States through the Supreme Court's decision in "The Miracle" case, Miss Scott explained: "The mere fact that a censor could apply only constitutional standards to a motion picture was not sufficient. Why should motion pictures be examined prior to their exhibition? Why should the motion picture industry be required to pay a license fee for the privilege of expressing speech? No governmental body examined books prior to their publication; no governmental body approved the contents of magazines prior to their publication; nor did any governmental body review television programs prior to showing on home screens.

"The industry believed that motion pictures should be afforded the same constitutional rights as other media."

Describing the decision of the U. S. Supreme Court in *Times Film v. Chicago* in 1961, Miss Scott pointed out: "The *Times Film* decision, however, left unresolved the question of whether a requirement of prior submission of non-obscene pictures was a violation of the First Amendment.

"This very question, whether a state can require the submission and licensing of a non-obscene motion picture and whether an exhibitor can be convicted for showing a non-obscene motion picture, was argued before the Supreme Court last November in a case *Freedman v. Maryland* testing the constitutionality of the Maryland censorship statute."

Explaining the effect of a favorable decision for the *Freedman* case, she said: "Assuming that the United States Supreme Court reverses the Maryland court in the *Freedman* case and holds that a state cannot require the submission of films which are not obscene, what effect will this have on the motion picture industry?"

"In those states and cities which have retained censor boards, exhibitors and distributors will not have to submit their pictures in advance if they believe that the pictures are not legally obscene. If the state believes that a motion picture is obscene, it can proceed against the picture after it has initially played—as is true of other media. The determination of the obscenity of the picture will be that of a court with all the attendant safeguards—not the determination of a censor board or a police chief.

"It is axiomatic that if the burden is on the state to prove the obscenity of a motion picture, only those pictures which the state strongly believes are obscene will be attacked—as contrasted with the ease with which the censor can ban or demand cuts."

Miss Scott pointed out that classification not censorship is the panacea of legislators this year. She reported: "So far, this year, the legislative proposals have been of two general classes: First, there have been proposals to establish boards to classify motion pictures as to their suitability for different age groups. Proposals for such boards have



Jack Armstrong, president, Allied States Association of Motion Picture Exhibitors, recently visited MGM's British studios in London, and met Sophia Loren and George Peppard on the set of "Operation Crossbow."

7-Arts Promotes Jaffe

NEW YORK — Stanley Jaffe has been named executive assistant to Eliot Hyman, president of Seven Arts Productions. Jaffe will be working directly for, and reporting directly to Hyman, and will be involved in all areas of the company's operation.

Jaffe, who has been associated with Seven Arts for two-and-a-half-years, was formerly in charge of east coast packaging and production for the Seven Arts network television department.

Lewis Joins Spiegel

NEW YORK—Sam Spiegel announced that Roger H. Lewis has joined his company. Lewis will function in an overall executive capacity covering advertising, merchandising, and production activities in the broad new scope of Horizon Pictures, and will, in addition, produce films for the company.

been introduced in New York, New Jersey, and in Dallas, Texas.

"Classification of motion pictures as to their suitability for children is an appealing proposition. The advocates of classification say that they do not wish to ban any motion pictures but are merely recognizing that all motion pictures are not acceptable for all persons and that children should not see certain motion pictures—a proposition with which no one can quarrel."

In conclusion, Miss Scott offered this sound advice: "As we achieve the right to fuller freedom of expression from the courts we, as an industry, must become even more conscious of our responsibility to the public and more willing to recognize our accountability to the public for what is presented on the screen.

"The producer and distributor must recognize the bounds of good taste in the motion pictures which they produce and distribute. They must reject, without sacrificing the maturity of films, those stories which are designed only to titillate. They must be aware of the mores of the community and not overstep the bounds of good taste.

"Similarly, exhibitors must be responsible for the motion pictures which they select for exhibition in their communities."

NGC's Levin Completes Production, TV Talks

LOS ANGELES—Irving H. Levin, executive vice-president of National General Corporation, returned from New York, London, and Rome where he discussed plans for forthcoming major film productions and closed-circuit, large-screen theatre tv equipment.

Accompanied by Richard B. Graff, his assistant, and Albert Jaeger, administrative executive, Levin met with British motion picture theatre circuit heads regarding expansion into the United Kingdom of NGC's Theatre Color-Vision series of new, highly mobile color and black and white closed-circuit tv projectors. Talks centered on possibility of NGC granting exclusive distribution franchise of equipment to one of several large organizations overseas, as well as partnership deals in presentation and production of programming for the new medium.

Theatre Color-Vision recently signed an exclusive worldwide agreement with Dalto Electronics Corp., Norwood, N. J., for distribution of the new projectors, which were first used last fall in several eastern cities for showing of National Football League games.

In London, Levin checked on production facilities and locations for NGC's film production, "Fer de Lance," to be shot overseas. He also discussed several co-production deals with leading European distributors and producers.

"Fer de Lance," an original screenplay by Harry Julian Fink, depicting a daring raid by commandos early in World War II, is in the tradition of "The Guns of Navarone." To be produced with an all-star international cast, it will be distributed worldwide by Columbia Pictures, with whom NGC has announced joint arrangements for three pictures. The other two films are "Divorce, American Style" and "What Are Little Girls Made Of?," to be produced by Norman Lear and Bud Yorkin.

Parents Fight Obscenity

ORANGE, TEX.—A group of local parents have started a campaign to investigate what they as citizens can do to curb the showing of obscene films in the city.

Mrs. Sammie Parish, who initiated the movement for Orange County, said the movement for more wholesome movies is not organized under any specific name. She said it is a group of parents working together to upgrade the standard of movies available to their children.

She said, "It isn't going to be easy and it is going to take a lot of time. But if we are sincerely concerned about our youth, then we will find the time to work for them."

It was reported by Mrs. Parish that five committees have been organized to get the group started. They include one to enlist civic organizations in the movement as well as speakers to address civic groups; a committee to enlist the aid of the Orange Ministerial Fellowship, asking them to enlist their congregations.

Also planned are an evaluation committee to determine which movies are fit for children to see, a committee to enlist the local youth council and other youth organizations, and another group to enlist the aid of other Texas cities in informing lawmakers of the desires of the voters concerning this matter.

Letters will be written to Congressmen and city and county officials encouraging their support, according to Mrs. Parish.

Plea For Film Decency From Foe Of Censorship

COLUMBUS, O. — Censorship "through sheer public revulsion" was forecast by Don Weaver, editor of the Citizen-Journal, in an editorial page column titled "For Goodness Sake, Let's Be Decent."

Weaver did not mention Hollywood product, but he did single out an off-Broadway play titled "The Toilet" and two "underground movies" titled "Harlot" and "Sleep." He said he has fought censorship out of principle for many years, "but some of the theatre and movie people make it tough."

"Censorship is inherently a threat to freedom of speech and press," said Weaver. "But freedom from censorship, like all freedoms, should impose responsibility. If the irresponsibility of some entertainment goes much farther, we will have censorship through sheer public revulsion."

Weaver quoted a recent article by Norman Nadel, theatre editor of the New York World-Telegram and Sun, titled "The Trend Toward Obscenity: How Much Will We Tolerate?" Nadel formerly was theatre editor of the Citizen-Journal. Nadel said it was a question of taste. Weaver added that it is also a question of decency.

"Civilized people have, in varying degrees, qualities of decency, good taste, tolerance, courtesy, and dignity," concluded Weaver. "When the theatre, movies, or publishers violate these canons of civilization too far, we must curb them or they will destroy us. For goodness sake, let's be decent."

Alrich Adds Scottish Shorts

NEW YORK—Alrich Enterprises, by arrangement with Al Sherman, exclusive distributors in the United States for Films of Scotland, ranking Scottish producer of documentary motion pictures, has added "Songs of Scotland" and "Three Scottish Painters" to its roster of short subjects available for theatrical, television, and non-theatrical presentation.

Two other Films of Scotland short subjects, "Bonnets Over the Border" and "The Good Servant," now are playing the mid-western Art Theatre Guild circuit. "Bonnets Over the Border" also has been selected for distribution by the New York Public Library for member showings.

Hall Joins Metro-Kalvar

NEW YORK — Alvin W. Hall, Jr., has joined Metro/Kalvar as director of marketing, it was announced by vice-president Noel R. Bacon.

Hall will be located for the time being at Metro/Kalvar offices at MGM Studios in Culver City, Calif., from where he will oversee the promotion of Metro/Kalvar products related to the motion picture and television industries.

Metro/Kalvar was formed in 1961 by MGM and the Kalvar Corp. to develop, market, and distribute products applicable to films and television, in particular its new 16mm motion picture printer-processor.

AA-TV Ups Stern

NEW YORK—Jim Stern, assistant general sales manager of Allied Artists Television, will become the general sales manager effective immediately, it was announced by Glaude A. Giroux, president.

Cincy's Times Marks Big First Anniversary

CINCINNATI—Time Theatre, this city's scintillating example of showmanship, observed its first anniversary as a first-run house Feb. 13.

Not only has the house, previously operated on a second-run policy for 24 years, broken records, but it has become a stimulating force in reviving interest for entertainment in the downtown area.

The 600-seat Times, owned and operated by Mid-States Theatres, during the year played to 256,566 patrons. In addition to this record, the theatre played just three films — "Tom Jones," the opener, played 21 weeks, followed by "Pink Panther," 14 weeks and five days, and currently "A Shot in the Dark," now in its 17th week.

By its outstanding success within a year's time, the Times has demonstrated to other business enterprises what can be accomplished in the core area.

Congratulations are extended to Mid-States and the Times for "the showmanship of the year" in this area.

Siegal Joins Filmack

CHICAGO—Filmack Trailer Company has named Jerrold Siegal as the new advertising manager of their Theatre Division. Filmack's monthly publication, Inspiration, trade paper advertising, and all direct mail will be under his direction. He will also be responsible for developing new ideas for film trailers as well as exploitation methods by which exhibitors can improve their over-all attendance.

Mt. Healthy Baby Sitter Marks Golden Anniversary

CINCINNATI—The Main Theatre, suburban Mt. Healthy, has been a family motion picture house for 50 years. To observe its anniversary, three admission-free films chosen by patrons were played Feb. 9-11.

The films, "Muscle Beach Party," "McLintock," and "PT 109," were the winners among the 10 chosen by the patrons in a voting contest which began before the Christmas holidays. They were played, each on a different night, to packed houses.

The 300-seat Main was opened in February, 1915, by Peter Blum on a family-house policy which has never been changed during its 50 years. By holding to this policy through all the years, the Main has enjoyed constant patronage, appreciated alike by parents and children as a family theatre.

Joe Blum, son of the founder and present operator of the Main, is known as the "baby sitter of Mt. Healthy." Parents who once were regular patrons when they were youngsters now leave their children at the Main, knowing that the film played is suitable for their ages and also that the young people will be carefully supervised by Blum.

So to the venerable Main Theatre and its owner, Joe Blum, "Mt. Healthy baby sitter," congratulations on your 50th anniversary and good wishes for many years to come.

Weinger Joins Alberlist

NEW YORK—Albert A. List, chairman of the board of Alberlist Corp., announced the election of Gerald Weinger, CPA, as treasurer of Alberlist Corp.

Ambitious Col. Production Lineup Detailed At Top-Level Global Meets

LONDON—"One of the most ambitious production programs ever initiated by Columbia Pictures on a world-wide basis" was described by Leo Jaffe, Columbia's executive vice-president, to a gathering of 80 key executives attending a top-level meeting—the first of a series of around-the-world Columbia conferences to bring the message directly to the company's global personnel.

"Columbia is prepared to go to any extent to insure the success of this world-wide program," Jaffe said, "including the most careful and detailed planning of all sales and promotional campaigns on each picture."

Outlining current and up-coming production plans, M. J. Frankovich, first vice-president, said that "Columbia is continually in the market for new, young, creative talent, as well as established talent," and that "production is moving ahead at the studios as well as around the world." Among the films set to go before the cameras in Hollywood in the next few months are Sam Spiegel's "The Chase," Frank Capra's "Marooned," Sol Siegel's "The Richmond Story," William Frye's "Life with Mother Superior," Irving Allen's "The Silencer," Charles H. Schneer's "Wagon Train to Salt River," and Harry Joe Brown's "The Southern Blade."

Upcoming European productions include Otto Preminger's "Bunny Lake is Missing," Mark Robson's "The Centurions," James Woolf's "Life at the Top," and Charles K. Feldman's "Casino Royale." Films in various stages of production in Europe and Africa are James B. Harris-Richard Widmark's "The Bedford Incident," Carl Foreman's "Born Free," Anthony Mann's "The Unknown Battle," and Charles H. Schneer's "You Must Be Joking."

Extensive global promotion plans, "geared to meet the challenge of the most powerful product line-up in our company's history," were described by Robert S. Ferguson at the London meeting. Films on the world-wide agenda discussed by Ferguson were "Lord Jim," "The Collector," "Genghis Khan," "Ship of Fools," "Cat Ballou," "Die! Die! My Darling!", "Synanon," "Major Dundee," "Love Has Many Faces," "Baby the Rain Must Fall," "Harvey Middleman, Fireman," "The Outlaws IS Coming," "World Without Sun," "Mickey One," and "King Rat."

Columbia executives are now in Tokyo to attend the second in a series of around-the-world Columbia conferences to discuss the company's expanding global operations with key Far Eastern and Australasian representatives.

Leaving from New York for the Tokyo parley were Columbia executives Bert Obrentz, assistant to Mo Rothman; E. A. Levine, sales control manager for Columbia Pictures International; and Martin Blau, Columbia Pictures International publicity manager.

Convened to provide direct contact with Columbia's global personnel, the series of conferences will continue through April. Following the Tokyo meeting, Columbia executives will meet with Latin American personnel in Rio de Janeiro, starting April 3.



William Goldman, prominent Philadelphia exhibitor and philanthropist, was recently presented the annual brotherhood award of the Philadelphia County Council of Jewish War Veterans by County Commander Leon C. Goldberg, as Albert Katz, awards chairman, looked on.

Fox Studio Names Denton

HOLLYWOOD—James Denton has been named to succeed Perry Lieber as 20th Century-Fox studio publicity director, it was announced by Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation.

Denton for many years was in charge of national magazines and the photographic department at 20th Fox, and has handled publicity on numerous major motion pictures throughout the world. He presently is associated with George Stevens Productions.

Tent 35 Plans Fete

NEW YORK—Sammy Davis, Jr., star of stage, screen, and night clubs and a popular recording artist, will be one of the guests of honor at the next luncheon of the New York Variety Club, Tent 35, it was reported by Jack Levin, chief barker. The affair, to be held at the Hotel Astor on March 2, is the annual invitational luncheon at which the Tent plays host to its paid-up members. E. David Rosen is luncheon chairman.



Seen at a recent screening of the Will Rogers Hospital short subject at Radio City Music Hall, New York, were, left to right, Ned E. Depinet, president of Will Rogers; Henry H. "Hi" Martin, general chairman of the industry's 1965 fund raising campaign on behalf of the hospital; Norman Gluck, producer of "A Place In The Country"; Russell V. Downing, president, Radio City Music Hall; Ned Shugrue, executive director of the hospital; and Philip Gerard, publicity chairman of the drive. "A Place In The Country" was screened in 32 exchange centers.

Minsky Nominated To Head New York Cinema Lodge

NEW YORK—Howard G. Minsky, executive vice-president of Cinerama, Inc., and a member of the board of directors, has been nominated as president of New York's Cinema Lodge of B'nai B'rith to succeed Leonard Rubin, it was announced by Martin Levine, chairman of the nominating committee.

Elections are to be held today (Feb. 24).

In a move designed to streamline the operations of the Lodge and to give specific responsibilities to members nominated for the vice-presidencies, the nominating committee has made the following nominations for vice-presidents: Alex Arnswalder, programming; Carl M. Levine, fund raising and finance; Mel Marin, membership; Ted Lazarus, Anti-Defamation League; Leonard Kaufman, B'nai B'rith youth services; and Milton Livingston, public relations.

Michael G. Shapiro has been nominated as treasurer; Robert L. Turell as secretary; and Rabbi Ralph Silverstein as chaplain. Alfred W. Schwalberg was renominated as honorary president.

Nominated as trustees are Max Blackman, Julius Collins, Max Fried, Jack Hoffberg, Marvin Kirsch, Joseph Maharam, Eugene Margoluis, David Picker, Sol Rissner, Norman Robbins, Samuel Rosen, Herman Schleier, Hon. Arthur Schwartz, and Louis Wolff.

Besides Levine, the nominating committee consisted of past presidents Alfred W. Schwalberg, Joseph B. Rosen, Abe Dickstein, Burton Robbins, and Irving Greenfield.

New Wineland Unit

WASHINGTON—Mr. James Lee, Levitt & Sons, announced the sale of ground in the Belair Shopping Center, Bowie, Md., to Wineland Theatres for the erection of a new motion picture theatre.

Construction will begin immediately on a 1,000 seat modern building featuring the latest design and appointments from the drawing boards of architect Charles David Belinky, Oxon Hill, Md.

Irene Dunne To Tech.

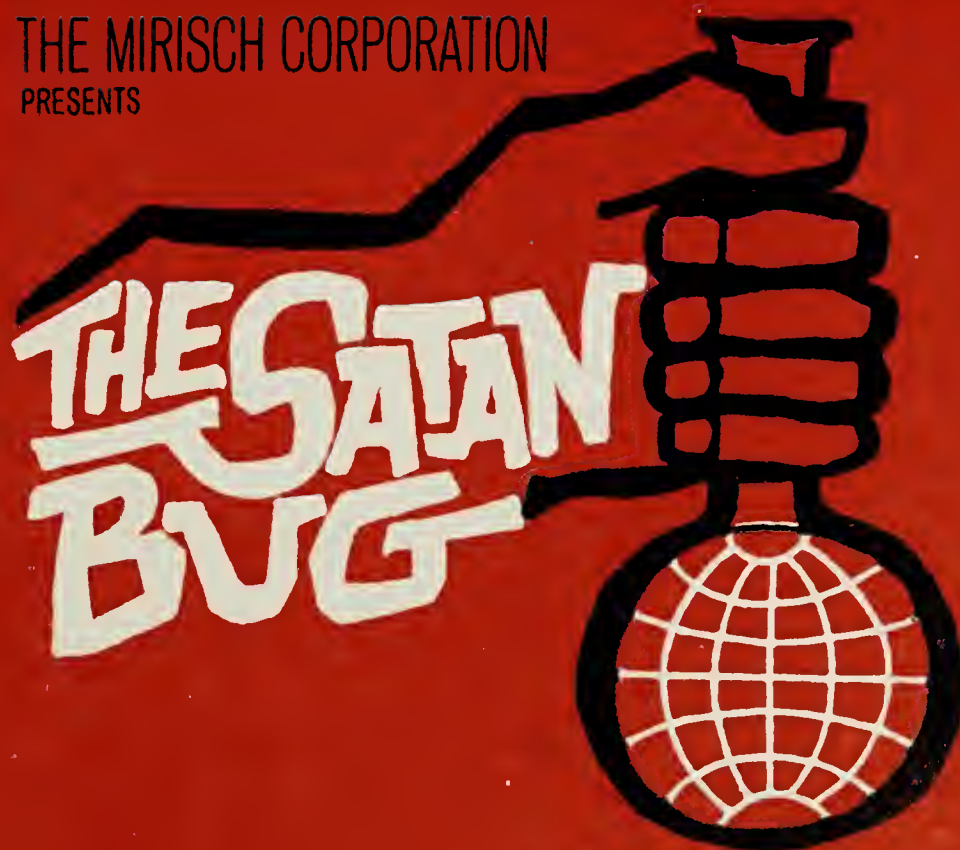
HOLLYWOOD — Patrick J. Frawley, Jr., board chairman, Technicolor Corporation, announced the appointment of Irene Dunne, in private life Mrs. Francis D. Griffin, to become the first woman to serve as a director of the firm.

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GREAT ESCAPE" NOW BRINGS YOU

**THE
ULTIMATE
IN
SUSPENSE!**



THE MIRISCH CORPORATION
PRESENTS



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**GEORGE MAHARIS
RICHARD BASEHART
ANNE FRANCIS
DANA ANDREWS**

Produced and Directed by

JOHN STURGES

Screenplay by

JAMES CLAVELL and

EDWARD ANHALT

Based on the novel by

IAN STUART

Music **JERRY GOLDSMITH** A MIRISCH-KAPPA PICTURE

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**THRU
UA**

AA Appoints Dodd, Sultan To Posts As Int. Prexy, Foreign Sales Head

NEW YORK—Wilfred E. Dodd was appointed president of Allied Artists International Corporation, and Roger H. Sultan, assistant foreign sales manager, was promoted to the post of vice-president and general sales manager of Allied Artists foreign department.

Dodd's original background was in investment banking, being a partner of a Canadian banking investment firm. He is a veteran in international film affairs, having been associated with a number of distributing companies, including Cinepix of Montreal. He has also participated in production of plays in Europe and Canada. Dodd has been a member of Allied Artists board of directors since last November.

Roger Sultan comes to his new post as a veteran of the motion picture industry, which he entered in 1936 as an exhibitor in North Africa and later entered distribution there. In 1947 to 1952, he was with Warner Brothers in Brazil as assistant supervisor, Atlantic division, headquartered in Rio de Janeiro. In 1953, he joined Allied Artists, and for the past 12 years has consecutively been with this firm, first in Brazil, then in Chile. He became assistant foreign sales manager in 1962.

It was revealed that Stratford Corporation, a subsidiary of Allied Artists Pictures Corporation, has been reactivated, and John Dervin, who was formerly sales manager for Stratford, will again head sales for this company.

Stratford Pictures will operate as a separate entity serving the specialty-theatre market, functioning similarly to subsidiaries of several other major film companies who channel special pictures through such separate units.

Dervin, a veteran of sales for specialty theatres, has recently been home office representative for Allied Artists Pictures, and has been with Allied for 16 years.

Morris Not Going Public

NEW YORK—The William Morris Agency, Inc., has no intention of going public and should not be confused with any organizations that are. This attitude on the part of the leading international theatrical agency was disclosed by Nat Lefkowitz, company treasurer and senior executive officer.

The observation was prompted by recent stories carried on the financial pages of newspapers throughout the nation, that William Morris was soliciting public ownership. The articles, in truth, referred to the similarly-named William S. Morris, Inc., dealers in corporate securities and government bonds, having no relationship whatsoever with the show business management company established in 1898.

"Nothing could be further from the truth insofar as the William Morris Agency is concerned. Public ownership is fine for many businesses but we believe it is wrong for us," he stated.

Lefkowitz emphasized that ownership implies a voice in management and that the stock in a theatrical agency should be held only by those rendering service to the company on behalf of its clients.

"We feel that public ownership would detract from the best interests of our clients. Pressures for profits and dividends can adversely affect the intimate and confidential relations we have with artists we represent."



Paramount Pictures president George Weltner, left, and Otto Preminger recently cut a special "In Harm's Way" cake at a "21 Club" luncheon in New York for sales and merchandising executives.

Eldorado Selects First Six Sub-Distributors

NEW YORK—The first sub-distributors to be selected by Eldorado Pictures International Corporation (E.P.I.C.) to form the national sales network of the production-distribution company were announced by Sal Di Gennaro, vice-president in charge of sales.

Revealing the appointment of six-distributors, initially, Di Gennaro said that he would make a swing of the middle-west, the west coast, and the south to complete the full complement of the sales network. Announcement of these territorial selections will be made later, he said.

For Atlanta and Jacksonville, Independent Film Distributors, Inc. (Sam and Steve Davis); for Boston-New Haven, Edward Ruff Film Associates (Ed Ruff-Mel Safner); for Charlotte, Variety Films, Inc. (Robert McClure); for Cincinnati, Screen Classics, Inc. (Edward Salzberg); for Cleveland, Selected Pictures Corporation (Sam Schultz-Sol Gordon); and for Washington, D. C., Wheeler Film Company (Sam Wheeler).

The first film release on Eldorado's schedule will be "The Eye of the Needle," a comedy-drama starring Vittorio Gassman, Annette Stroyberg, Gerard Blain, Nino Castelnuovo, and Gino Cervi.

Di Gennaro emphasized that Eldorado's plans call for the release of one film per month.

Fox-TV Ups Morton

HOLLYWOOD—Maurice R. Morton has been appointed vice president in charge of business affairs for 20th Century-Fox Television, it was announced by William Self, executive vice-president.

Morton, who has been director of business affairs for 20th-Fox TV for the past five years, previously was a vice-president of McCadden Productions and director of business affairs for CBS-TV, Hollywood.

"Harm's Way" Seminar Ends Para. London Meet

LONDON—International sales and merchandising meetings on Paramount Pictures' forthcoming release schedule concluded with a conference on Otto Preminger's "In Harm's Way."

Preminger flew here from New York with a print of the film for the first screening for Paramount's overseas executives. Following the screening, Preminger joined James E. Perkins, president of Paramount International Films, and Martin Davis, vice-president in charge of advertising and public relations, in round-table discussions of sales policies and campaign plans.

"In Harm's Way," which is Preminger's first production for Paramount release, will have its overseas premiere in June at the Plaza, London, it was announced at the meetings. Elaborate plans are underway for a gala charity premiere.

Preminger and Davis said that the campaign for "In Harm's Way" has been created with a definite international slant. Advertising art and copy, for example, have been kept simple and direct, facilitating easy translation and universal application, it was noted.

Preminger has personally produced trailers for the film in seven different languages. He appears in all of them, addressing the audience in English, Spanish, Portuguese, German, French, Italian, and Japanese.

Paramount, in its busiest production period in over a decade, has six major films before the cameras in Hollywood, Ireland, England, and Mexico.

Currently filming at studios outside Dublin is Martin Ritt's "The Spy Who Came In From The Cold," starring Richard Burton and Claire Bloom in the filmization of John Le Carre's best-selling novel. Across the sea in London, Warren Beatty, Leslie Caron, Bob Cummings, Hermione Gingold, and Keenan Wynn have just started the Seven Arts romantic comedy, "Promise Her Anything," while at another London studio, "The Skull" is in the midst of production, with Peter Cushing heading the cast of the horror shocker.

Hal Wallis' "The Sons of Katie Elder" is being filmed in Technicolor in Durango, Mexico, with an all-star cast headed by John Wayne, Dean Martin, and Martha Hyer, under the direction of Henry Hathaway.

At Paramount Studio in Hollywood, Jerry Lewis is making his 32nd comedy, "The Family Jewels," in which he plays six different characters. On another sound stage, Howard Hawks is filming "Red Line 7000."

Embassy Invades Orient

NEW YORK—Embassy Pictures has concluded arrangements for the distribution of a number of Joseph E. Levine presentations in Hong Kong and Taiwan, it was announced by Leonard Lightstone, Embassy executive vice-president.

Negotiations were concluded by Joseph C. Goltz, Embassy foreign sales executive, with Chan Shu Kai, Great China Finance and Development Corp. Ltd. of Hong Kong, and C. M. Hou managing director, Chien Hwa Film Co., Taiwan.

Col. Names Levy, Jurist

NEW YORK—Arthur Levy has been appointed assistant treasurer of Columbia Pictures Corporation and James A. Jurist has been named to succeed him as controller.

NSS Launches Drive To Boost Showmanship

NEW YORK—An intensive campaign in behalf of showmanship is being undertaken by National Screen Service via their 1965 SHOW-MANSHIP SALES DRIVE, it was announced by Melvin L. Gold, general sales manager. "The drive will run to June 15, and will expose some unprecedented advancements in profit-making showmanship aids," said Gold.

Among the special features is the introduction of the sale of MOVIE BOOKS (paper-back books of the movies and regarding the movie industry). PLASTICALS, the new National Screen Service development of a plastic-like material that will cling to boxoffice windows, glass doors, etc., is another exciting offering for the advertising of special events, air conditioning, movie books, etc. In the PLASTICAL group are PLASTICAL LETTERS in a variety of sizes, providing the exhibitor with a do-it-yourself kit for spelling out his messages on glass or any other smooth surface.

ALPHABET PENNANTS, which provide the exhibitor the opportunity to assemble streamers advertising his big attractions, likewise provide him with a do-it-yourself kit that may be used over and over again. A five-foot mechanized standee for KIDDIE SHOWS is one of the highlights of the campaign, according to Gold, and will be introduced to exhibitors along with many other showmanship aids throughout the four-month drive.

"The emphasis is on creating excitement in the theatre and away from the theatre on a local level," said Gold. "During the past 18 months, National Screen's research and development of new processes, new materials, and more creative showmanship methods has provided the greatest assortment of 'new' theatre advertising aids in the history of our industry."

B'nai B'rith Honors Levin

NEW YORK—Jack H. Levin, head of Jack H. Levin Associates and Certified Reports, Inc., theatrical market research organization, will be honored by the New York regional board of the Anti-Defamation League of B'nai B'rith at a cocktail party and reception to be held March 1 at ADL headquarters. Levin will be honored for his many years of exemplary service in the cause of human rights, it was announced by board chairman Philip Sokol.

Founder of National Theatre Institute and former chief barker of the Variety Club, Levin has been active in theatrical humanitarian affairs, including Motion Picture Pioneers, Will Rogers Research Foundation, and Actors Temple. Past president of Cinema Lodge and active for over 25 years in nearly every phase of B'nai B'rith activity, Levin has served as co-chairman of the Metropolitan Council's 1963 ADL Appeal and member of the boards of Trafalgar Hospital, Institute of Applied Biology, and the AGVA Youth Fund. He is also founder of the League For Welfare of Crippled Children for the Hospital of Joint Diseases and is an honorary member of the Mutual Welfare League of Sing Sing Prison. He served as a member of the First World Jewish Congress in Geneva, Switzerland, in 1956 and was one of the original members of the Chaim Weizmann Institute. He is also a prominent author-lecturer in the field of marriage and morals.

The NEW YORK Scene

By Mel Konecoff

THE METROPOLITAN SCENE: PAUL BAISE, ADVERTISING PUBLICITY DIRECTOR for Continental Films, bedded with a pair of broken legs suffered in an encounter with a taxicab. He's had his share of taxi-itis. Recently, he broke an arm getting out of one while escorting a star of one of his films. . . . In case all of you are wondering who that was behind sun glasses and to the right of Marilyn Monroe in "The Love Goddesses," it was none other than UA publicity manager Mike Hutner. . . . Jerry K. Levine, head of the special Columbia advertising and publicity unit promoting "Lord Jim," has been named a special deputy sheriff of Essex County, N. J. He may not be able to fix a traffic ticket, but at least he can help you get arrested there. . . . Radio City Music Hall again displayed prize-winning photographs of the 26th annual National Newspaper Snapshot Awards before it closed down for repainting. . . . Joe Levine hosted a party at the Four Seasons for Marcello Mastroianni in honor of his being selected a world favorite by the Hollywood Foreign Press Association. . . . The Criterion added an extra row of seats up front to accommodate more "My Fair Lady" viewers since all of the close locations are sold out for each performance. During the series of recent snowstorms, some ticket-holders couldn't make it into town, and they phoned in their locations, which were sold at the last minute. The standees were promised the first available tickets. Charlie Moss and his people right on the ball. . . . That Will Rogers short garnering some great reaction from industryites. (Aside to Hi Martin: We think it can be trimmed to a shorter version for showing to the public, the angle being that the entertainment industry is going all-out in research, treatment, and investigation in the area of chest ailments. Then show views of the Hospital, patients, doctors, etc., as an example of what is being done). . . . Indian Embassy hosted cocktail reception for Dev Anand, star of "The Guide," at the Hotel Carlyle. . . . Morris Sher, executive assistant to Ed Hyman until the latter retired from his post of vice-president of American Broadcasting-Paramount Theatres, has severed his affiliation with AB-PT.

A MATTER OF SECURITY: WORLD PREMIERES ON BROADWAY NORMALLY mean a lot of work on the part of distributor and theatre personnel, and this effort was doubled in spades the other night for the bow of George Stevens' "The Greatest Story Ever Told" at the Warner Cinerama Theatre. The wife of the President, Mrs. Lyndon B. Johnson, was to be at hand.

Meetings were held days prior to the event, with the Secret Service asking for a list of involved personnel so they could be checked out, after which rules and regulations were laid down. There was to be no deviation from the same. In addition to a normal number of Secret Servicemen, there were formally dressed lady agents, uniformed police, and detectives in plain clothes at the theatre, as well as at the private party that followed at the Americana Hotel.

One character, who tries to crash all posh functions, made his appearance, but before he could take a step down the aisle where the First Lady was seated, he was swept out into the lobby, feet off the ground, by a pair of husky Secret Servicemen and given the old heave-ho into the street. Newspaper photographers were told in which areas they could take pictures, and when one eager beaver tried to head off the First Lady, her Secret Service escort lashed out with a side sweep of his arm without breaking stride. The photographer was left in the dust somewhere off to the side.

Later, at the party, one photographer ventured too close to the table and was politely reminded that he was overstepping the agreed-upon bounds. Another time, a Secret Service agent dressed as a waiter cautioned him again as he inched close to the imaginary boundary line. The hotel publicity man and his photographer couldn't even get within aiming distance. And so it went, until Mrs. Johnson was placed aboard her plane for her return trip to Washington.

Southern Calif. All-Out For Col.'s "Lord Jim"

HOLLYWOOD — Columbia Pictures is carrying out one of the most extensive exploitation and promotion campaigns launched in the southern California area in recent years to herald the opening of "Lord Jim," a film by Richard Brooks, which debuts March 4 at the Stanley Warner Beverly Hills Theatre with a gala benefit premiere for the Women's Guild of Cedars-Sinai Medical Group.

More than 5,000 exposures are involved in this widespread effort. In addition to 1,000 window displays, there will be 400 rack card set-ups, exhibits in 20 libraries including the main branch in downtown Los Angeles, and counter and in-store displays in over 160 music stores, plus an added major display at the Music Center.

A major tie-up has been completed with the May Company, in which special window and in-store material on the film itself, plus displays for the "Lord Jim" books and Colpix Records will be featured in several of their stores. Two hundred book stores will

have in-store displays, and 150 new agency trucks will carry "Lord Jim" banners.

Eight Food Giant markets will have in-store displays and in over 150 bakeries, beauty shops, and restaurants there will be one sheets, counter cards, in-store displays, plus window cards.

Ten displays have been set strategically at Los Angeles International Airport. Six major hotels will have special material prominently showcased in their lobbies, and 29 additional hotels will feature "Lord Jim" in the top position of their amusement directories in the lobbies.

In addition, some 140 mutual and independent ticket agencies have been given pieces of promotion material. Litton Electronics and 13 colleges in the Southern California area, including U.C.L.A., will feature exploitation aids. Several score additional outlets including trucking firms, auditoriums, hospitals, group sales organizations and theatre are tied-in with this far-reaching campaign.

LONDON Observations

By Jock MacGregor

LONDON HAS BEEN HUMMING WITH FILM ACTIVITY. WITH RICHARD BROOKS' "Lord Jim" chosen for the Royal Film Performance, Columbia, headed by Leo Jaffe, Mike Frankovich, Robert S. Ferguson, Mo Rothman, Stanley Schneider, and Bernie Zeeman, came to town in force to celebrate and hold an international convention. George Weltner brought Paramounteers from all parts for the first preview of Otto Preminger's "In Harm's Way." Associated British Cinemas held their national showmanship lunch. David Weisbart and scriptwriter Wendell Mayes, here for talks on "The Day Custer Fell" with director Fred Zinneman, met the press, and Sir Michael Balcon announced British Lion's plans.

ABC's showmanship lunch could have been a tribute to the trade press, so glowing were the comments. Early in his speech, assistant managing director Bill Cartlidge said: "We have always been delighted to greet the trade press at these functions. Their reportage of our activities serve to point up and stimulate our efforts. I would like to express the sincere thanks of my colleagues and myself for their continued interest and encouragement." If that was not enough to make us feel good, he reverted to the subject after the award giving: "I can tell you in all sincerity that the quality and quantity of ABC Showmanship has never been higher. We realize, as I said before, that our efforts have been implemented and encouraged by the trade papers and those members of distributing companies present today. I feel that showmanship has grown up; that it requires the sort of adult approach and enthusiasm injected into it by managers who realize their responsibilities in helping to shape the future of our industry and its subsequent prosperity."

For the first time, the directors and publicists of their main distributors were present. Bill announced that each was to provide \$420 and a challenge trophy for the best exploitation of their product to augment ABC's regular prizes, and added: "I cannot stress too highly the importance which ABC places on showmanship. We must continue to use every endeavor not only to maintain our present audience but also to encourage the sustained interest of new cinemagoers. We realize that, in the final analysis, a great responsibility rests on the individual manager." Archie Heaton, ABC, Darlington, was named top showman, with R. D. Bowden, ABC Westover, Bournemouth, runner-up. Ken Oakes won the champion district award, and Desmond McKay, ABC Dumfries, Scotland, the ABC Minors Matinee trophy.

I CANNOT BELIEVE THAT COLUMBIA'S INTERNATIONAL EXECUTIVES CAN have been pleased with the stage show that preceded "Lord Jim" at the Royal Film Performance. It was slow, pretentious, and embarrassing, even remembering the many inept ones that have gone before. All this despite the international talent including Peter O'Toole, Jean Simmons, James Mason, Peter Finch, Curt Jurgens, Sean Connery, and Jack Hawkins. It was certainly no prologue for such an impressive multi-million dollar spectacular road show adventure, and can have done nothing to get the diamonded, beminked audience in the right mood. This had all the signs of being one of the truly great premieres of all time. So eagerly anticipated was the film that it was a complete sellout weeks in advance. Thousands lined the route to the Odeon, the theatre positively shone, and there was the unmistakable sense of occasion, of being at a really important event. The Queen Mother and Princess Margaret were simply radiant as they met Sir Philip Warter, John Davis, Kenneth Winckles Victor Hoare, Leo Jaffe, Mike Frankovich, Mo Rothman and his wife, the stars, and many others. The newly installed Eidophor large screen tv system kept those in the auditorium aware of what was going on in the foyers and outside the theatre magnificently, and the fine color newsreels of the Queen in Africa brought a big hand. Then came the stage show. Frankly, I have never been able to understand why, on the film industry's greatest night of the year, it has been necessary to have this interlude. It is nonsense to say that those who pay advanced prices need something more than a film. Other charity premieres charging considerably more have been complete sellouts. The evening, which was the first to be run by the recently extended Cinema and Television Benevolent Fund, raised a record \$100,000.

SINCE DAVID KINGSLEY HAS BECOME DEPUTY CHAIRMAN OF BRITISH LION and has been succeeded as managing director by Victor Hoare, who in turn steps up as deputy chairman of BLC Films, the joint British Lion Columbia distribution setup, chairman Sir Michael Balcon had the trade press to his office to outline the changes and British Lion's production plans. Completed are "The Uncle" and "Joey Boy"; shooting is the Boulting's "Rotten to the Core"; and next before the cameras will be the \$1,700,000 "Modesty Blaise." Mickey favors the indigenous British subject to the big international co-production and prefers British Lion producers to provide some money for personal participation and added control of a subject to the 100 per cent financing offered by some American and British companies. American deals have not been finalized on all their projects.

THE BOARD OF TRADE REPORTS THAT DECEMBER ADMISSIONS AND TAKINGS were up. While admissions over the year were 21.3 millions down at 382.6 millions, takings were nearly four million up to 166 million dollars. . . . The David Weisbart-Wendell Mayes-Fred Zinnemann press conference was among the most interesting in months. Long after the formal proceedings were over, the boys were probing for further details about Custer, Indians, and the West. . . . I had the pleasure of hearing John Behr talk to managers attending a refresher course at the Rank manager training school on showmanship, and found myself invited to speak on trade papers. It was a great chance to plug for properly captioned photos, identified and dated press clippings, and Christmas activity reports arriving before the summer.

Quick Action Saved Exhibs In Detroit News Strike

DETROIT—Exhibition came unscathed through Detroit's longest and bitterest newspaper strike, which took place July 13-Nov. 25, 1964.

This was due to experience in many previous strikes, and the organization and existence of the business-boosting Metropolitan Exhibitors of Detroit. It was also due to the alertness of Alden W. Smith, executive vice-president of Cooperative Theatres of Michigan, who coordinated the campaign, and Milton H. London, who through Michigan Allied kept purse-strings tight and managed finances.

How rapidly they moved is indicated by the fact that within 48 hours of silencing of the presses, 300,000 movie guides were available at theatres, supermarkets, department stores, discount houses, drug stores, restaurants, and giant chains such as Sears, Wards, and Federal, news of this being announced on radio spots.

Details of what was done came to light last week when the 106 theatres and drive-ins which participated received the final accounting from certified public accountants retained by Allied Theatres of Michigan, Inc., along with refunds.

The circulation of 300,000 weekly was rapidly stepped up to 600,000. On Aug. 1, it was decided the strike had a long time to run. Circulation via individual movie guides, and their publication in emergency media rose to 4.05 million copies weekly.

The greatest cost was advertising, \$76,514.65, followed by printing, \$39,182.78. Other costs were telephone answering services, mailing, art work, delivery services, clerical work, and accounting. After refunds of money advanced for final weeks during which the strike ended, the total tab for the four months was \$123,075.00.

The price of saving business was less than would have been spent during the period with the regular newspapers.

Drive-ins, first and second runs, excepting during the first three weeks, were charged \$100 a week. Subsequent runs one half that amount. First three weeks' charges were \$50 and \$25 a week.

How effective this communication was can be judged by the reaction of exhibitors.



This gigantic 30-foot high three dimension view of the moon was used as front of the house exploitation of Charles H. Schneer's Columbia release, "First Men In The Moon," by the Gaumont Palace, Paris, France.

ALBANY

The Will Rogers Hospital short, "A Day In The Country," was screened at Fabian's Palace, and attending were many women employees of the local industry. . . . A new patient at the Adirondack Mountains institution is Rocco Memole, Delaware projectionist. . . . Ben Reznick, who conducts the Onteora, Fleischmanns; and the Park in Cobleskill, returned from a trip to Israel, where he has a financial interest in several motion picture houses. . . . Charles A. Smakwitz, Stanley Warner zone manager, took a look-see at the Legislature. . . . Variety Club crew held a luncheon meeting at Petit Paris.

ATLANTA

Storey Theatres new North DeKalb, an 850-seat theatre, is going up in the North DeKalb Shopping Center at the intersection of North Druid Hills and Lawrenceville Road. . . . R. C. Cobb opened his new Capri in the Center Point Shopping Center, Birmingham, Ala. House has 712 seats and is being managed by veteran publicist Leo Young. . . . Mrs. Billy Hester, American International Pictures' booker, was in Crawford Lang Hospital for surgery. . . . James Frew, Embassy southern district manager, was again hospitalized at Piedmont Hospital. . . . MGM has moved from its Film Row location to new quarters in the Southland Marietta Street Building, 136 Marietta Street.

BOSTON

The United Nations Association of the U. S. and the Eleanor Roosevelt Memorial Foundation will sponsor the George Stevens production of "The Greatest Story Ever Told" for a charity premiere on March 11 at the Boston Cinerama Theatre. Mrs. Malcolm Peabody, the premiere chairman, will head the committee. Co-chairmen will include Ralph Lowell and Henry Lean. Sponsors include Bishop Thomas J. Riley, Raymond Creamer, Dr. and Mrs. Henry F. Allen, former Gov. Endicott Peabody, Mrs. J. R. Fillman, Charles Weston, Mrs. George P. Denny, Edwin H. B. Pratt, Mrs. Kenneth Howes, and E. H. Rosenberg. Tickets are being sold at the boxoffice and at the United Nations Association of Greater Boston. . . . Because of its Vermont locale, Walt Disney's newest production, "Those Calloways," had its New England premiere in Montpelier, Vt., preceded by a gala dinner to raise funds for the Kennedy Memorial Library in Boston. The \$25 a plate dinner, with Gov. Philip H. Hoff hosting, was attended by top political figures of both parties, a member of the Kennedy family, and the film's star, Brandon de Wilde. Approximately 900 invitations were mailed out and a hoped for \$25,000 was raised for the Boston-based Kennedy Memorial Library, which is intended to promote research into political and social activity in this century.

BUFFALO

Shattering all existing records for attendance, contributions, and pledges, the third annual telethon conducted by the Variety Club of Buffalo recently is the talk of the town. For the second straight year, the barkers and barkerettes of Tent 7, working in close harmony with Harry Kodinsky and Public Relations Research Services, broke the previous year's total. John Evans and his crew worked long and hard, and arranged



Stan Margulies, right, producer of 20th-Fox's "Those Magnificent Men In Their Flying Machines," is seen with Jonas Rosenfield, Jr., 20th-Fox vice-president and director of advertising, publicity, and exploitation, at a recent trade press luncheon.

for the greatest array of talent ever assembled for a local event. Among the stars who worked on the 17½ hours entertainment marathon over WKBW-TV were Michael "Little Joe" Landon, Barry "The Fugitive" Morse, Ryan "Peyton Place" O'Neal, Diane Renay, Connie Boswell, Mary Ann Mobley, and Betty Johnson. With money and pledges still coming in, Tent 7, reported a total of \$215,888 as the show went off the air. Mrs. Frank B. Quinlivan, president, Women of Variety, and her committees manned a total of 90 telephones. Nate Dickman was telethon chairman, with Michael Ellis, Jr., and Thomas W. Fenno, co-chairmen. All are past chief barkers. . . . The 35-year-old Paramount, American Broadcasting-Paramount Theatres house in downtown Buffalo, is being razed. The back part of the theatre will be turned into a parking lot. The front part of the theatre, facing on Main street, housing the lobby, an optical store, and a furniture store will remain. It is hoped to rent the front of the theatre space for a store. The parking lot entrance will be from Pearl street. The Paramount was erected in 1928. Edward Miller, manager of the house, is remaining as assistant to Arthur Krolick, AB-PT district manager, Buffalo and Rochester. For the time being, the district offices have been moved into a store next to the Paramount Main street entrance. The Buffalo Paramount Corporation is continuing to operate the Center, downtown first run house. . . . Attendance at the Center has dropped 50 percent since 1959, the Buffalo Board of Assessors was told during a hearing on the theatre management's request for a "substantial" reduction in the tentative \$494,420 assessment on the building and land. Attorney Victor C. Silverstein, representing the Buffalo Paramount Corporation, said the downtown theatre business has deteriorated because of the popularity of suburban drive-ins. . . . A 12-channel community-antenna television system has been proposed for the western New York area by a newly-formed corporation. Frontier Television, Inc., through attorney Neil R. Farmelo, has requested the Buffalo Common Council and legislative bodies in 16 other communities to conduct hearings on its proposals. The new CATV set-up would distribute by coaxial cable the programs of existing Buffalo, Toronto, and Hamilton (Ont.) tv stations throughout the area, along with those of New York tv stations WHEW, WOR, and WPIX. President of Frontier Television, Inc., is Alfred E. Anscombe, past chief barker of the Buffalo Variety Club. Bert E. Esperson is treasurer and Farmelo is secretary. . . . The fifth annual Variety Club of Buffalo Man of the

Year luncheon was held, and Dr. Robert Warner, medical director of the Children's Hospital Rehabilitation Foundation, was named for that honor. At the speakers' table were Tony Kolinski, chief barker; Mrs. Barbara Quinlivan, president, Women of Variety; Nathan Dickman, telethon chairman; William Gregory, WKBW-TV, master of ceremonies; Thomas W. Fenno, chairman, Variety Week; and Albert J. Petrella, first assistant chief barker. . . . Louis M. Levitch has been named manager of Shea's Teck, according to an announcement by Frank Arena, Loew's city manager. Levitch was associated with the Schine Circuit for 30 years as a manager, zone manager, and group executive. His last position with Schine was manager of the Granada, Buffalo, which he left in 1960 to take control of the North Park. Levitch was president of the former Leci Theatres Corp., operating the North Park and Elmwood in Buffalo and theatres in Lackawanna and Niagara Falls. Frances Augustine, who had been manager of the Teck, will remain in Buffalo for an indefinite period, serving as a special representative on the local Loew's staff, Arena reports. The Teck had been closed for a brief period for renovation and the installation of a new wide screen for the forthcoming presentation of "The Sound of Music." . . . From marquee to screen, the dust and dinginess of disuse has been brushed away at the Seneca, last operated by the Buffalo Paramount Corp., with Charlie McKernan as manager. The opening after three years is a goal of the South Buffalo Businessmen's Association and its president, Harry E. Lotz. It marks, in their opinion, "another step in the revitalization of the Seneca-Cazenovia business district." Efforts during the last 12 months to have a "theatre man" resume operation of the theatre failed. So it's Lotz, as president of the Sen-Caz Co., formed to operate the theatre, who was in the midst of last-minute refurbishing details and tuning up of the sound system. Lotz is backed by "strong merchant cooperation and support." Some 50 businesses contributing approximately \$5,000 to the venture, get regular lobby and on screen mention. Sections of seats on each side of the theatre have been removed, reducing the capacity from 2000 to 1332. As a "novel decoration," these two sections have been made into tropical beach scenes, with sand and palm trees. Lotz has emphasized that rowdiness will have no place in the reopened theatre. Special police will be on duty at all times. William E. McKnight, who has been associated with the Riverside, Granada, and Elmwood, Buffalo, and the LaSalle, Niagara Falls, is the manager of the Seneca under its new regime.

CHARLOTTE

The Charlotte, N. C., Ministers Association voted to support the controversial film, "Question Seven," when it is shown at the Visulite, Charlotte, Feb. 28-March 2. The film deals with the "Christian dilemma in East Germany" and originally was produced by the Lutheran Church.

CINCINNATI

"Kiss Me, Stupid," currently playing the Albee, is in "poor taste" but is not actionable in court under the obscenity law, city manager William C. Wichman reported to City Council. The report was in reply to petitions by 5,500 students protesting showing of the movie at the Albee. . . . "Mad, Mad, Mad, Mad World" has played the Dabel, Dayton,



Gina Girl contestants recently joined Gina Lollobrigida and Gig Young, stars of Universal's "Strange Bedfellows," at the Miami world premiere of the film at the Shores Theatre, one of five Florida State houses participating. Seen, left to right, are Herman Kass, U's executive in charge of national exploitation; Harry Botwick, divisional manager for Florida State Theatres; Young; Jim Fuller, manager of the Shores; Miss Lollobrigida; and producer-director Mel Frank.

O., for 48 weeks, breaking that city's record and also the record for Mid-States Theatres, operator of the house. . . . Moses Wilchins, 70, early motion picture theatre owner, died after a short illness. Wilchins operated the Lubin, one of the first movie houses in this city, and before his retirement 15 years ago owned the Oakley, now the Ambassador. . . . W. B. Urling, pioneer exhibitor, S. Charleston, W. Va., died. His son, Buddy Urling, plans to continue the family tradition. . . . TOC Booking Agency is servicing the Prestonsburg Drive-In, Cliff, Ky., and the Almar, Allen, Ky., both owned by Jack Absher. . . . Francys Conn, office manager, National Theatre Supply Co., is in Jewish Hospital for observation and treatment of a shoulder injury sustained several months ago. Mrs. Conn, with the company for a number of years, is the wife of James A. Conn., retired company manager.

COLUMBUS, O.

Ron Pataky, theatre editor of the Citizen-Journal, is the author of the new song, "Ti Adorno," just released by Columbia Records in a Jerry Vale recording. Seven new songs by Pataky are either recorded or scheduled to be recorded within the next few weeks by major artists. . . . Manager Sam Shubouf, Loew's Ohio, still was attracting big crowds in an eighth week of "Goldfinger." . . . Franklin County Commissioner William M. Hicks said a proposal to erect a 10,000-capacity convention hall adjacent to present 4,000-capacity Franklin County Veterans Memorial, is a "pipe dream" because bonding capacity of the county is committed for the next four years. Proposal was made by Richard H. Heer, president of Columbus Convention Bureau. Heer said the big hall could be in use 200 nights a year for entertainment events, sports, and conventions. Site is on the Scioto River front opposite downtown theatre area.

DALLAS

George Sidney, veteran film director, was a recent visitor in the city. . . . Dutch Cammer, American International Pictures, returned to his home office here following a business trip in southwest sections of the state. . . . Lili Darvas, Hungarian actress, was in to discuss the National Repertory Theatre production of "Liliom" by Ferenc Molnar, her late husband. . . . Judson Moses has been named head of the Metro-Goldwyn-Mayer

publicity office in Dallas. He comes here from a similar post at Atlanta. . . . George Seaton was here on a publicity tour in behalf of "36 Hours," current at the Capri. . . . "A Boy Ten Feet Tall" was given a special screening in the Paramount screening room for the motion picture representatives of the local Parent-Teacher Association groups. The film opened a multiple run in the local territory. . . . Funeral services were held here for John Henry Gruben, 84, retired film salesman. He was previously employed by 20th Century-Fox, RKO, Monogram, and Columbia. Survivors include his wife, a son, and two daughters. . . . Interstate Theatres, with headquarters in Dallas, in nearly a half page ad in the Dallas Morning News took exception to the articles and cartoons which contribute to the general idea that pictures recommended for adults (or mature people) are obscene. Interstate Theatres pointed out that (1) we will not exhibit a picture which has been denied the well known Code Seal; (2) we are always sensitive to the recommendations of the Texas Motion Picture Board of Review; (3) regardless of any guidelines, our management would not exhibit a motion picture which, in our judgment, was obscene. Interstate pointed out that they had a list of 600 motion pictures which were originally recommended for adults. All of these have been shown on home television in the local area during the last two years. The circuit pointed out that if any of these films were obscene, they would not have been shown on television. When a film is exhibited by Interstate and is recommended for adults this fact is noted in the ads, although this fact is not noted in the newspaper ads by the television stations. Interstate concluded, "we feel that the Dallas News has done a disservice to Interstate Theatres, to the Texas Motion Picture Board of Review, and to the people of Dallas, when it lends credence to the notion that motion pictures recommended for adults are obscene. . . . Rowley United Theatres received a rejection in a spirited hearing for change in zoning to allow construction of a D-I in an area now zoned residential. The residents in the area objected to the building of a twin screen D-I because of traffic hazards and congestion, indecent adult movies, and late hour noise.

DES MOINES

Allied Independent of Iowa and Nebraska met at Des Moines for discussions with Milton Fineberg of National Screen Service and

to hear reports on the recent Miami board meeting. Exhibitors also were told about a proposed minimum wage law now before the Iowa legislature, which would provide for at least \$1.25 an hour for all employees. . . . It appears quite definite Iowa will have a mandatory daylight saving law in effect this year, with the state legislature expected to enact such a statute with the effective date probably extending from Memorial Day to the Tuesday following Labor day. . . . Harold H. Hall, owner, Elkader, Elkader, Ia., died recently. He was 68 and had operated the theatre since 1926. . . . Iowa Film Service and Iowa Film transportation has now officially been changed to Iowa Parcel Service, Inc. . . . Mrs. Gary Sanders has been installed as chairman of Des Moines Women of Variety. Mrs. Don West is the new vice-chairman. . . . Work is scheduled to start shortly on a new theatre at Bettendorf, Ia. The house will be leased to Broumas Theatre Corp., Silver Spring, Md. . . . Mrs. Dorothy Theiss has sold the Waverly and the drive-in at Waverly to Gerald Peterson, Clear Lake, Ia.

DETROIT

For nine weeks, "Goldfinger" news has been pouring out here. Over at La Parisien, one of four houses playing it, owners Charlie and Martin Shafer have been using tv spots. Purveying the message is Penny Paulsen, a blonde whose voice, face, and figure would have warranted casting her among the lovelies in the picture. The spot has become an engagement. The engagement is turning into a long, long run of many, many years. Miss Penny Paulsen is about to become Mrs. Charles Shafer. . . . Ann M. Squires, who for long has conducted group sales for the United Artists, has moved over to United Detroit Theatres. C. E. O'Brien, managing director, Madison, announces she has been appointed director of group sales for the impending "The Sound of Music," opening March 17.

HOUSTON

Actress Sue Ann Langdon and Hope Holiday were expected in Houston to help publicize "The Rounders." . . . Ellis Ford, manager, Delman, held Walt Disney's "Mary Poppins" for a record breaking 17th week. Runner-up is "My Fair Lady," in its 14th week at the Tower, where John Ellis is manager. . . . Anjanette Comer, formerly a native of Dawson, Tex., has a comedy role in "Quick Before It Melts," which has a multiple suburban opening at seven indoor and nine d-i's. . . . George Christian, columnist with the Houston Post, attended the recent premiere activities of "How To Murder Your Wife" in New Orleans. . . . Marshall Nichols, city manager, Stanley Warner of Texas, attended the recent convention held for the state managers at Brownsville, Tex. Others attending included Jeff Wolf, manager, Airline D-I, and Andrew Argo, Pasadena D-I, Pasadena. . . . In its ads for "Baby, the Rain Must Fall," at the Metropolitan, which was filmed in nearby Wharton and Columbus last year, the name of Kimberly Block is displayed with the notation that she is Houston's own actress. The film had its Texas premiere showing at the Rio, Wharton, with the title prophetically forecasting the weather. A hardy audience of 800 turned out for the showing which climaxed "Native Son Day," honoring hometown boy Horton Foote.

JACKSONVILLE

Ray Knight, Jacksonville Journal columnist, spent two days touring south Florida in the entourage of Gina Lollobrigida as she made personal appearances in connection with the simultaneous world premiere of "Strange Bedfellows" at five indoor houses of Florida State Theatres. Ray's local readers were given the benefit of some vicarious participation in the glamorous festivities as he turned out a copious column called "My Life With Gina" on his return to Jacksonville. Ray promised his followers a future column on Gig Young, co-star in "Strange Bedfellows," who was also on hand for the gala premieres. . . . Linda Murphy, local blonde lovely, scored second runnerup place in a "Gina Girl" contest among 18 Florida beauties who entered the contest as an advance promotional stunt for the Miami area world premiere of "Strange Bedfellows." She represented Walt Meier, showman-manager of the local Florida, who participated in the world premiere. . . . The pseudo barber appearing on the televised Candid Camera show the night of Sunday, Feb. 14, turned out to be Jacksonville's new Mayor Lou Ritter, a former usher at the downtown Florida, who was coached to ask his barber-shop customers questions about the local political scene. . . . Fran Mollnow, Florida Times-Union feature writer, conducted a nostalgic interview with Will Belote, local sketch artist, who reminisced about his early days as a film actor with the Lubin Co., formerly of this city in pre-World War I days. . . . Film Row friends of Tom Sawyer, head of the FST home office advertising and publicity department, gathered at a surprise birthday party given in his honor. . . . Florence Long, Toronto, Canada, former international president of WOMPI, was guest of honor when the local WOMPI group held a George Washington Birthday celebration in the local George Washington Hotel the night of Feb. 22. WOMPIs of Florida State Theatres were hostesses for the affair. . . . Local WOMPI members have already secured reservations for a railway coach on the ACL's East Coast Champion and rooms at the Astor Hotel in preparation for the WOMPI convention in New York City next September. . . . Judson Moses, MGM exploiteer, who has been working with Florida exhibitors for many years on MGM product to their mutual satisfaction, has been promoted to the MGM branch in Dallas, where he will be associated with Fred Hull, former local manager for MGM. John Calhoun, former MGM publicist in the midwest, has replaced Judson and will work out of Atlanta.

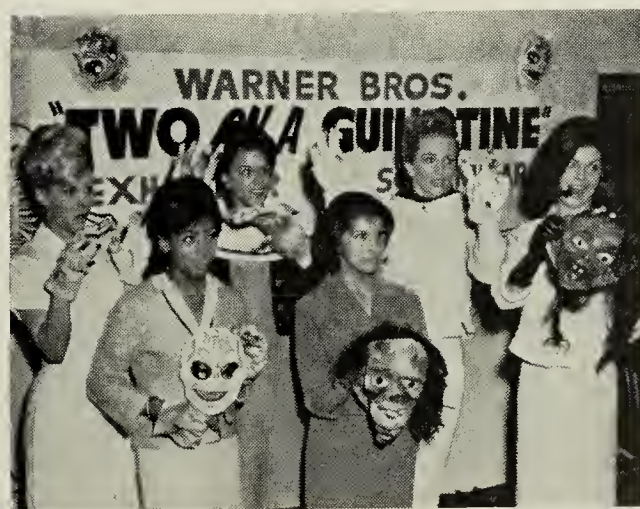
MEMPHIS

The controversy over the site of the Malco, built in 1928 at a cost of \$1.5 million, with another \$200,000 spent recently on remodeling, as the location of the proposed Memphis Light, Gas and Water Division has been resolved. The division's new administration building will either be built around the Malco or upon an opposite corner. The Memphis Housing Authority ruled that the Malco was not sub-standard and could not be acquired with federal money. The Malco occupies about a half acre. . . . In Arkansas, George Miller has closed the Plaza, Helena, and will reopen in April with a remodeled house; L. C. Childers has closed the Main, Little Rock; and Orris Collins has closed the Sunset Drive-In, Paragould. . . . In Amory, Miss., the 41 Drive-In, dark since Jan. 2,



John A. Downing, Embassy vice-president, left and Charles Grimes, Stanley Warner district manager for Washington, D. C., are seen at the opening of Embassy's new Washington, D. C., branch office in the Warner Building.

will not reopen until warmer weather. . . . The residents of thriving Whitehaven, an upper-bracket suburb of Memphis, have the dream of having their first motion picture theatre. Reported a Whitehaven weekly: "A group of Memphis investors, not identified, are considering constructing in the Whitehaven community one of the country's newest, most modern theatres. The Paramount, which opened recently in another part of suburban Memphis, reportedly has been drawing substantial crowds during a time when downtown theatres receipts have been diminishing. Theatre experts believe that a similar facility would be successful in Whitehaven." . . . Reported Bob Johnson in his column in the Memphis Press Scimitar: "When the Variety Club moves to its handsome new quarters in the Chisca-Plaza in a few weeks, one permanent fixture will move with the club. His name is Vassar Slate, known only as 'Slate,' and he has been with the club since just after Christmas, 1945. For years, Slate was known as a cheerful, quiet, efficient, courteous attendant, but in recent years something of a legend has grown around him—that he has an almost infallible memory. Members talk about how he recalls names, faces, and events which passed his ken years ago. . . . Valentine Day in Memphis began an auspicious Variety Week program for Tent 20. At a Variety Club party, the five finalists in the contest for Miss Variety of 1965 were honored. Sixty-four girls entered the annual contest. The winner was chosen at the annual Heart Ball. There was a formal presentation in Court Square of a 'Sunshine Coach' to the City of Memphis. The project is financially underwritten for the



Among guests attending a recent 'screaminar' on Warners' "Two On A Guillotine" in San Francisco were George and Teddy, popular young singing stars who appear in the film and are currently appearing at the Condor Club in San Francisco. Also in attendance were five lovely hostesses from the Patricia Stevens Charm School.

club by the Coca Cola Bottling Co. A Variety Club member will be in charge of keeping a schedule for the vehicle.

NEW HAVEN-HARTFORD

Charles Barrett, son of the late Cy Barrett, for many years a Warner Bros. Theatre manager, has been named chief of the Hartford Times bureau in Willimantic, Conn. . . . Ernie Grecula, general manager of Connecticut, Cinema, Inc., operators of the Art Cinema, first-run Hartford art theatre, has instituted a student discount price of \$1.25 with identification card presentation. Regular adult price is \$1.50. . . . Milton Dailey, assistant manager, Stanley Warner Strand, Hartford, set up ballyhoo in downtown streets for Warners' "Two on a Guillotine." . . . Charles Tolis, general manager, Tolis Theatres of Connecticut, lined up Meriden Junior Women's Club sponsorship of a Meriden, Meriden, matinee screening of Universal's "Island of the Blue Dolphins," charging 50 cents admission. . . . Prudential Theatres' Darien Playhouse reopened three days after a small Sunday night blaze which melted the screen and forced 400 patrons to leave the smoke-filled theatre. A new screen has been installed. . . . Sperie P. Perakos, vice-president and general manager of Perakos Theatre Associates, has authorized serving of free coffee to adults and hot cocoa to youngsters waiting in line at the Elm, Hartford, where Buena Vista's "Mary Poppins" is playing to record-smashing business. . . . Ex-New Haven Artie Shaw, back in the city ahead of Artixo Productions' "Seance On a Wet Afternoon," at the Sampson and Spodick Lincoln, told newsmen that prospects are exceedingly bright for the British import throughout the U. S. Shaw screened the film for area college and high school journalists.

NEW ORLEANS

Gulf States Theatres closed the Fox, Houma, La., indefinitely. . . . Louis Dwyer, Gulf States Theatres booker, has been coming to New Orleans on Saturdays to visit the doctor since his recent ear operation, which is on the mend. . . . Mrs. James Andrews has acquired the Amite, Louisiana theatre which has been dark for more than a year. . . . Actress Celeste Holm was featured speaker at several meetings of the New Orleans Womens' Division of the 1965 Jewish Welfare Campaign. . . . Mrs. Elizabeth McBride returned to United Theatres home office as film clerk after several month's leave of absence. . . . Mrs. Gertie Rooney, former Universal head inspectress, now retired, is now back home from the hospital recuperating from a heart attack. . . . WOMPI Annette Stutson, Warners exchange, and J. C. Johnson were married recently. . . . C. Clare Woods, president, United Theatres, has been appointed a Colonel on the personal staff of Governor John T. McKeithen of Louisiana. . . . George Maharis, co-star of Paramount's "Sylvia," was in connection with the film now at the Saenger. . . . Jim Katz, production assistant for producer-director Robert Aldrich, was in ahead of 20th-Fox's "Hush, Hush, Sweet Charlotte." . . . The Ladies Auxiliary of Variety Club of New Orleans, Tent 45, held a successful "Hobo Party" at the clubrooms. A repast consisting of Mulligan stew, roast potatoes, corn on the cob, weiners, and po' boy sandwiches, etc. was served. Snifters were served in name labeled pickle jars, which the guests had to tote from their homes or else—no jars, no drinks. Proceeds were turned over to the Variety Charities Fund.

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One of the 15 shop windows in the Greater New York area containing material on the "Sylvia Pink" Lipstick in a tie-in with Goubaud de Paris and Paramount's "Sylvia."

PHILADELPHIA

Chief Barker David E. Milgram announced that Variety Club Tent 13 committee chairmen for 1965 were Sylvan M. Cohen, banquet; Jack Drucker, convention; Sheldon Tabb, entertainment; Martin B. Ellis, finance; Jack Beresin, heart fund; Michael Felt, heart fund drive; Ruben Shapiro, house; Maxwell Gillis, membership; Jack Beresin, general chairman of Old Newsboys' Day; Milton Young, public relations; and Jack G. Engel, welfare. . . . Ken Packer, manager, World, is leaving to go into the travel agency business. He will be succeeded by David Holt, from the Rugoff Circuit, New York City. . . . Jack Harris, son of Benny Harris, American film, has returned from Japan where he launched the Allied Artists re-issue of his "The Blob." He is currently in Hollywood preparing a new horror package, "Master Of Horror" and "Master Of Terror." . . . Director Ida Lupino, producer William Frye and art director John Bleckman were in town finalizing locations on "Mother Superior" for Columbia release in nearby Ambler, Pa. Actual location filming is scheduled for next month with Rosalind Russell appearing in key scenes. Bill O'Sullivan, Columbia production executive from the

WB Declares Dividend

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., at a special meeting, declared a dividend of 12½ cents per share on the company's common stock, payable May 5 to stockholders of record on April 9.

The board also elected president and principal executive officer, Jack L. Warner; executive vice-president, Benjamin Kalmenson; vice-presidents, Wolfe Cohen, Edmond L. De Patie, William T. Orr, Morey Goldstein, Richard Lederer, and Victor Blau; secretary, Howard Levinson; treasurer, Thomas J. Martin; controller and assistant treasurer, Walter Meihof; assistant treasurer, Harland E. Holman; assistant secretaries, Roy J. Obringer and Peter D. Knecht; and general counsel, Freston & Files.

Crown To Production Firm

NEW YORK—Alfred Crown, veteran of the motion picture production field, has joined Fryer, Carr, and Harris, Inc., to work on the production of plays and the distribution of motion pictures. Crown was co-producer on Broadway of "The Deputy" and co-producer of Richard Burton's "Hamlet" for Electronovision, Inc.

Previously, he was vice-president of Samuel Goldwyn Productions and of RKO Radio Pictures. He was also president of Moulin Productions.

Blumofe To Bowl Board

HOLLYWOOD—Robert F. Blumofe, United Artists vice-president in charge of west coast operations, has been elected to the board of directors of the Hollywood Bowl Association.

studio, was also in connection with the film. . . . Bill Kanefsky, manager, Walter Reade's Community, Barclay Farms, N. J., is on several week's vacation. He will announce his future plans later. The house has been taken over by Smith Management Corporation, Boston, Mass. . . . William Goldberg, Studio, corralled the first run on "My Baby Is Black," Stan Borden's American Film Distributing Corporation exploitation special. Joe Solomon is associated with Borden as national sales representatives.

SAN ANTONIO

"Goldfinger" broke an all time record by going into a fifth week at the Majestic, where Lynn Krueger is manager. And it will now set a further record by going into a sixth week, two weeks longer than any other picture ever shown at the key flagship of the Interstate Circuit in downtown San Antonio. The picture has been seen by well over 75,000 patrons, according to Krueger. . . . Dutch Cammer, American International Pictures, was in from Dallas calling on local exhibitors. . . . The champion of neighborhood attractions is currently at the Broadway, where "My Fair Lady" is now in its 14th week as a road show engagement. Eric Brendler is manager of this Interstate house. Walt Disney's "Mary Poppins" is runner-up with its engagement now in the fifth week of record breaking crowds at the suburban Laurel, managed by Alvin Krueger, operated by Cinema Arts Theatres. . . . Charles Wolfe, city manager of Stanley Warner of Texas, together with Frank Whisenant, manager, Fredericksburg Road D-I, and Tommy Long, manager, Trail D-I, attended the recent Stanley Warner convention held in Brownsville, Tex. Under the theme, "Come Alive in '65," the convention focused major attention on selling of product and concessions.

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SERVICESECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 27 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107



FEBRUARY 24, 1965 SECTION TWO
VOL. 73 NO. 5

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color

DS—Dyallscope
EC—Eastman Color
MC—MetroColor

PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor

TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

- 6414 BLOOD ON THE ARROW—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western
- 6410 MASTER SPY—D-71m.—Stephen Murray, June Thorburn—5209 (9-2-64)—Fair programmer—English-made
- 6407 NAKED KISS, THE—D-92m.—Constance Towers, Anthony Eisley—5227 (11-4-64)—Fair Adult Programmer
- 6406 NEVER PUT IT IN WRITING—C-93m.—Pat Boone, Milo O'Shea—5161 (4-29-64)—Cute suspense comedy—Filmed in Ireland
- 6405 SECRET DOOR, THE—MD-72m.—Robert Hutton, Sandra Dorne—5209 (9-2-64)—Spy yarn for program—English-made
- 6411 STATION SIX SAHARA—D-99m.—Carroll Baker, Peter Van Eyck—5197 (8-19-64)—Interesting drama—Filmed abroad
- 6409 STOP TRAIN 349—D-95m.—Jose Ferrer, Sean Flynn, Nicole Courcel—5189 (4-22-64)—Interesting topical drama—(Filmed abroad)
- 6403 STRANGER, THE—D-89m.—Victor Buono, David McLean, Diane Sayer—5153 (4-15-64)—Good mystery meller
- 6408 THIN RED LINE, THE—MD-99m.—(CS)—Keir Dullea, Jack Warden—5161 (4-29-64)—Good war film

COMING

BIKINI PARADISE—(EC)—Janette Scott, Kelron Moore

ESCAPE BY NIGHT—Terence Longdon, Jennifer Jayne—English

LIFE IN DANGER, A—Derrin Nesbitt, Julie Hopkins

MARA OF THE WILDERNESS—(EC)—Adam West, Linda Saunders

RACING FEVER—(C)—Joe Morrison, Barbara Bigert

TAFFY AND THE JUNGLE HUNTER—(TC)—Jacques Bergerac, Manuel Padula

TICKLE ME—Elvis Presley

YOUNG DILLINGER—Nick Adams

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

- 417 ATRAGON—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action Import for program—Japanese-made
- 406 BIKINI BEACH—CMU-100m.—(PV; PC)—Frankie Avalon, Annette Funicello—5189 (7-22-64)—Best for teen tastes
- 815 BLACK SABBATH—MD-99m.—(PC)—Boris Karloff, Susy Anderson, Mark Dammon—5161 (4-29-64)—Three-part horror entry is well made, intriguing—Italian-made; English dialogue
- 822 COMMANDO—MD-98m.—Stewart Granger, Dorian Gray—5145 (3-18-64)—French Foreign Legion programmer—Italian-made; English dialogue
- A13 DIARY OF A BACHELOR—NOV-88m.—William Traylor, Dagne Crane—5217 (10-7-64)—Fair sexploitation entry
- 814 EVIL EYE, THE—MD-92m.—John Saxon, Leticia Roman, Valentina Cortesa—5173 (6-10-64)—Good whodunit for program—Italian-made; dubbed in English
- 412 GODZILLA VS THE THING—FAN-90m.—(Colorscope; PC)—Japanese cast—5213 (9-23-64)—Japanese fairy tale of monsters aimed at juveniles—Japanese-made; dubbed in English
- 402 GOLIATH AND THE VAMPIRES—MD-91m.—(ColorScope)—Gordon Scott, Glanna Maria Canale—5161 (4-29-64)—Interesting spectacle—Italian-made; dubbed in English
- 403 LAST MAN ON EARTH, THE—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made
- 405 MASQUE OF THE RED DEATH—MD-90m.—(PV; PC)—Vincent Price, Hazel Court—5169 (5-27-64)—Effective horror drama
- 401 MUSCLE BEACH PARTY—CMU-94m.—(PV; PC)—Frankie Avalon, Annette Funicello—5149 (4-1-64)—Teeners may think this a cute novelty
- 416 PAJAMA PARTY—CMU-83m.—(PV; PC)—Tommy Kirk, Annette Funicello, Elsa Lanchester—5229 (11-18-64)—Good for teens and family crowd
- 407 TIME TRAVELERS, THE—SFD-82m.—(C)—Preston Foster, Merry Anders—5225 (11-4-64)—Good science fiction entry
- 6419 TOMB OF LIGEIA—MD-81m.—(C)—Vincent Price, Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made
- 823 TORPEDO BAY—MD-95m.—James Mason, Lilli Palmer—5145 (3-18-64)—Different war meller is okay programmer—Italian-made; English dialogue
- 404 UNEARTHLY STRANGER—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made
- 408 VOYAGE TO THE END OF THE UNIVERSE—D-81m.—Dennis Stephens—5213 (9-23-64)—Science fiction programmer

TO BE REVIEWED

BEACH BLANKET BINGO—(PV; C)—Frankie Avalon, Annette Funicello

CITY IN THE SEA—Vincent Price, Susan Hart, Tab Hunter—English-made

CONQUERED CITY—David Niven, Ben Gazzara

IT'S A WONDERFUL LIFE—(TE; TC)—Cliff Richard

LOST WORLD OF SINBAD—(C; S)—Toshiro Mifune

NAVAJO RUN—Johnny Seven, Virginia Vincent

OPERATION SNAFU—Sean Connery, Stanley Holloway

UNDER AGE—Anne MacAdams, Roland Royter

BUENA VISTA DISTRIBUTED DURING THE PAST 12 MONTHS

- 160 EMIL AND THE DETECTIVES—C-99m.—(TC)—Walter Slezak, Bryan Russell—5221 (10-21-64)—Engaging Disney comedy for family and young viewers in particular—Filmed in Germany
- 167 MARY POPPINS—MUC-140m.—(TC)—Julie Andrews, Dick Van Dyke—5209 (9-2-64)—Colorful, pleasant entertainment from Disney
- 186 MOON-SPINNERS, THE—D-119m.—(TC)—Hayley Mills, Eli Wallach—5181 (6-24-64)—Good adventure entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

- A.B.C. Murders, The MGM
- Advance To The Rear A2 MGM
- Adventures Of Scaramouche Emb.
- Affair At The Villa Florita, The WB
- Agony And The Ecstasy, The Fox
- Americanization Of Emily, The B MGM
- Amorous Adventure Of Moll Flanders Par.
- Anatomy Of A Marriage A4 For
- Andy A3 U
- Apache Gold Col.
- Apache Rifles A1 Fox
- Ape Woman, The A3 Emb.

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

• Aphrodite, Goddess Of Love .. A2 Emb.
• Archangels, The Emb.
• Arizona Raiders, The Col.
• Art Of Love U
• Atragon A1 A-I
• Avenger, The For.

B

Baby, The Rain Must Fall A2 Col.
Back Door To Hell A2 Fox
Banana Peel For.
Barbarian's, The For.
Bay Of Angels A3 For.
• Beach Blanket Bingo A1
Bedtime Story A3 U
• Bear, The A1 Emb.
Behold A Pale Horse A2 Col.
Bebo's Girl A3 Cont.
Becket A3 Par.
• Bedford Incident, The Col.
Best Man, The A4 UA
Bikini Beach A3 A-I
• Bikini Paradise AA
Black Duke, The For.
Black Like Me A4 Misc.
• Black Spurs A2 Par.
Black Sabbath B A1
Blood On The Arrow A2 AA
Blood On The Balcony For.
Bomb In High Street For.
• Born Free Col.
Boy Ten Feet Tall, A A1 Par.
• Brainstorm W8
Bridge On The River Kwai, The RE A1 Col.
• Bridge To Glory For.
• Buddha A3 Misc.
• Bullet For A Badman A2 U
• Bus Riley's Back In Town A3 U

C

Caddy, The-Re A1 Par.
Carpetbaggers, The B Par.
Carry On Spying For.
Cartouche A3 Emb.
Casaban For.
• Casanova '70 Emb.
Castle Of Blood Misc.
• Cat Ballou Col.
Chalk Garden, The A2 U
Cheyenne Autumn A1 W8
• Cincinnati Kid, The MGM
Circus World A1 Par.
• City In The Sea A1
Clarence The Cross-Eyed Lion... MGM
Cleopatra B Fox
Code 7, Victim 5 A3 Col.
• Collector, The Col.
Commando A3 A-I
• Community Property W8
• Congo Vivo Col.
• Conquered City A-I
Contempt C Emb.
Cool World, The A4 Misc.
Crack In The World A2 Par.
• Crack Of The Whip W8
Crazy Desire B EMB
Crimson Blade, The A1 Col.
Curse Of The Living Corpse, The B Fox
Curse of the Mummy's Tomb, The A2 Col.

D

Day And The Hour, The A2 MGM
Dear Bridgett A1 Fox
Dear Heart A3 WB
Devil Doll, The For.
Devil Ship Pirates A2 Col.
Diary Of A Bachelor B A1
• Die, Die, My Darling Col.
• Dingaka Emb.
Disorder For.
Disorderly Orderly, The A1 Par.
Distant Trumpet, A A2 WB
• Do Not Disturb Fox
• Dr. Terror's House Of Horrors .. Par.
• Doctor In Distress For.
• Doctor Zhivago MGM
Dragon Sky For.
Duel Of Champions For.

E

Earth Dies Screaming, The A1 Fox
East Of Sudan A1 Col.
• El Greco Fox
Emil And The Detectives A1 BV
• Empty Canvas, The C Emb.
Ensign Pulver A2 WB
• Escape By Night A2 AA
Escape From Hell Island Misc.
Evil Of Frankenstein, The A2 U
Evil Eye A2 A-I
Eyes Of Annie Jones A3 Fox

F

Face Of War, The For.
Fall Sets A2 Col.
Fall Of The Roman Empire A1 Par.

158 SO DEAR TO MY HEART—CD-82m.—(TC)—Burl Ives, Luana Patton, Bobby Driscoll—5217 (10-7-64)—Reissue has world or selling opportunities—Reissue
TATTOOED POLICE HORSE, THE—D-48m.—(TC)—Sandy Sanders, Shirley Skiles—5225 (11-4-64)—Interesting featurette
THOSE CALLOWAYS—D-131m.—(TC)—Brian Keith, Vera Miles, Brandon de Wille—5229 (11-18-64)—Interesting outdoor drama could use a bit of editing
154 TIGER WALKS, A—D-91m.—(TC)—Brian Keith, Vera Miles—5145 (3-18-64)—Good entry for family and younger set has Disney name

TO BE REVIEWED

THAT DARN CAT—(TC)—Hayley Mills, Dean Jones
MONKEY'S UNCLE, THE—(TC)—Annette, Tommy Kirk
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA DISTRIBUTED DURING THE PAST 12 MONTHS

65015 BABY, THE RAIN MUST FALL—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
65004 BEHOLD A PALE HORSE—D-118m.—Gregory Peck, Anthony Quinn—5197 (8-19-64)—Off-beat drama is well made—Filmed abroad
64030 BRIDGE ON THE RIVER KWAI, THE—MD-161m.—(CS; TC)—William Holden, Alec Guinness, Jack Hawkins—5165 (5-13-64)—Reissue is high rating adventure story
65011 CODE 7, VICTIM 5—MD-88m.—(TS; TC)—Lex Barker, Ann Smyrner—5229 (11-18-64)—Good program entry—Filmed in South Africa
64018 CRIMSON BLADE, THE—MD-83m.—(Hammerscope; C)—Lionel Jeffries June Thorburn—5149 (4-1-64)—Fair import—English-made
65009 CURSE OF THE MUMMY'S TOMB, THE—MD—(TS; TC)—Terance Morgan—5249 (2-3-65)—Exploitable horror entry—English-made
64019 DEVIL-SHIP PIRATES—MD-86m.—(HammerScope; EC)—Christopher Lee, Andrew Keir—5145 (3-18-64)—Okay adventure yarn—English-made
65013 EAST OF SUNDAN—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syns—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made
65005 FAIL SAFE—D-111m.—Henry Fonda, Don O'Herlihy—5213 (9-23-64)—Shattering topical drama deserves widest audience
65008 FINEST HOURS, THE—DOC-114m.—(C)—Narrated by Orson Welles—5217 (10-7-64)—Highly interesting documentary on Sir Winston Churchill ranks with best—English-made
65012 FIRST MEN IN THE MOON—MD-103m.—(PV; Lunacolor)—Edward Judd, Lionel Jeffries, Martha Hyer—5221 (10-21-64)—Good science fiction entry—Filmed in England
65001 GOOD NEIGHBOR SAM—C-130m.—(EC)—Jack Lemmon, Romy Schneider—5181 (6-24-64)—Highly amusing entry
65010 GORGON, THE—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made
64021 HEY THERE, IT'S YOGI BEAR—CAR-88m.—(EC)—Produced and directed by William Hanna and Joseph Barbera—5169 (5-27-64)—Cute look at hero of comics and TV ranks with best cartoon features
714 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
65006 LILITH—D-114m.—Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter—5213 (9-23-64)—Sensuous, brooding drama of mental turmoil
64020 LONG SHIPS, THE—MD-125m.—(TE; TC)—Richard Widmark, Sidney Poitier, Rosanna Schiaffino—5173 (6-10-64) Lavish and spectacular period adventure tale—European made
65017 LOVE HAS MANY FACES—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies
65002 NEW INTERNS, THE—D-123m.—Michael Callan, Barbara Eden, Dean Jones—5165 (5-13-64)—Entertaining sequel should please wide audience
65016 OUTLAWS IS COMING, THE—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade
64017 PSYCHE '59—D-94m.—Curt Jurgens, Patricia Neal, Samantha Eggar—5162 (4-29-64)—Psychological drama with femme-appeal—English-made—Davis-Royal
64016 QUICK GUN, THE—W-87m.—(TS; TC)—Audie Murphy, Merry Anders—5153 (4-15-64)—Okay western
65003 RIDE THE WILD SURF—D-101m.—(EC)—Fabian, Shelley Fabares, Tab Hunter—5193 (8-5-64)—Interesting entry with special appeal to younger fans
65014 WORLD WITHOUT SUN—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

COMING

APACHE GOLD—(CS; C)—Lex Barker
ARIZONA RAIDERS, THE—(EC)—Audie Murphy
BEDFORD INCIDENT, THE—Richard Widmark, Sidney Poitier, James MacArthur
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
CAT BALLOU—(C)—Jane Fonda, Lee Marvin, Michael Callan
COLLECTOR, THE—(C)—Samantha Eggar, Terence Stamp
CONGO VIVO—Jean Sebastian, Bachir Toure
DIE, DIE, MY DARLING—Tallulah Bankhead—English Made
GENGHIS KHAN—(PV; C)—Stephen Boyd, James Mason, Francoise Dorleac
HARVEY MIDDLEMAN, FIREMAN—(C)—Eugene Troobnick, Hermione Gingold
KING RAT—George Segal, Tom Courtenay, James Fox
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LORD JIM—(Super PV; TC)—Peter O'Toole, James Mason, Curt Jurgens
MAJOR DUNDEE—(PV; C)—Charleston Heston, Richard Harris
MICKEY ONE—Franchot Tone, Hurd Hatfield, Alexandre Stewart
PLAYBOY—(C)—Tony Curtis
PLAY IT COOLER—Anthony Newly, Anne Aubrey
SENILITA—Anthony Francosa, Claudie Cardinale
SHIP OF FOOLS—Vivien Leigh, Jose Ferrer, Lee Marvin
SYNANON—Chuck Connors, Stella Stevens, Edmond O'Brien
THESE ARE THE DAMMED—Macdonald Carey, Shirley Ann Field
UNKNOWN BATTLE, THE—(PV; C)—Kirk Douglas, Richard Harris
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
YOU MUST BE JOKING—Michael Callan, Terry-Thomas—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles
BLACK LIKE ME—D-107m.—James Whitmore—5171 (5-27-64)—Exploitable, topical expose
ORGANIZER, THE—D-126m.—Marcello Mastroianni, Annie Girardot—5166 (5-13-64)—Well made drama—Italian-made; English titles
SEDUCED AND ABANDONED—CD-118m.—Saro Urzi, Stefania Sandrelli—5191 (7-22-64)—Good Import—Italian-made; English titles
POINT OF ORDER—DOC-97m.—Produced by Emile De Antonio and Daniel Talbot—5131 (2-5-64)—Documentary based on Army-McCarthy hearings has limited appeal
HIGH AND LOW—MD-142m.—Toshiro Mifune—5139 (2-19-64)—Highly interesting mystery melodrama—Japanese-made; English titles
LUCK OF GINGER COFFEY, THE—D-100m.—Robert Shaw, Mary Ure—5217 (10-7-64)—Good entry for art and specialty spots—Filmed in Canada
MEDITERRANEAN HOLIDAY—TRAV-128m.—(CS; TC)—Narration by Burl Ives—5221 (10-21-64)—Excellent travelogue
RATTLE OF A SIMPLE MAN—CD-96m.—Harry H. Corbett, Diane Cilento—5237 (12-16-64)—Good entry for adult art house audiences—English-made
SLAVE TRADE IN THE WORLD TODAY—DOC-86m.—(EC)—Produced by Meleno Malenotti—5233 (12-3-64)—Interesting documentary—Filmed abroad

COMING

LOVE GODDESSES, THE—All Star Cast
OMICRON—Renato Salvatori
TIME OF INDIFFERENCE—Claudia Cardinale, Shelley Winters, Rod Taylor
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barry, Glanna Marla Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
APE WOMAN, THE—CD-97m.—Ugo Tognazzi, Annie Girardot—5210 (9-2-64)—Okay art house fare—Italian-made; English titles
CARTOUCHE—MD-115m.—(CS; C)—Jean-Paul Belmonde, Claudia Cardinale—5189 (7-22-64)—Okay adventure import for art spots—(French-made; English titles)

CONTEMPT—D-99m.—(C-FS)—Brigitte Bardot, Jack Palance, Michel Piccoli—5218 (10-7-64)—Uneven effort has highbrow appeal, Bardot name—French-made
CRAZY DESIRE—CD-108m.—Ugo Tognazzi, Catherine Spaak—5185 (7-8-64)—Interesting import—Italian-made; English titles
EMPTY CANVAS, THE—D-104m.—Bette Davis, Horst Buchholz, Catherine Spaak—5153 (4-15-64)—Fair import for adults—Italian-made; English dialogue
HOUSE IS NOT A HOME, A—MD-95m.—Shelley Winters, Robert Taylor, Cesar Romero—5197 (8-19-64)—Exploitable meller based on madam's memoirs
LET'S TALK ABOUT WOMEN—CD-109m.—Vittorio Gassman—5218 (10-7-64)—Title reveals all and men should like what they see—Italian-made; English titles
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
ONLY ONE NEW YORK—DOC-75m.—Narrated by Norman Rose—5218 (10-7-64)—Absorbing, well-made documentary
PASSIONATE THIEF, THE—C-100m.—Anna Magnani, Ben Gazzare, Toto—5210 (9-2-64)—Offbeat comic import is fun for art spots—Italian-made; dubbed in English
SANTA CLAUS CONQUERS THE MARTIANS—FAN-80m.—(EC)—Leonard Hicks, John Call—5230 (11-18-64)—Cute seasonal entry for the kiddies
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegard Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
YESTERDAY, TODAY AND TOMORROW—COMP-119m.—(C)—Sophia Loren, Marcello Mastroianni—5149 (4-1-64)—Entertaining import—Italian-made; English titles
ZULU—D-138m.—(TE; TC)—Stanley Baker, Jack Hawkins, Ulla Jacobsson—5173 (6-10-64)—Highly interesting entry—Filmed in Africa

COMING

APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey
ARCHANGELS, THE—Roberto Bisacco, Virginia Onorato—Italian-made
BEAR, THE—Renato Rascal, Francis Blanche
CASANOVA—70—(WS; C)—Marcello Mastroianni, Michele Mercier—Italian-made
DINGAKA—Stanley Baker, Juliet Prowse
HELLFIRE CLUB—Peter Cushing, Adrienne Corri
KIMBERLEY JIM—(WS; C)—Jim Reeves
LIGHT FANTASTIC, THE—Dolores McDougal, Barry Bartle
LITTLE NUNS, THE—Catherine Spaak—Italian-made
SECRET OF MAGIC ISLAND, THE—(EC)—Animal Novelty
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM DISTRIBUTED DURING THE PAST 12 MONTHS

- 423 **ADVANCE TO THE REAR**—C-97m.—(PV)—Glenn Ford, Stella Stevens, Melvyn Douglas—5150 (4-1-64)—Good cast sparks chucklesome service comedy
508 **AMERICANIZATION OF EMILY, THE**—CD-117m.—James Garner, Julie Andrews, Melvyn Douglas—5225 (11-4-64)—Solid entertainment for adult audiences
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
338 **DAY AND THE HOUR, THE**—MD-115m.—Simone Signoret, Stuart Whitman—5141 (3-4-64)—Interesting import—French-made; English dialogue and titles
427 **FLIPPER'S NEW ADVENTURE**—D-103m.—(MC)—Luke Halpin, Pamela Franklin—5169 (5-27-64)—Good entry for youngsters and family trade
512 **GET YOURSELF A COLLEGE GIRL**—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance fling for teenagers
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
411 **GLADIATORS SEVEN**—MD-92m.—(EC; CS)—Richard Harrison, Loredana Nusciak—5153 (4-15-64)—Well made action import—Italian-made; dubbed in English
408 **GOLDEN ARROW, THE**—FAN-91m.—(TC; TE)—Tab Hunter, Rossana Podesta—5165 (5-13-64)—Arabian Nights tale for undermanding and kids—Italian-made; dubbed in English
429 **GOLD FOR THE CAESARS**—MD-86m.—(TC)—Jeffrey Hunter, Mylene Demongeot—5174 (6-10-64)—Another action-packed Italian-made spectacle—Italian-made; dubbed in English
432 **HONEYMOON HOTEL**—C-89m.—(PV; MC)—Robert Goulet, Nancy Kwan, Robert Morse—5174 (6-10-64)—Names will assist tepid farce
455 **HOW THE WEST WAS WON**—D-152m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
506 **JOY HOUSE**—MD-98m.—(Franscope)—Jane Fonda, Lola Albright, Alain Delon—5225 (11-4-64)—Okay adult programmer—Made in France
422 **KISSIN' COUSINS**—CMU-96m.—(PV; MC)—Elvis Presley, Glenda Farrell—5141 (3-4-64)—Cute Presley entry
431 **LOOKING FOR LOVE**—CMU-83m.—(PV; MC)—Connie Francis, Susan Oliver, Jim Hutton—5185 (7-8-64)—Pleasant musical boosted by appearances of guest stars
515 **LILI**—D-81m.—(TC)—Leslie Caron, Mel Ferrer, Jean Pierre Aumont—5226 (11-4-64)—Reissue of high rating romantic drama for class and art spots—Reissue
6501 **MGM'S BIG PARADE OF COMEDY**—COMP.—109m.—MGM stars—5210 (9-2-64)—Sell the names and nostalgia
6511 **MURDER AHOY**—CMD-93m.—Margaret Rutherford, Lionel Jeffries—5214 (9-23-64)—Agatha Christie and Margaret Rutherford 'ave a go at murder again—English-made
503 **MURDER MOST FOUL**—90m.—(PV)—Margaret Rutherford, Ron Moody—5198 (8-19-64)—Margaret Rutherford and Agatha Christie ride again
355 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
417 **NIGHT MUST FALL**—D-105m.—Albert Finney, Sheila Hancock—5150 (4-1-64)—Well-made drama—English-made
430 **NIGHT OF THE IGUANA, THE**—D-125m.—Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon—5185 (7-8-64)—Award performance by fine cast should make this a big winner
6504 **OF HUMAN BONDAGE**—D-98m.—Kim Novak, Laurence Harvey—5214 (9-23-64)—Remake of Maugham classic aided by names—Made in England
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6507 **OUTRAGE, THE**—97m.—(PV)—Paul Newman, Claire Bloom, Laurence Harvey—5219 (10-7-64)—Top cast adds interest to "search for truth" drama
6502 **QUO VADIS**—HISD-168m.—(TC)—Robert Taylor, Deborah Kerr—5214 (9-23-64)—Topnotch epic reissue—Filmed in Italy
425 **RHINO**—D-91m.—(MC)—Harry Guardino, Shirley Eaton—5154 (4-15-64)—Interesting entry on African wild life—Made in Africa
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
419 **SEVEN FACES OF DR. LAO**—FAN-100m.—(MC)—Tony Randall, Arthur O'Connell, Barbara Eden—5141 (3-4-64)—Unusual, interesting fantasy
6515 **SIGNPOST TO MURDER**—D-74m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
424 **TAMAHINE**—C-85m.—(CS; EC)—Nancy Kwan, John Fraser—5150 (4-1-64)—Pleasant romantic comedy for program—English-made
513 **36 HOURS**—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
337 **TWO ARE GUILTY**—D-131m.—Anthony Perkins, Jean-Claude Brialy—5142 (3-4-64)—Interesting import—French-made; English titles
428 **UNSINKABLE MOLLY BROWN, THE**—MUC-128m.—(PV; MC)—Debbie Reynolds, Harve Presnell—5169 (5-27-64)—Superior musical fun entertainment
426 **VIVA LAS VEGAS**—MU-86m.—(PV; MC)—Elvis Presley, Ann-Margaret—5170 (5-27-64)—Bright, gay and sure to please the younger set
YELLOW ROLLS-ROYCE, THE—122m.—(C)—Rex Harrison, Shirley MacLaine, Ingrid Bergman, Omar Sharif—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
505 **YOUNG LOVERS, THE**—D-108m.—Peter Fonda, Sharon Huguely, Nick Adams—5222 (10-21-64)—Adult drama of college love should attract
509 **YOUR CHEATIN' HEART**—MUD-99m.—(PV)—George Hamilton, Susan Oliver, Red Buttons—5222 (10-21-64)—Country music entry is fair programmer

COMING

A.B.C. MURDERS, THE—Tony Randall, Anita Ekberg—English-made
CINCINNATI KID, THE—(MC)—Steve McQueen, Tuesday Weld, Ann-Margret
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness
GUNFIGHTERS AT CASA GRANDE—Alex Nicol
HERCULES, SAMSON, AND ULYSSES—(WS; EC)—Kirk Morris, Richard Lloyd—Italian-made
HILL, THE—Sean Connery, Michael Redgrave
HYSTERIA—Robert Webber, Lelia Goldoni—English-made
JOY IN THE MORNING—(PV; MC)—Richard Chamberlain, Yvette Mimeoaux
LADY L—(PV)—Sophia Loren, Paul Newman, David Niven
LOVED ONE, THE—(PV)—Robert Morse, Jonathan Winters, Anjanette Comer
MAYA—(PV; MC)—Clint Walker, Jay North
MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
ONCE A THIEF—Alain Delon, Ann-Margret, Van Heflin, Jack Palance

• **Family Jewels, The** Par.
• **Fantastic Voyage** Fox
Fate Is The Hunter A1 Fox
Father Goose A1 U
FBI Code 98 A1 WB
Ferry Cross The Mersey A1 UA
Finest Hours, The A1 Col.
First Men In The Moon A1 Col.
Flesh Eaters, The Misc.
Flight From Ashiya A3 UA
Flipper's New Adventure A1 MGM
• **Fluffy** A1 U
For Those Who Think Young ... A3 UA
Four Days In November A1 UA
From Russia, With Love B UA

G

• **Genghis Khan** Col.
Get Yourself A College Girl ... B MGM
Giant Monster, The For.
Girl Happy B MGM
Girl With Green Eyes A4 For.
• **Girls On The Beach** Par.
Gladiators Seven A-1 MGM
• **Glory Guys, The** UA
Godzilla Vs The Thing A1 AI
Gold For The Caesars A2 MGM
Golden Arrow, The A1 MGM
Goldfinger A3 UA
Gollath And The Vampires A-1
Goodbye Charlie A3 Fox
Good Neighbor Sam A2 Col.
Gorgon, The Col.
• **Great Race, The** WB
Greatest Story Ever Told, The ... UA
• **Gunfighter At Casa Grande** MGM
Guns At Batasi A3 Fox
Guns Of August A1 U

H

• **Hallelujah Trail, The** UA
Hamlet A1 WB
Hard Day's Night, A A1 UA
• **Harlow** Par.
• **Harvey Middleman, Fireman** .. Col.
He Rides Tall B U
• **Hellfire Club** A3 Emb.
Hercules In The Haunted World ... For.
• **Hercules, Samson And Ulysses** .. MGM
Hey There, It's Yogi Bear A1 Col.
Hidden Room Of 1,000 For.
Horrors, The Cont.
High And Low Fox
• **High Wind In Jamaica, A** MGM
• **Hill The** MGM
Honeymoon Hotel B MGM
Horror Of It All, The A2 Fox
Horror Of Party Beach, The B Fox
House Is Not A Home, A B Emb.
How To Murder Your Wife UA
How The West Was Won A1 MGM
Hush, Hush, Sweet Charlotte ... A3 Fox
• **Hysteria** MGM

I

• **I Saw What You Did** U
I'D Rather Be Rich A2 U
• **I'll Take Sweden** UA
• **In Harm's Way** Par.
Inheritance, The Misc.
Invitation To A Gunfighter A3 UA
• **Ipcress File, The** U
Island Of The Blue Dolphins ... A1 U
• **It's A Wonderful Life** A-1

J

• **Joe and Jean Meet Frankenstein** ... Par.
John Goldfarb, Please Come Home B Fox
Joy House B MGM
• **Joy In The Morning** MGM
• **Judith** Par.

K

Killers, The	A3	U
Kimberley Jim		Emb.
King Rat		Col.
Kiss Me, Stupid	C	Misc.
Kisses For My President	A3	WB
Kissin' Cousins	B	MGM
Kitten With A Whip	B	U

L

Lady L		MGM
Lady In A Cage	B	Par.
Lassie's Great Adventure	A1	Fox
Last Man On Earth, The	A2	AI
Last Woman On Shang, The		For.
Lawrence Of Arabia	A2	Col.
Law Of The Lawless	A1	Par.
Les Abysses	B	For.
Let's Talk About Women	C	Emb.
Life In Danger, A	A2	AA
Light Fantastic, The	B	Emb.
Lili-RE	A2	MGM
Lilith	A4	Col.
Little Nuns		Emb.
Little Prince And The	A4	Col.
Eight-Headed Dragon, The		Col.
Lively Set, The	AI	U
Living Between Two Worlds		Misc.
Long Ships, The	B	Col.
Longest Day, The	AI	Fox
Looking For Love	B	MGM
Lord Jim		Col.
Lorna		Misc.
Lost World Of Sinbad		A-I
Love A La Carte	A4	For.
Love Goddesses		Cont.
Love Has Many Faces	B	Col.
Loved One, The		MGM
Luck Of Ginger Coffey, The	A3	Cont.

M

Mafioso	A3	For.
Malamondo		For.
Major Dundee		Col.
Man From Button Willow, The	A1	Misc.
Man In The Dark	A3	U
Man Who Walked Through		For.
The Wall		AA
Mara Of The Wilderness	AI	U
Marnie	A3	U
Marriage-Italian Style	A4	Emb.
Mary Poppins	AI	BY
Masque Of The Red Death	B	AI
Masquerade		UA
Master Spy	AI	AA
Maya		MGM
McHale's Navy	AI	U
Mediterranean Holiday	AI	Cont.
MGM's Big Parade Of Comedy	AI	MGM
Mickey One		Col.
Mirage		U
Mister Moses		UA
Model Murder Case, The		For.
Moment To Moment		U
Mondo Pazzo	C	For.
Monkey's Uncle, The		BY
Money Trap, The		MGM
Moon-Spinners, The	AI	BY
Moro Witch Doctor	A2	Fox
Moritur		Fox
Murder Ahoy	AI	MGM
Murder Most Foul	AI	MGM
Muscle Beach Party	A2	A-I
Mutiny On The Bounty	A2	MGM
My Blood Runs Cold		WB
My Fair Lady	AI	WB
My Wife's Husband		For.

N

Naked Brigade, The		U
Naked Kiss, The	A3	AA
Naked Prey, The		Par.
Nasty Rabbit, The		Misc.
Navajo Run		AI
Never Put It In Writing	AI	AA
New Interns, The	B	Col.
Nigh; Must Fall	B	MGM
Night Or The Iguana	A4	MGM
Night Train To Paris	A2	Fox
Night Walker, The	A2	U
Nightmare	A2	U
Nightmare In The Sun	A3	Misc.
None But The Brave	A2	WB
Nothing But The Best	A4	For.
Nutty, Naughty Chateau	B	For.

O

Of Human Bondage	B	MGM
Omicron		Cont.
Once A Thief		MGM
One Potato, Two Potato	A2	Misc.
One Way Pendulum		For.
Only One New York	AI	Emb.
Operation SNAFU		AI
Operation Crossbow	AI	MGM
Organizer, The	A4	For.
Orgy At Lil's Place, The		Misc.
Outlaws Is Coming, The		Col.
Outlaws Of Red River, The		Fox
Outrage, The	A3	MGM

OPERATION CROSSBOW—(PV; MC)—Sophia Loren, George Peppard
 PASSPORT TO OBLIVION—(PV)—David Niven, Françoise Dorlé
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
 SANDOKAN, THE GREAT—(WS; TC)—Steve Reeves
 SANDPIPER, THE—(PV; MC)—Elizabeth Taylor, Richard Burton
 SECRET OF MY SUCCESS, THE—(PV; C)—Shirley Jones, James Booth
 SHE—Ursula Andress, Peter Cushing—English made
 SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
 TIKO AND THE SHARK—(WS; C)—Tahitian Cast
 VICE AND VIRTUE—Annie Girardot, Robert Hassen
 YOUNG CASSIDY—(PV; MC)—Rod Taylor, Maggie Smith, Flora Robson
 ZEBRA IN THE KITCHEN—Jay North, Andy Devine

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6319	BECKET—D-148m.—(PV; TC)—Richard Burton, Peter O'Toole, Martita Hunt—5146 (3-18-64)—High rating dramatic entertainment
6407	BOY TEN FEET TALL, A—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6402	CADDY, THE—C-95m.—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue should have Martin-Lewis appeal—Reissue
6315	CARPETBAGGERS, THE—D-150m.—(PV; TC)—George Peppard, Carroll Baker, Alan Ladd, Martha Hyer—5154 (4-15-64)—Highly commercial explosive entry
6417	CIRCUS WORLD—D-135m.—(TC; CINERAMA)—John Wayne, Claudia Cardinale, Rita Hayworth—5186 (7-8-64)—Circus in Cinerama should prove popular—Filmed abroad
6406	CRACK IN THE WORLD—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6400	DISORDERLY ORDERLY, THE—C-90m.—(TC)—Jerry Lewis, Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarily for kids
6400	FALL OF THE ROMAN EMPIRE, THE—D-180m.—(Ultra-PV; TC)—Sophia Loren, Stephen Boyd, Alec Guinness—5150 (4-1-64)—Overwhelming entry rates high among epics—Filmed in Spain
6311	LADY IN A CAGE—D-93m.—Olivia de Havilland, Jeff Corey, Ann Sothorn—5170 (5-27-64)—Well made horror-laden drama is rough on audiences; but gripping
6316	LAW OF THE LAWLESS—W-87m.—(TS-TC)—Dale Robertson, Yvonne DeCarlo, William Bendix—5146 (3-18-64)—Suspenseful western with big names
6314	PARIS WHEN IT SIZZLES—C-110m.—(TC)—William Holden, Audrey Hepburn—5146 (3-18-64)—Fair comedy will depend on name power—French-made
6322	PATSY, THE—C-101m.—(TC)—Jerry Lewis, Ina Balin—5186 (7-8-64)—Jerry's legion of fans will enjoy it
R6408	PSYCHO—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6320	RING OF TREASON—MD-89m.—Bernard Lee, Margaret Tyzack—5174 (6-10-64)—Well-made spy thriller—English-made
6323	ROBINSON CRUSOE ON MARS—SFD-110m.—(TS; TC)—Paul Mantey, Adam West—5174 (6-10-64)—Good science fiction entry
6405	ROUSTABOUT—CMU—101m.—(TS; TC)—Elvis Presley, Barbara Stanwyck, Joan Freeman—5230 (11-18-64)—Okay Presley musical for his fans
6324	STAGE TO THUNDER ROCK—W-82m.—(TS; TC)—Barry Sullivan, Marilyn Maxwell—5174 (6-10-64)—Fair western
6409	SYLVIA—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6325	WALK A TIGHTROPE—MD-69m.—Lan Duryea, Patricia Owens—5170 (5-27-64)—Okay brief program meller—English-made
6404	WHERE LOVE HAS GONE—D-114m.—(TS; TC)—Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton—5222 (10-21-64)—Adult drama with particular appeal for women has big boxoffice potential
6411	YOUNG FURY—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program
R6403	YOU'RE NEVER TOO YOUNG—C-102m.—(TC)—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue is better Martin and Lewis comedy—Reissue

COMING

AMOROUS ADVENTURES OF MOLL FLANDERS—(PV; TC)—Klm Novak, Richard Johnson
 BLACK SPURS—(TC)—Roy Calhoun, Linda Darnell, Scott Brady
 DR. TERROR'S HOUSE OF HORRORS—(TS; TC)—Peter Cushing
 FAMILY JEWELS—(C)—Jerry Lewis
 GIRLS ON THE BEACH—(TC)—Beach Boys, Lesley Gore
 HARLOW—(PV; TC)—Carroll Baker, Peter Lawford
 IN HARM'S WAY—(PV)—John Wayne, Patricia Neal, Kirk Douglas
 JOE AND JEAN MEET FRANKENSTEIN—
 JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
 NAKED PREY, THE—(PV; TC)—Cornel Wilde
 RED LINE 7000—(TC)—Gail Hare, James 'Skip' Ward, Laura Devon
 SITUATION HOPELESS BUT NOT SERIOUS—Alec Guinness, Michael Connors
 SONS OF KATIE ELDER, THE—(PV; TC)—John Wayne, Dean Martin, Martha Hyer
 SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

425	APACHE RIFLES—MD-92m.—(DC)—Audie Murphy, Linda Lawson—5230 (11-18-64)—Okay program entry
430	BACK DOOR TO HELL—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
444	CLEOPATRA—D-192m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment
412	CURSE OF THE LIVING CORPSE, THE—MD-83m.—Helen Waren, Roy R. Sheider—5154 (4-15-64)—Lower half, exploitable horror entry
503	DEAR BRIGITTE—C-100m.—(CS; DC)—James Stewart, Billy Mummy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
424	EARTH DIES SCREAMING, THE—MD-62m.—Willard Parker, Virginia Field—5226 (11-4-64)—Okay science fiction meller for duallers—English-made
404	EYES OF ANNIE JONES, THE—MD-73m.—Richard Conte, Francesca Annis—5146 (3-18-64)—Okay dualler—English-made
423	FATE IS THE HUNTER—D-106m.—(CS)—Glenn Ford, Suzanne Pleshette, Rod Taylor—5214 (9-23-64)—Interesting drama about planes and people
428	GOODBYE CHARLIE—C-117m.—(CS; DC)—Tony Curtis, Debbie Reynolds, Pat Boone—5226 (11-4-64)—Cute comedy with potent cast
417	GUNS AT BATASI—D-103m.—CS—Richard Attenborough, Jack Hawkins, Flora Robson—5210 (9-2-64)—Good adventure drama
422	HORROR OF IT ALL, THE—CMD-76m.—Pat Boone, Erica Rogers—5222 (10-21-64)—Good comedy thriller for duallers—English-made
411	HORROR OF PARTY BEACH, THE—MD-78m.—John Scott, Alice Lyon, The Del-Aires—5154 (4-15-64)—Mediocre, but exploitable, horror opus for teens
504	HUSH, HUSH, SWEET CHARLOTTE—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
429	JOHN GOLDFARB, PLEASE COME HOME—C-96m.—(CS; DC)—Shirley MacLaine, Peter Ustinov, Richard Crenna—5230 (11-18-64)—Wacky comedy should prove effective crowd pleaser
322	LASSIE'S GREAT ADVENTURE—MD-103m.—(DC)—Lassie, Jon Provost, June Lockhart—5147 (3-18-64)—Okay for kids as part of program
414	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
431	MORO WITCH DOCTOR—MD-61m.—Jock Mahoney, Margia Dean—5230 (11-18-64)—Fair programmer—Filmed in the Philippines
420	NIGHT TRAIN TO PARIS—MD-65m.—Leslie Nielsen, Allzia Gur—5219 (10-7-64)—Good action entry for program—English-made
502	PLEASURE SEEKERS, THE—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry
427	RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer
426	RIO CONCHOS—W-107m.—(CS; DC)—Richard Boone, Stuart Whitman, Wende Wagner—5219 (10-7-64)—Big scale western has fine cast, fast action
403	SHOCK TREATMENT—D-94m.—(CS)—Stuart Whitman, Carol Lynley, Roddy McDowell, Lauren Bacall—5142 (3-4-64)—Exploitable shocker
408	SOUTH PACIFIC—MU-151m.—(CS; DC)—Rossano Brazzi, Milti Gaynor—5142 (3-4-64)—Entertaining hit—Reissue
402	SURF PARTY—DMU-68m.—Bobby Vinton, Patricia Morrow—5151 (4-1-64)—Programmer has some teen appeal
405	THIRD SECRET, THE—D-103m.—(CS)—Stephen Boyd, Jack Hawkins, Diane Cilento—5162 (4-29-64)—Fair program entry—made in England
416	VISIT, THE—D-100m.—(CS)—Ingird Bergman, Anthony Quinn—5214 (9-23-64)—Absorbing drama of human greed and vengeance—Filmed in Italy
415	WHAT A WAY TO GO—C-111m.—(CS; DC)—Shirley MacLaine, Paul Newman, Robert Mitchum—5151 (4-1-64)—Fun filled entry is headed for better returns
421	WITCHCRAFT—MD-79m.—Lon Chaney, Diana Clare, David Weston—5222 (10-21-64)—Good horror meller dualler—English made
325	YOUNG SWINGERS, THE—MU-71m.—Rod Lauren, Molly Bee—5155 (4-15-64)—Hootenanny musical for teen-agers, program

COMING

AGONY AND THE ECSTASY, THE—(TODD-AO; DC)—Charlton Heston, Rex Harrison

DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien, Jean DelVal
HIGH WIND IN JAMAICA, A—(CS; DC)—Anthony Quinn, Viviane Ventura
MORITURI—Marlon Brando, Yul Brynner, Janet Margolin
OUTLAWS OF RED RIVER, THE—George Montgomery
RAPTURE—(CS)—Patricia Gozzi, Melvyn Douglas—English made
REWARD, THE—(CS; DC)—Max Von Sydow, Nina Castelovova, Efram Zimbalist, Jr., Yvette Mimieux
SOUND OF MUSIC, THE—(TODD-AO; C)—Julie Andrews, Christopher Plummer, Eleanor Parker
THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—(TODD-AO; DC)—Stuart Whitman, Robert Morley, Fernando
UP FROM THE BEACH—(CS)—Cliff Robertson, Irina Demick
VON RYAN'S EXPRESS—(DC)—Frank Sinatra, Trevor Howard, Brad Dexter
WAR PARTY—Michael T. Miller, Davey Davison, Donald Barry

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6409 **BEST MAN, THE**—D-102m.—Henry Fonda, Cliff Robertson, Edie Adams—5151 (4-1-64)—Good drama on men and women in politics—Miller-Turman
FERRY CROSS THE MERSEY—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)
6408 **FLIGHT FROM ASHIYA**—MD-100m.—(PV; EC)—Yul Brynner, Richard Widmark, Shirley Knight—5147 (3-18-64)—Episodic but actionful meller has names to sell—Daieu-Hecht
6410 **FOR THOSE WHO THINK YOUNG**—CMU-96m.—(TS; TC)—James Darren, Pamela Tiffin, Woody Woodbury—5170 (5-27-64)—Lightweight, pleasant summer nonsense—Schanck-Koch
6422 **FOUR DAYS IN NOVEMBER**—DOC-120m.—Narrated by Richard Basehart—5223 (10-21-64)—Well-made, thrilling documentary on President Kennedy assassination—Wolper
6407 **FROM RUSSIA WITH LOVE**—MD-118m.—(TC)—Sean Connery, Lotte Lenya—5142 (3-4-64)—Second in James Bond series shapes up as big winner—Eon
GREATEST STORY EVER TOLD, THE—D-221m.—(CR; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens
6420 **GOLDFINGER**—MD-108m.—(TC)—Sean Connery, Gert Frobe, Honor Blackman—5231 (11-18-64)—Another boxoffice bonanza with Agent 007—English-made; Saltzman-Broccoli
6414 **HARD DAY'S NIGHT, A**—CMU-87m.—The Beatles—5190 (7-22-64)—Teen business should be very strong—English-made
HOW TO MURDER YOUR WIFE—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod
6418 **INVITATION TO A GUNFIGHTER**—D-92m.—(DC)—Yul Brynner, Brad Dexter, Janice Rule—5223 (10-21-64)—Top performances assist moody western—Kramer
6417 **SECRET INVASION, THE**—MD-95m.—(PV; DC)—Stewart Granger, Raf Vallone, Mickey Rooney—5215 (9-23-64)—Action packed war meller—Made in Yugoslavia—Corman
6413 **7TH DAWN, THE**—MD-123m.—(TC)—William Holden, Susannah York, Capucine—5181 (6-24-64)—Tale of political upheaval in Far East will need selling—Holden
6415 **SHOT IN THE DARK, A**—C-101m.—(PV; DC)—Peter Sellers, Elke Sommer—5182 (6-24-64)—Strictly for fun and profits—Mirisch
6412 **633 SQUADRON**—MD-101m.—(PV; DC)—Cliff Robertson, George Chakiris, Marla Perschy—5175 (6-10-64)—Interesting entry of pilots in action during World War II—Mirisch
6419 **TOPKAPI**—CD-120m.—(C)—Melfina Mercouri, Maximilian Schell, Peter Ustinow—5215 (9-23-64)—Fine fun film should zoom—Filmed abroad—Filmways
6416 **WOMAN OF STRAW**—D-117m.—(EC)—Gina Lollobrigida, Sean Connery, Ralph Richardson—5215 (9-23-64) First rate mystery—English-made
6411 **WORLD OF HENRY ORIENT, THE**—C-106m.—(PV; DC)—Peter Sellers, Paula Prentiss—5147 (3-18-64)—Cute and amusing comedy—Pan-Arts

COMING FEATURES IN ORDER OF RELEASE

- Mar. **SATAN BUG, THE**—(PV; C)—George Maharis, Anne Francis, Richard Basenart—Mirisch
Mar. **RAGE TO LIVE, A**—Suzanne Pleshette, Ben Gazzara, Bradford Dillman—Mirisch

COMING

GLORY GUYS, THE—(PV; DC)—Tom Tryon, Harve Presnell, Jeanne Cooper—Levy-Gardner—Laven
HALLELUJAH TRAIL, THE—(CN; C)—Burt Lancaster, Lee Remick, Jim Hutton—Mirisch-Kappa
6417 **I'LL TAKE SWEDEN**—Bob Hope, Tuesday Weld, Frankie Avalon
MASQUERADE—(C)—Cliff Robertson, Jack Hawkins—Novus
MISTER MOSES—(PV; C)—Robert Mitchum, Carroll Baker—Ross
RETURN FROM THE ASHES—Maximilian Schell, Samantha Eggar—Mirisch
THOUSAND CLOWNS, A—Jason Robards, Jr., Barbara Harris
TRAIN, THE—Burt Lancaster, Jeanne Moreau
VIVA MARIA—Brigitte Bardot, George Hamilton—Dancigers-Malle
WHAT'S NEW, PUSSYCAT?—(EC)—Peter Sellers, Romy Schneider, Peter O'Toole—Feldman

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses
6417 **BEDTIME STORY**—C-99m.—(EC)—Marlon Brando, David Niven, Shirley Jones—5175 (6-10-64)—Highly amusing romantic comedy is delightful entertainment
6421 **BULLET FOR A BADMAN**—W-80m.—(EC)—Audie Murphy, Beverly Owen, Ruta Lee—5186 (7-8-64)—Okay western for program
6413 **CHALK GARDEN, THE**—D-106m.—(TC)—Deborah Kerr, Hayley Mills, John Mills—5151 (4-1-64)—Fine drama—English-made
6414 **EVIL OF FRANKENSTEIN, THE**—D-86m.—(EC)—Peter Cushing, Sandor Eles, Katy Wild—5162 (4-29-64)—Effective horror drama—English-made
FATHER GOOSE—C-117m.—(TC)—Cary Grant, Leslie Caron, Trevor Howard—5231 (11-18-64)—Top names bolster mild comedy
6502 **GUNS OF AUGUST, THE**—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I
6408 **HE RIDES TALL**—W-84m.—Tony Young, Dan Duryea, Jo Morrow—5142 (3-4-64)—Formula western with unpleasant touches
6423 **I'D RATHER BE RICH**—C-96m.—(EC)—Sandra Dee, Robert Goulet, Andy Williams—5193 (8-5-64)—Cute comedy with highly saleable names
6419 **ISLAND OF THE BLUE DOLPHINS**—D-92m.—(EC)—Celia Kaye, Larry Domasin—5165 (5-13-64)—Good item for family and youngster trade
6424 **KILLERS, THE**—MD-95m.—(C)—Lee Marvin, Angie Dickinson, John Cassavetes—5175 (6-10-64)—Fast-moving, interesting picturization of Hemingway story
6427 **KITTEN WITH A WHIP**—MD-83m.—Ann-Margret, John Forsythe—5226 (11-4-64)—Unpleasant entry for the program
6425 **LIVELY SET, THE**—D-95m.—(C)—James Darren, Pamela Tiffin—5198 (8-19-64)—Okay entry for teens and their elders
6506 **MAN IN THE DARK**—D-80m.—William Sylvester, Barbara Shelley—5250 (2-3-65)—Okay programmer—English-made
6418 **MARNIE**—D-129m.—(TC)—Tippi Hedren, Sean Connery—5175 (6-10-64)—Effective psychological drama
6420 **McHALE'S NAVY**—C-93m.—(C)—Ernest Borgnine, Jean Willes—5182 (6-24-64)—Feature based on tv show is moderately amusing
6415 **NIGHTMARE**—D-83m.—(HammerScope)—David Knight, Moira Redmond—5162 (4-29-64)—Interesting psychological mystery—English-made
6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles
6426 **SEND ME NO FLOWERS**—C-100m.—(TC)—Rock Hudson, Doris Day—5211 (9-2-64)—Very good comedy
6428 **SING AND SWING**—CMU-75m.—David Hemmings, Jennifer Moss—5211 (9-2-64)—Fair import for program with angles for younger set—English-made
6505 **STRANGE BEDFELLOWS**—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast
6504 **TAGGART**—W-85m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western
6416 **WILD AND WONDERFUL**—C-88m.—(EC)—Tony Curtis, Christine Kaufmann—5166 (5-13-64)—Cute comedy for family trade

P

Pajama Party	B	A-1
Paris When It Sizzles	A3	Par.
Passionate Thief, The	A3	Emb
• Passport To Oblivion		MGM
Patsy, The	A1	Par.
Pattern For Plunder		For.
• Playboy		Col.
• Play It Cooler		Col.
Pleasure Seekers, The	B	Fox
Point Of Order	A2	Cont.
• Postman's Knock		MGM
Psycho 59	B	Col.
Psycho-Re.	B	Par.
Psychomania		Misc.
Pumpkin Eater, The	A4	For.

Q

Quick, Before It Melts	B	MGM
Quick Gun, The	A2	Col.
Quo Vadis-Re.	A1	MGM

R

• Racing Fever	B	AA
• Rage To Live, A	A3	UA
Raiders From Beneath The Sea		Fox
Raiders Of Leyte Gulf, The	A1	For.
• Rapture		Fox
Rattle Of A Simple Man		Cont.
Ready For The People		WB
• Rebellious Ones, The	A3	U
Red Desert		For.
• Red Line 7000		Par.
• Return From The Ashes		UA
• Reward, The		Fox
Rhino	A1	MGM
Ride The Wild Surf	A1	Col.
Ring of Treason	A2	Par.
Rio Conchos	A3	Fox
Robin And The 7 Hoods	A2	WB
Robinson Crusoe On Mars	A1	Par.
Rounders, The	A3	MGM
Roustabout	A2	Par.

S

• Sandokan, The Great		MGM
• Sandpiper, The		MGM
Santa Claus Conquers The Martians	A1	Emb.
• Satan Bug, The	A2	UA
Seance On A Wet Afternoon	A2	For.
Secret Door, The	A2	AA
Secret Invasion, The	A2	UA
• Secret Of Magic Island, The	A1	Emb.
• Secret of My Success, The		MGM
Seduced And Abandoned	A3	For.
Send Me No Flowers	A2	U
• Senilita		Col.
7 Dwarfs To The Rescue, The		For.
Seven Faces Of Dr. Lao, The	A1	MGM
Seven Surprises		For.
Seventh Dawn, The	B	UA
Sex And The Single Girl	B	WB
• She		MGM
• Shenandoah		U
• Ship Of Fools		Col.
Shock Treatment	A2	Fox
Shot In The Dark, A	B	UA
Signpost To Murder	A3	MGM
Sing And Swing	A2	U
• Situation Hopeless But Not Serious		Par.
633 Squadron	A2	UA
Slave Trade In The World Today	A3	Cont.
So Dear To My Heart-Re	A1	BV
• Son Of A Gunfighter		MGM
• Sons Of Katie Elder, The		Par.
• Sound Of Music, The		Fox
• South Pacific-Re.	A3	Fox
• Spy Who Came In From The Cold, The		Par.
Stage To Thunder Rock	A2	Par.
Station Six Sahara	B	AA
Stop Train 349	A2	AA
Strange Bedfellows	A3	U
Strangler, The	B	AA
Surf Party	A2	Fox
Sweet And Sour		For.
• Sword of All Baba, The	A1	U
Sword Of El Cid, The		For.
Sylvia	B	Par.
• Synanon		Col.

• Tatty And The Jungle Hunter ...	AA
Taggart ...	A2 U
Tamahine ...	A3 MGM
T-A-M-I Show, The ...	Misc.
Tattooed Police Horse, The ...	A1 BV
Terrace, The ...	C For.
Thank Heaven For Small Favors ...	For.
• That Darn Cat ...	BV U
• That Funny Feeling ...	A2 For.
That Man From Rio ...	Col.
• These Are The Damned ...	AA
Thin Red Line, The ...	A3 Misc.
3 Nuts In Search Of A Bolt ...	A3 Emb.
Three Penny Opera ...	WB
• Third Day, The ...	A3 Fox
Third Secret, The ...	A2 MGM
36 Hours ...	A1 BV
Those Calloways ...	Fox
• Those Magnificent Men In Their Flying Machines ...	UA
• Thousand Clowns, A ...	AA
• Tickle Me ...	A1 BV
Tiger Walks, A ...	MGM
• Tiko And The Shark ...	Cont.
• Time Of Indifference ...	B A-I
Time Travelers, The ...	A-I
Tomb Of Ligeia ...	A3 UA
Topkapi ...	A3 AI
Torpedo Bay ...	Par.
• Town Tamer ...	UA
• Train, The ...	Misc.
Troublemaker, The ...	U
• Truth About Spring, The ...	A1 MGM
Two Are Guilty ...	A3 WB
Two On a Guillotine ...	

U

• Ugly Dachshund, The ...	BV
Umbrellas Of Cherbourg, The ...	For.
• Under Age ...	B AI
Unearthly Stranger ...	A1 A-I
• Unknown Battle, The ...	Col.
Unsinkable Molly Brown, The ...	A2 MGM
• Up From The Beach ...	Fox

V

• Very Special Favor, A ...	U
• Vice And Virtue ...	B MGM
Visit, The ...	A4 Fox
Viva Las Vegas ...	B MGM
• Viva Maria ...	UA
• Von Ryan's Express ...	Fox
Voyage To The End Of The Universe ...	A1 A-I

W

Walk A Tightrope ...	A2 Par.
Walls Of Hell, The ...	A2 Misc.
• War Lord, The ...	U
• War Party ...	A1 Fox
• Watch It, Sailor ...	Col.
What A Way To Go! ...	B Fox
• What's New, Pussycat ...	UA
Where Love Has Gone ...	A3 Par.
White Slaves Of Chinatown ...	Misc.
Why Bother To Knock? ...	B For.
Wild And Wonderful ...	A1 U
Witchcraft ...	A2 Fox
Woman In The Dunes ...	C For.
Woman Is A Woman, A ...	For.
Women Of Straw ...	A3 UA
• Woman Who Wouldn't Die, The ...	A3 WB
World Of Henry Orient, The ...	A2 UA
World Without Sun ...	A1 Col.
• World's Greatest Swindles ...	Cont.

Y

Yanco ...	For.
Yellow Rolls, Royce, The ...	A4 MGM
Yesterday, Today And Tomorrow ...	B Emb.
Yolanta ...	For.
• You Must Be Joking ...	Col.
• Young Girls Of Good Family ...	Emb.
Youngblood Hawke ...	A3 WB
• Young Cassidy ...	MGM
• Young Dillinger ...	AA
Young Fury ...	Par.
Young Lovers, The ...	A3 MGM
Young Swingers, The ...	A1 Fox
Your Cheatin' Heart ...	A2 MGM
Your's Never Too Young—Re. ...	A2 Par.

Z

• Zebra In The Kitchen ...	MGM
Zorba, The Greek ...	A4 Misc.
Zulu ...	A3 Emb.

COMING

ART OF LOVE, THE—(TC)—James Garner, Elke Sommer
 BUS RILEY'S BACK IN TOWN—(EC)—Ann-Margret, Michael Parks
 FLUFFY—(C)—Tony Randall, Shirley Jones
 I SAW WHAT YOU DID—Joan Crawford, John Ireland
 IPCRESS FILE, THE—(TS; TC)—Michael Caine, Susan Lloyd—English made
 MIRAGE—Gregory Peck, Diane Baker
 MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
 NAKED BRIGADE, THE—Shirley Eaton, Ken Scott
 REBELLIOUS ONES, THE—Michael Parks, Celia Kaye
 SHENANDOAH—(TC)—James Stewart, Doug McClure
 SWORD OF ALI BABA, THE—(C)—Peter Mann
 THAT FUNNY FEELING—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor
 TRUTH ABOUT SPRING, THE—(TC)—Hayley Mills, John Mills, James MacArthur
 VERY SPECIAL FAVOR, A—Rock Hudson, Leslie Caron
 WAR LORD, THE—(PV; TC)—Charlton Heston, Rosemary Forsyth, Richard Boone
 WORD OF ABBOTT AND COSTELLO—Compilation: Abbott & Costello

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 480 CHEYENNE AUTUMN—AD-15Bm.—(PV 70; TC)—James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker—5223 (10-21-64)—Highly interesting outdoor adventure entry
 455 DEAR HEART—D-114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining
 363 DISTANT TRUMPET, A—W-117m.—(PV; TC)—Troy Donahue, Suzanne Pleshette—5171 (5-27-64)—Cavalry vs Indians plus romance for ladies
 366 ENSIGN PULVER—C-104m.—(PV; TC)—Robert Walker, Burt Ives, Millie Perkins—5143 (3-4-64)—Entertaining service comedy
 364 FBI CODE—98—D-104m.—Jack Kelly, Kathleen Crowley—5155 (4-15-64)—Interesting documentary-style story of FBI in action
 478 HAMLET—D-187m.—(Electronovision)—Richard Burton—5220 (10-7-64)—Of value as a record of a novel version of the Shakespeare classic
 451 KISSES FOR MY PRESIDENT—C-113m.—Fred MacMurray, Polly Bergen—5211 (9-2-64)—Topical farce benefits from good cast
 479 MY FAIR LADY—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
 457 NONE BUT THE BRAVE—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale
 452 READY FOR THE PEOPLE—MD-54m.—Simon Oakland, Anne Helm—5227 (11-4-64)—Okay for program filler
 365 ROBIN AND THE 7 HOODS—CMU-123m.—(PV; TC)—Frank Sinatra, Dean Martin, Bing Crosby, Sammy Davis, Jr., Barbara Rush—5186 (7-8-64)—Light-hearted romp for Frankie and friends should please
 454 SEX AND THE SINGLE GIRL—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs
 456 TWO ON A GUILLOTINE—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller
 453 YOUNGBLOOD HAWKE—D-137m.—James Franciscus, Suzanne Pleshette, Genevieve Page—5227 (11-4-64)—Classy effort misses dramatic mark

COMING

AFFAIR AT THE VILLA FIORITA, THE—(PV; TC)—Rossano Brazzi, Maureen O'Hare
 BRAINSTORM—(PV)—Jeff Hunter, Anno Francis, Dana Andrews
 COMMUNITY PROPERTY—Frank Sinatra, Deborah Kerr, Dean Martin, Ann-Margret
 CRACK OF THE WHIP—(C)—Clint Walker
 GREAT RACE, THE—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood
 MY BLOOD RUNS COLD—(PV)—Troy Donahue, Joey Heatherton
 THIRD DAY, THE—(PV)—George Peppard, Elizabeth Ashley
 WOMAN WHO WOULDN'T DIE, THE—Gary Merrill—English-made

MISCELLANEOUS

- CASTLE OF BLOOD—MD-85m.—Barbara Steele, George Riviere—5211 (9-2-64)—Horror meller provides its share of chills—Woolmer Bros.
 COOL WORLD, THE—DOC-105m.—Hampton Clanton, Yolanda Rodriguez—5224 (10-21-64)—Authentic reenacted documentary on Harlem can be sold—Cinema V
 ESCAPE FROM HELL ISLAND—MD-80m.—(WS)—Merk Stevens, Linda Scott, Jack Donner—5190 (7-22-64)—Programmer has action, suspense—Crown International
 FLESH EATERS, THE—MD-90m.—Rita Morley, Byron Sanders, Martin Losleck—5224 (10-21-64)—Program horror meller—C.D.A.
 INHERITANCE, THE—DOC-60-m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer
 KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert
 LIVING BETWEEN TWO WORLDS—D-78m.—Horace Jackson, Maye Henderson, Mimi Dillard—5220 (10-7-64)—All Negro film is okay dueller for specialized houses—Empire
 LORNA—D-77m.—Lorna Maitland, Mark Bradley—5178 (6-10-64)—Sexual treatise for exploitation spots only—Eve
 MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts
 NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.—5243 (12-30-64)—Childish entertainment—Fairway International
 NIGHTMARE IN THE SUN—MD-81m.—(DC)—Ursula Andress, John Derek, Aldo Ray—5231 (11-18-64)—Suspenseful story of a manhunt for the program—Zodiac
 ONE POTATO, TWO POTATO—D-92m.—Barbara Barrie, Bernie Hamilton—5190 (7-22-64)—Well-made topical drama based on racial inter-marriage—Cinema V
 ORGY AT LIL'S PLACE, THE—MD-77m.—(part color)—Carrie Knudsen, Bob Curtis, Terry Powers—5178 (6-10-64)—Has possibilities for exploitation spots—Mishkin
 T-A-M-I SHOW, THE—MUNOV-113½m.—Beach Boys, Barbarians, Chuck Barry—5231 (11-18-64)—Good musical novelty for teens—Electronovision—American Int.
 3 NUTS IN SEARCH OF A BOLT—C-80m.—(Part color)—Mamie Van Doren, Tommy Noonan—5190 (7-22-64)—Fair comedy should be exploitation natural with its nudie, sexy angles—Harlequin Int.
 TROUBLEMAKER, THE—C-80m.—Tom Aldredge, Joan Darling—5182 (6-24-64)—Odd-ball comedy—Janus
 WALLS OF HELL, THE—MD-88m.—Jock Mahoney, Cecilia Lopez—5193 (8-5-64)—War in the Philippines serves up action for the program—Made in Philippines—Hemisphere
 WHITE SLAVES OF CHINATOWN—MD-70m.—Audrey Campbell—5171 (5-27-64)—Nudie with veneer of social commentary—American Film Dist.
 ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-16-64)—Fine drama—Filmed in Greece—International Classics

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANATOMY OF A MARRIAGE (MY DAYS WITH JEAN MAC)**—96m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art house patrons—French-made; English titles—Janus
- ANATOMY OF A MARRIAGE (MY NIGHTS WITH FRANCOISE)**—97m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art houses—French-made; English titles—Janus
- AVENGER, THE**—MD-108m.—(EC)—Steve Reeves—5178 (6-10-64)—Okay junior spectacle—Italian-made; dubbed in English—Medallion
- BAY OF ANGELS**—D-85m.—Jeanne Moreau, Claude Mann—5251 (2-3-65)—Intriguing import for art spots—French-made; English titles—Pathe Contemporary
- BANANA PEEL**—C-97m.—Jeanne Moreau, Jean-Paul Belmondo—5255 (2-3-65)—Entertaining import—French-made; English titles—Pathe Contemporary
- BRIDGE TO GLORY**—D-103m.—Renato Salvatori—5187 (7-8-64)—Good Import—Italian-made; English titles—Jillo
- BARBARIANS, THE**—MD-83m.—Pierre Cressoy, Helene Remy—5182 (6-24-64)—Large scale period piece—Italian-made; dubbed in English—Hemisphere
- BLACK DUKE, THE**—105m.—(EC)—Cameron Mitchell—5194 (8-5-64)—Okay historical drama—Italian-made; dubbed in English—PRC
- BLOOD ON THE BALCONY**—DOC.-92m.—Documentary on Benito Mussolini—5182 (6-24-64)—English titles; and narration—Italian-made—Jillo
- BOMB IN THE HIGH STREET**—D-60m.—Ronald Howard, Terry Palmer—5194 (8-5-64)—Well-made thriller for supporting slot—English-made—Hemisphere
- CARRY ON SPYING**—C-87m.—Kenneth Williams, Barbara Windsor—5251 (2-3-65)—Carry On slapstick still good comedy—English-made—Governor
- DEVIL DOLL**—D-80m.—Bryant Haliday, Yvonne Romain—5187 (7-8-64)—Off-beat drama has saleable angles—English-made—Associated Film Dist.
- DISORDER**—D-105m.—Louis Jourdan, Susan Strasberg, Curt Jurgens—5178 (6-10-64)—The title fits like a glove—Italian-made; English titles—Pathe Contemporary
- DOCTOR IN DISTRESS**—CD-103m.—Dirk Bogarde, Samantha Eggar—5183 (6-24-64)—Fair Import—English-made—Governor
- DRAGON SKY**—D-95m.—(EC)—Narle Hem, Sam El—5212 (9-2-64)—Attractive entry for art spots—Filmed in Cambodia; English titles—Lopert
- DUEL OF CHAMPIONS**—MD-93m.—(EC)—Alan Ladd—5178 (6-10-64)—Entertaining Import for the program—Italian-made; dubbed in English—Medallion
- FACE OF WAR, THE**—DOC-105m.—Narrated by Bryant Haliday—5243 (12-30-64)—Potent anti-war preachment—Swedish-Japanese made; spoken in English—Janus
- GIANT MONSTER, THE**—MD-87m.—Edmund Purdom, Gianna Maria Canale, John Barrymore, Jr.—5179 (6-10-64)—Okay story of Rasputin, the mad Russian Monk—English-made—Union
- GIRL WITH GREEN EYES**—D-91m.—Peter Finch, Rita Tushingham—5194 (8-5-64)—Romance of value to art and other spots—English-made (Filmed in Ireland)—Lopert
- HERCULES IN THE HAUNTED WORLD**—MD-84m.—(TS-Super 100; TC)—Reg Park, Christopher Lee—5212 (9-2-64)—Standard strong-man stuff spiced with horror—Italian-made; dubbed in English—Woolner Bros.
- HIDDEN ROOM OF 1,000 HORRORS, THE**—MD-81m.—Laurence Payne, Adrienne Corri—5179 (6-10-64)—Okay filming of Poe's "Tell Tale Heart"—English-made; Union
- LATERNA MAGIKA**—NOV.-119m.—(Partly in color)—5212 (9-2-64)—Marriage of screen and stage makes for unusual entertainment—Imported from Czechoslovakia—Richard Fleischer
- LES ABYSES**—D-90m.—Francine Berge, Colette Berge—5234 (12-3-64)—Off-beat drama could draw among arty set—French-made—English titles—Kanawha
- MAFIOSO**—D-100m.—Alberto Sordi—5187 (7-8-64)—Good Import should please art house patrons—Italian-made; English titles—Zenith Int.
- MALAMONDO**—COMP.-79m.—(EC)—Produced by Goffredo Lombardo—5234 (12-3-64)—Repelling Import—Italian-made—Magna
- MAN WHO WALKED THROUGH THE WALL**—C-99m.—Heinz Kuehmann, Nicole Courcel—5235 (12-3-64)—Cute comedy Import—German-made; English titles; Shown Int.
- MONDO PAZZO**—DOC-94m.—(C)—Directed by Jacopetti—and prosperi 5251 (2-3-65)—Repelling successor to "Mondo Cane"—Filmed in various parts of the world—English narration—Rizzoli Films
- MY WIFE'S HUSBAND**—C-85m.—Fernandel, Bourvil, Claire Maurier—5255 (2-17-65)—Amusing import—French-made; English titles—Lopert
- NOTHING BUT THE BEST**—C-99m.—(C)—Alan Bates, Pauline Delany—5191 (7-22-64)—Fun for the art set—English-made; Royal Films Int.
- ONE WAY PENDULUM**—C-90m.—Eric Sykes, Julia Foster, George Cole—5255 (2-3-65)—Fair import on the wacky side—English-made—Lopert
- NUTTY, NAUGHTY CHATEAU**—C-102m.—(TC)—Curt Jurgens, Monica Vitti, Jean-Louis Trintignant—5232 (11-18-64)—Weird import shoots for laughs—French-made; English titles—Lopert
- PATTERN FOR PLUNDER**—MD-84m.—Keenan Wynn, Mai Zetterling—5235 (12-3-64)—Well made espionage entry holds interest—English-made—Herts-Llon Int.
- PUMPKIN EATER, THE**—D-110m.—Anne Bancroft, Peter Finch, James Mason—5228 (11-4-64)—Drama of martial infidelity features strong performances—English-made—Royal Films Int.
- RAIDERS OF LEYTE GULF, THE**—MD-80m.—Liza Moreno, Efren Reyes—5183 (6-24-64)—Okay dualler for program—Made in The Philippines; spoken in English—Hemisphere
- RED DESERT**—D-116m.—(TC)—Monica Vitti, Richard Harris—5255 (2-17-65)—Arty import—Italian-made; English titles—Rizzoli
- SEANCE ON A WET AFTERNOON**—D-115m.—Kim Stanley, Richard Attenborough—5235 (12-3-64)—Quality art Import—English-made—Artix
- SEVEN SURPRISES**—COMP-77m.—(Partly color)—Produced by Harvey Chertok—5235 (12-3-64)—Mixture of shorts for art spots—Canadian made—Quartet Int.
- SWORD OF EL CID, THE**—86m.—(Superclinescope; EC)—Roland Carey, Chantal Deberg—5194 (8-5-64)—Okay programmer—PRC
- TERRACE, THE**—D-90m.—Graciela Borges, Leonardo Favio—5243 (12-30-64)—Bored youngsters at play is mildly entertaining—Filmed in South America; English titles—Royal Films Int.
- THAT MAN FROM RIO**—C-114m.—(EC)—Jean-Paul Belmondo, Françoise Derleac—5179 (6-10-64)—Fun all the way—French-made; English titles—Lopert
- UMBRELLAS OF CHERBOURG, THE**—NOV-90m.—(C)—Catherine Deneuve, Nino Castelneuve—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau
- WHY BOTHER TO KNOCK**—C-88m.—(C; CS)—Elke Sommer, Richard Todd—5244 (12-30-64)—Fairly amusing comedy—Filmed abroad; spoken in English—Seven Arts
- WOMAN IN THE DUNES**—D-123m.—Eiji Okada, Kyoko Kishida—5236 (12-3-64)—Intriguing Import—Japanese-made; English titles—Pathe Contemporary
- WOMAN IS A WOMAN, A**—CD-80m.—(C)—Jean-Paul Belmondo, Anna Karina—5248 (1-20-65)—Weird import for special spots—French-made; English titles—Pathe Contemporary
- YANCO**—D-85m.—Ricardo Ancona—5183 (6-24-64)—Interesting art house entry—Mexican made; English titles—Jay K. Hoffman

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FEATURE FILMS **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **CURRENT and COMING**

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVICESECTION.)

Allied Artists

Mara Of The WildernessJan.
 (Adam West)
 Taffy And The JungleFeb.
 (Jacques Bergerac)
 Young DillingerMarch
 (Nick Adams, Mary Ann Mobley)
 City Of FearMarch
 (Terry Moore)
 White SavageApril
 (Janette Scott, Keiron Moore)

American-International

6417 AtragonDec.
 (Japanese cast)
 6410 Conquered CityJan.
 (David Niven, Ben Gazzara)
 6411 Operation SnafuJan.
 (Sean Connery)
 6419 Tomb Of LigeiaJan.
 (Vincent Price)
 6501 The Lost World of SinbadFeb.
 (Japanese cast)
 6502 The War Of The ZombiesMarch
 (John Barrymore, Jr.)
 It's A Wonderful LifeMarch
 (Cliff Richard)
 6503 Beach Blanket BingoApril
 (Frankie Avalon, Annette Funicello)
 A16 Taboos Of The WorldApril
 (Narration by Vincent Price)

Buena Vista

160 Emil and The DetectivesDec.
 (Walter Slezak)
 157 Mary PoppinsJan.
 (Julie Andrews, Dick Van Dyke)
 Those CallowaysFeb.
 (Brian Keith, Vera Miles, Brandon de Wilde)

Columbia

65014 World Without SunJan.
 (Documentary)
 65015 Baby The Rain Must FallJan.
 (Steve McQueen, Lee Remick)
 65016 The Outlaws Is ComingJan.
 (3 Stooges)
 65017 Love Has Many FacesFeb.
 (Lana Turner, Cliff Robertson)
 65011 Code 7, Vivtim 5Feb.
 (Lex Barker)

65010 The GorgonFeb.
 (Peter Cushing)
 65009 The Curse Of The Mummy's TombFeb.
 (Terence Morgan)

Continental **(Walter Reade-Sterling, Inc.)**

Rattle Of a Single ManDec.
 (Diane Cilento, Harry Corbett)
 The Love GoddessesMarch
 (Compilation with Jean Harlow, etc.)

Embassy

Marriage Italian StyleDec.
 (Sophia Loren, Marcello Mastroianni)
 Kimberley JimMarch
 (Jim Reeves)

MGM

6512 Get Yourself A College GirlDec.
 (Mary Ann Mobley)
 6515 Lili (Reissue)Dec.
 (Leslie Caron, Mel Ferrer)
 6508 The Americanization Of EmilyDec.
 (James Garner, Julie Andrews)
 6509 Your Cheatin' HeartJan.
 (George Hamilton)
 6514 Quick, Before It MeltsJan.
 (George Maharis)
 6513 36 HoursFeb.
 (James Garner, Eva Marie Saint)
 6510 Signpost To MurderFeb.
 (Joanne Woodward, Stuart Whitman)
 6516 The RoundersMarch
 (Glenn Ford, Henry Fonda)
 6517 Young CassidyMarch
 (Rod Taylor)
 6518 Girl HappyApril
 (Elvis Presley)
 6519 Clarence, The Cross-eyed LionApril
 (Marshall Thompson)

Paramount

6406 Disorderly OrderlyDec.
 (Jerry Lewis)
 6407 A Boy Ten Feet TallJan.
 (E. G. Robinson)
 R6408 Psycho-ReissueJan.
 (Anthony Perkins, Janet Leigh)
 6409 SylviaFeb.
 (Carroll Baker)
 Crack In The WorldFeb.
 (Dana Andrews)
 6411 Young FuryMarch
 (Rory Calhoun, Virginia Mayo)
 Joe And Jean Meet FrankensteinMarch
 Suzie Wong (Reissue)March
 6417 Circus WorldApril
 (John Wayne, Claudia Cardinale)
 Dr. Terror's House Of HorrorsApril
 (Peter Cushing)

20th Century-Fox

428 Goodbye CharlieDec.
 (Debbie Reynolds, Tony Curtis)
 429 John Goldfarb, Please Come HomeDec.
 (Shirley MacLaine, Peter Ustinov)

431 Moro Witch DoctorDec.
 (Jock Mahoney)
 502 The Pleasure SeekersJan.
 (Ann-Margret, Tony Franciosa)
 430 Back Door To HellJan.
 (Jimmie Rodgers)
 503 Dear BridgettFeb.
 (James Stewart, Billy Mumy)
 504 Hush, Hush, Sweet CharlotteMarch
 (Joan Crawford, Bette Davis, Joseph Cotten)

United Artists

6420 GoldfingerJan.
 (Sean Connery)
 Ferry Across The MerseyFeb.
 (Gerry and the Pacemakers)
 How To Murder Your WifeFeb.
 (Jack Lemmon, Virna Lisi)
 Rage To LiveMarch
 (Suzanne Pleshette, Ben Gazzara)
 The Satan BugMarch
 (George Maharis, Anne Francis)
 The TrainApril
 (Burt Lancaster)

Universal

6427 Kitten With A WhipDec.
 (Ann-Margret, John Forsythe)
 6428 Sing and SwingDec.
 (Kenny Ball and Jazzmen)
 6501 Father GooseJan.
 (Cary Grant, Leslie Caron)
 6502 The Guns Of AugustJan.
 (Documentary)
 6503 The Night WalkerFeb.
 (Robert Taylor, Barbara Stanwyck)
 6504 TaggartFeb.
 (Tony Young)
 6505 Strange BedfellowsMarch
 (Rock Hudson, Gina Lollobrigida)
 6506 Man In The DarkMarch
 (William Sylvester)
 6507 Bus Riley's Back In TownApril
 (Ann-Margret, Michael Parks)
 6508 The Truth About SpringApril
 (Hayley Mills, James MacArthur)
 6509 The Sword Of Ali BabaMay
 (Peter Mann, Jocelyn Lane)
 6510 The World Of Abbott and CostelloMay
 (Compilation: Abbott and Costello)

Warners

454 Sex and The Single GirlDec.
 (Tony Curtis, Natalie Wood)
 480 Cheyenne AutumnDec.
 (Special Engagements) (James Stewart, Carroll Baker)
 456 Two On a GuillotineFeb.
 (Connie Stevens, Cesar Romero)
 457 None But The BraveFeb.
 (Frank Sinatra, Clint Walker)
 My Blood Runs ColdMarch
 (Troy Donahue, Joey Heatherton)
 458 The Affair At The Villa FloritaApril
 (Rossano Brazzi, Maureen O'Hara)
 455 Dear HeartMay
 (Glenn Ford, Geraldine Page)

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WANTED: Projectionist for drive-in theatre. Please give references and state experience. Contact **CHARLES DITMARS**, Secty. Local 377, P. O. Box 244, Ithaca, N. Y. 14851. (217)

OPPORTUNITY with fast growing General Cinema Corp. Needed immediately full time year-round experienced drive-in manager. Reply 5390 NORTH-FIELD ROAD, Cleveland, Ohio. (217)

IDAHO, NEVADA, Oregon, Wash. 45, sober, married, two minors. Creative ability, follow through manager or start assistant level. **GEO. NELSON**, 1144 Nebraska St., Vallejo, Calif. (217)

MANAGER—27 year background. Have handled all phases including advertising, publicity, hard tickets, etc. Desire position in Chicago area. **BOX C224**, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: Advertising, publicity and exploitation man for expanding drive-in and shopping center circuit of 25 theatres. Theatre and/or agency experience desired. Address applications to **P. O. BOX 389**, Doylestown, Pa. (224)

POSITION WANTED as relief or assistant manager. Worked 16 years for Century Theatres as manager. Highest references. **BEN MINDLIN**, 60-47 Woodhaven Blvd., Elmhurst, N. Y. HI 6-5176 (217)

PROJECTIONIST, display sign man, manager, 20 years experience. Family man, honest, sober. Will go anywhere. **B. F. NORTHAM**, 3215 27th St., Lubbock, Texas 79410. (210)

THEATRE CUT OFF at the manager level. Manager fully experienced drive-in and hard top, will relocate. Write, phone: **LYLE C. YOUNG**, 134 Palo Verde, Palm Springs, Calif. Phone: 325-2744. (210)

THEATRES FOR LEASE

FOR LEASE, drive-in theatre. Contact **WESTFIELD DRIVE-IN THEATRE**, Westfield, New York.

THEATRES FOR SALE

LANSDALE THEATRE, Lansdale, Pa.; including apartments, commercial space. Write **LANSDALE THEATRE**, Box 7618, Philadelphia, Pa. 19101. Call Mr. Wilmerding, LO 9-2100.

THEATRES WANTED

WANTED TO LEASE or lease with option to buy, a family type operation. Highly experienced in all phases of theatre business. Write **TOM TRAPASSO**, 1615 Mojave Road, Las Vegas, Nevada.

WANTED: Drive In Theatre to lease. Write **BOX 280**, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

USED EQUIPMENT

FOR SALE—300 American Bodyform Chairs installed in 1951. **NORTH THEATRE**, Box 561, Danville, Va.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22—\$7.00 F.O.B. All colors. Other prices and sizes on request. **WINDEX DIVISION**, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

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**Yes, start sending
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EXHIBITOR**

TO:

Name

Title

Address

◆ ◆ ◆

☐ Enclosed ☐ Or bill me

☐ \$2.00 for one year

☐ \$3.50 for two years

☐ \$5.00 for three years

(Outside Western Hemisphere)

☐ \$5.00 one year

☐ \$8.00 two years

☐ \$11.00 three years

CLIP and MAIL TODAY TO

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Correspondence to—

The A—MAN Corner

{ Motion Picture Exhibitor
{ 317 N. Broad St., Phila., Pa. 19107

Third in a series of advertisements directed to the trade



Now being dated
for key city first runs . . .

The Umbrellas of Cherbourg

'one of the ten best pictures of the year'* . . . next from
The Landau Releasing Organization.

Told entirely in song and musical color,
its delicate charm has kept New Yorkers
enthralled for three months—and it is still going strong.

* N. Y. Daily News
N. Y. Post

DISTRIBUTED BY
THE LANDAU RELEASING ORGANIZATION
THROUGH ALLIED ARTISTS



MOTION PICTURE

EXHIBITOR

MARCH 3, 1965

Volume 73

Number 6

IN THREE SECTIONS • THIS IS SECTION ONE



Musicals Show Way In "Oscar" Derby

(See Page 6)

Forecast Of Unity At TONE Meeting

(See Page 7)

Nicholas deB. Katzenbach is new Attorney General of the United States, and exhibitors are hopeful that the new leader may mean a new look at problems plaguing the film industry by the Department of Justice.

"THE GREATEST STORY EVER TOLD" . . . see editorial—page 4

"CRACK IN THE WORLD" cracks open

THE NEW YORK TIMES, TUESDAY, FEBRUARY 16, 1965.

By PETER BART

Special to The New York Times

HOLLYWOOD

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One Film Goes

A new Paramount Pictures release called "Crack in the World," for example, relates the experiences of a team of scientists who explore the

about a team of scientists who are reduced to the size of mi-

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"...in keeping with the newest trend in Hollywood science fiction... Hollywood's moviemakers are now turning their fancy to earthbound topics. A new Paramount Pictures release called 'Crack in the World', for example, relates to experiences of a team of scientists who explore the earth's core."

by what happens to scientists awash in the bloodstream. The gamble might be considered a bit daring since many people

To fortify his imagination the producer had even retained the services of Salvador Dali, who will help create some of the

And PARAMOUNT's cracking it wide open this week with an explosive, eye-opening advertising and merchandising campaign that taps this timeliness . . . that generates excitement and wonderment . . . that'll reach out and grab all age groups and get 'em talking! **BOOK IT WHILE IT'S HOT!!!**

Whole new trend* in Science Fiction films!

THE EARTH RIPS IN TWO ...AS PROJECT "INNER SPACE" BACKFIRES!!!

Science
miscalculates...
underground
atom bomb
explodes
earth's
core...
and the
world
totters
on the
brink of
destruction!



SEE...daring magma-
nauts descend into
boiling pits at center
of the earth!



SEE...underground
H-blast pulverizes
entire island...



SEE...1000 flames
twist mountains into
molten lead...



SEE...the blonde
scientist...trapped
underground with her
lover and her husband.



SEE...crack after
thunderous crack as
the earth bursts open
...ripping asunder...



SEE...continents
wrenched off the earth
...streaking for outer
space to become a
fiery new moon!

TODAY'S TERRIFYING LOOK INTO WHAT MIGHT HAPPEN TOMORROW!

CRACK IN THE WORLD TECHNICOLOR®



Starring DANA

ANDREWS

JANETTE

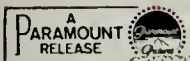
SCOTT

KIERON

MOORE

ALEXANDER

KNOX



PRODUCED BY BERNARD GLASSER AND LESTER A. SANSOM DIRECTED BY ANDREW MARTON SCREENPLAY BY JON MANCHIP WHITE AND JULIAN HALEVY STORY BY JON MANCHIP WHITE EXECUTIVE PRODUCER PHILIP YORDAN

The Trade Paper Read by Choice—Not by Chance

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VOLUME 73 • No 6

MARCH 3, 1965

OUR 47th YEAR

"THE GREATEST STORY EVER TOLD"

A MAJOR MOTION PICTURE carries with it a tremendous financial responsibility. The cost can run into many millions of dollars, and its ultimate fate rests with the entertainment tastes of the public, which is fickle, to say the least.

The motion picture industry is not alone when it comes to giant financial risk, but it is alone in having a vast number of critics eager to tell experienced producers how they could have spent their money. Everyone is entitled to his own opinion, but if that opinion is to be taken seriously, it should be founded in experience and some knowledge of the subject being criticized.

Our Ambassador to the United Nations is a fine American, and we wouldn't dream of telling Adlai Stevenson how to handle his difficult and challenging job. We aren't equipped to do his job. On the other hand, he isn't equipped to do our job either; nor is he equipped to produce a motion picture.

For this reason, we were somewhat irritated at the large amount of space given to Ambassador Stevenson in the unfamiliar role of movie critic after he attended the gala premiere of George Stevens' "THE GREATEST STORY EVER TOLD." Mr. Stevenson remarked that it was a fine picture—but a bit slow. The newspapers jumped on the quote with glee, and as a result, the film received a lot of bad publicity that was unneeded and unwarranted.

Now all of us have listened to Mr. Stevenson's speeches, both as a political candidate and as U. N. Ambassador. Nobody asked us, and nobody is interested in our opinion, but if we wanted to criticize his speeches, we might say: "*He makes a fine speech—but a bit slow.*" That's pretty silly, isn't it? But it's no sillier than the press reporting Mr. Stevenson's comments on "GREATEST STORY" as though they came from a qualified film critic.

We were privileged to attend the southern premiere of the United Artists epic. Certainly the picture was long. It had to be to cover adequately the time span and subject matter it dealt with. If Stevens had neglected to fill out his story and had passed quickly over sequences in Christ's life, the hue and cry would be far greater and far more justified. This is a story that can't be told in a hurry, but more important, the filmgoer who stays with it is more than amply rewarded for his patience in superlative, uplifting entertainment.

Naturally, there will be carping criticisms, but let's take them for what they are worth. We overheard two Catholics discussing the picture in the lobby. They were not impressed because Max Von Sydow did not in their opinion look like Christ. On the other hand, there were Catholics present who were enthralled by the entire film. The unprecedented praise lavished on the film by the Legion of Decency is enough to make everybody connected with the picture and every exhibitor lucky enough to play it stand a little taller and feel a lot prouder.

We heard a Hebrew gentleman waver in his appreciation of the film because it did not follow his particular religious beliefs, but we heard others of his faith praise the picture highly because its message of love is universal. Each man reacts according to his own preferences and prejudices, but the men of the press latch on to Adlai Stevenson's opinion and report it as though no other opinion were important. That could only happen to the movie industry.

We have been operating theatres for half a century. During that time, we have seen every worthwhile picture that has been produced—and there were many. "THE GREATEST STORY EVER TOLD" held us spellbound, and it is our belief that it will do the same to audiences of all ages everywhere. There is not a dull moment; the photography is absolutely breathtaking in its beauty; and the casting is just great. The word "spectacular" has been used loosely, but this is truly the spectacular of spectacles.

To put \$20,000,000 into a film requires the ultimate in nerve and showmanship. The industry can be proud of this cinematic achievement. It will live as long as the screen medium because it is a magnificent story brilliantly told. We will predict that there will be more special theatre parties sold during engagements of this film than ever before.

Stevens, in association with the magnificent American poet Carl Sandburg, has left an imprint on the motion picture industry that will still be fresh long after the innuendos of critics, amateur and professional alike, have been forgotten.

The cast of the film is too numerous to mention. Von Sydow brings an understanding and integrity to the part of Christ that touches the mind and the heart. Charlton Heston is unforgettable. Other performers whose cameo roles linger in the mind are Sidney Poitier, Claude Rains, Jose Ferrer, Ed Wynn, Shelley Winters, Sal Mineo, etc. We have left many, many fine artists out, but they all contribute powerfully to a motion picture that is a joy to behold.

We unhesitatingly and unstintingly recommend "THE GREATEST STORY EVER TOLD" to our entire industry and to the public, regardless of religion. We also believe most sincerely that the film will make a lot of money—now and far into the future. It has limitless reissue possibilities, and will come fresh and vital to one generation of filmgoers after another.

United Artists is fortunate to be releasing this masterpiece. They are to be commended for encouraging its production. It is a visual delight in Technicolor and Cinerama. It is a spiritual joy to behold. It is entertainment in the finest sense of the word.

Rarely do we use our editorial page to praise a particular film, but "THE GREATEST STORY EVER TOLD" is a rare and wonderful film.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Phil Gravit, MGM's New York branch manager, is a grandfather for the second time, with the arrival of a girl born at Bridgeport Hospital, Bridgeport, Conn., to Mr. and Mrs. Michael Gravit.

Mort Magill, district manager for Buena Vista, Philadelphia, became a grandfather for the third time with the birth of a daughter to his son, Michael, and his wife, Celene, in Lying-In Hospital.

Gold Bands

Dr. Stephen Frantz, son of Morris Frantz, MGM International advertising chief, will be married on March 7 to Miss Dale Beaman at the Sheraton East Hotel, New York. Dr. Frantz is a captain in the U. S. Army Medical Corps stationed at Fort Dix, N. J.

Obituaries

Napoleon J. Fournier, 80, Connecticut film industry pioneer exhibitor, died after a long illness at the Dayton-Kimball Hospital, Putnam, Conn. He was a former state senator and representative and Windham County high sheriff.

Louis Krieger, 88, one of the original partners with Warner Brothers Pictures in the Duquesne Calcium Light Company, died in Los Angeles. The Light Company was the name of the Warner State Rights Company, which distributed film in the Pittsburgh area around 1906. Krieger is survived by his son, Lester Krieger, who is interested in theatres in the Philadelphia area.

Paul N. Lazarus, Sr., 76, retired motion picture executive, died at Sarasota Memorial Hospital, Sarasota, Fla., following a brief illness. Surviving are his wife, and two sons, Paul N., Jr., partner and executive officer of the Landau Company, and Ted R., advertising manager, Paramount Pictures Corporation. His grandson, Tom, is advertising coordinator for Seven Arts Pictures. Also surviving are five other grandchildren and three great grandchildren. Story on page 12.

Byron Joins Pathe

NEW YORK—Stuart Byron has been appointed director of advertising and publicity for Pathe Contemporary Films, it was announced by Duncan MacGregor and Leo Dratfield, heads of the distribution firm.

Byron will be responsible for the planning, development and execution of the advertising and publicity campaigns for the company's current and future product. He replaces Richard S. Albarino, who recently assumed a position in the publicity department at Columbia Pictures.

Eby Hospitalized

NEW YORK—George W. Eby, Pittsburgh-based president of Ice Capades and former Variety Clubs International chief barker, is in the Mt. Sinai Hospital, New York, recovering from a siege of mononucleosis, better known as the "kissing disease," which generally strikes very young adults at the height of their romantic powers.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., MARCH 1

Redstone Dispels Rumors In Exhibitor Unity Effort

DALLAS—Sumner M. Redstone, president, Theatre Owners of America, told the Texas Drive-In Theatre Owners Association convention at the Statler-Hilton Hotel that "there will be unification in 1965," with the amalgamation of TOA and Allied States Association of Motion Picture Exhibitors imminent.

Jack Armstrong, president, Allied States, previously stated to the Theatre Owners of New England, a TOA affiliate, that a molding of the two national exhibitor organizations would take place this year.

Redstone said, "We cannot, we must not, again allow ourselves to be accused of placing petty bickerings and petty issues ahead of harmony and unity. When we seek from others engaged in other phases of the motion picture industry conformance to a standard of conduct which is statesmanlike in its nature, we must seek this with a single voice, a single voice created in the unselfishness, the wisdom and the statesmanship of the membership and leaders of both organizations.

"The time to speak out has come," said Redstone, "The lapse of time has brought about increasing speculation, both among exhibitors generally and in the trade press particularly, and, unfortunately, increasing misconception as to the course of events, the present status, and, indeed, the prospects for the unification of TOA and Allied.

"Problems which are basically non-existent have been referred to and minor issues have been emphasized and distorted," Redstone stated. "This, of course, is in no way the fault of the trade press, for the very failure to inform it as to the true status has made the press dependent upon speculation and upon scraps of information which, by the very nature of their unauthorized source, are lacking in integrity and validity."

Redstone related that the drafting of a proposed constitution and by-laws for the proposed single exhibitor organization was "dictated word by word, sentence by sentence, and paragraph by paragraph by representatives and leaders of both TOA and Allied."

"In short," he said, "the proposed constitution and by-laws were the work product of the national leadership of both organizations."

Redstone noted that, subsequent to the approval of the constitution of the new organization by the TOA executive committee by "unanimous vote" at its recent meeting in Miami Beach, there arose "a great deal of speculation" of a sort which he felt "is not in the interests of motion picture exhibition or the motion picture industry."

"It has been said or implied that Allied States rejected the unification," he asserted. "It should be immediately apparent to all that such a conclusion would be an insult to the national leadership of Allied, for the constitution which was being considered was their work product as well as ours. Indeed,



BROADWAY GROSSES

Boost From Hard Tickets

NEW YORK—Business in the Broadway first runs was hypoed by the arrival of new hard ticket entries. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"36 HOURS" (MGM). Radio City Music Hall, with usual stage show, did \$80,000 on the last four days of the fifth week. The house is closed for repainting.

"GOLDFINGER" (UA). DeMille garnered \$25,000 for the 10th week.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama did \$60,988 on the second week of 10 performances at hard-ticket policy.

"LORD JIM" (Columbia). Loew's State claimed \$53,000 for the first week of 10 performances on reserved seat policy.

"LOVE HAS MANY FACES" (Columbia). Loew's Capitol reported \$17,000 for the first and only week.

"FERRY CROSS THE MERSEY" (UA). Astor had \$7,000 for the second week.

"HOW TO MURDER YOUR WIFE" (UA). Victoria announced \$21,000 for the fifth week.

"MY FAIR LADY" (Warners). Criterion stated the 19th week of 10 performances on reserved seat basis hit \$59,500.

"NONE BUT THE BRAVE" (Warners). RKO Palace reported \$18,000 for the opening week.

The Rivoli was closed pending premiere of 20th-Fox's "Sound of Music."

Exhib Raps Censor Bill

DALLAS—John Q. Adams, executive vice-president of Interstate Theatres, told the Dallas City Council that any film classification set up by the city would have force only within the city limits and would tend to send teenagers to theatres out of town. He was arguing against a proposed measure which would set up a board to classify films either as "Family" or "Adult."

"Instead of attending a nearby neighborhood, or downtown theatre," Adams said, "we are going to experience an exodus of our young people from Dallas who will drive 20 or 30 miles to see a movie, mainly because, with classification, you cannot see it in Dallas."

one would no more expect a repudiation of the work of the national leadership of Allied than one would expect a repudiation of the work of the national leadership of TOA."

Redstone said, "it is obvious that, as might be expected, some questions were raised as to various facets of the proposed unification and constitution" at an Allied meeting held in Miami Beach simultaneously with that of the TOA executive committee . . . "When the motion picture industry can speak with a single voice, our friends in distribution, our government and all its myriad agencies, and all of those with whom we deal will listen with more confidence, and with more respect."

Oscar Salute To Film Musicals

"Poppins," "Lady" Join "Becket" As Most Honored 1964 Features As Ballots Launch Academy Contest

HOLLYWOOD—Musicals were back in the film industry's good graces with a vengeance as Disney's "Mary Poppins" and Warners' "My Fair Lady," along with Paramount's "Becket," led the field of nominees into the home stretch of the 1964 Academy Awards derby.

"Mary" grabbed 13 nominations, including a best actress nod to Julie Andrews. "Lady" took 12 nominations, with Rex Harrison a potential best actor. "Becket" also garnered 12 nominations, with stars Peter O'Toole and Richard Burton also vying for best actor honors.

One surprise was the fact that an anticipated duel for top female honors between Miss Andrews, the original "Fair Lady," and Audrey Hepburn, who finally captured the plum screen role, failed to materialize. Miss Hepburn, who already holds a golden statuette, will have to watch this "Oscar" race from the sidelines.

On a company basis, 20th-Fox leads the field with 18 nominations for five films. Warners follows with 17 on five films, and Paramount has 16 on four. Disney, of course, has 13, all for "Mary Poppins," while MGM has 13 for four. UA, which led the field last year, captured nine nominations for eight films.

Other features which receive mentions in more than one category include 20th-Fox's "Hush, Hush, Sweet Charlotte," seven nominations; MGM's "The Unsinkable Molly Brown," six; and Columbia's "Dr. Strangelove" and MGM's "Night of the Iguana," each with four.

The complete list of nominees follows:

PICTURES

- "BECKET,"** a Hal Wallis Production, Paramount. Hal B. Wallis, producer.
- "DR. STRANGELOVE OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB,"** a Hawk Film, Ltd. Production, Columbia. Stanley Kubrick, producer.
- "MARY POPPINS,"** Walt Disney Productions, Buena Vista Distribution Co. Walt Disney and Bill Walsh, producers.
- "MY FAIR LADY,"** Warner Bros. Jack L. Warner, producer.
- "ZORBA THE GREEK,"** a Rochley, Ltd. Production, International Classics. Michael Cacoyannis, producer.

ACTORS

- RICHARD BURTON**—"Becket."
- REX HARRISON**—"My Fair Lady."
- PETER O'TOOLE**—"Becket."
- ANTHONY QUINN**—"Zorba the Greek."
- PETER SELLERS**—"Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb."

SUPPORTING ACTORS

- JOHN GIELGUD**—"Becket."
- STANLEY HOLLOWAY**—"My Fair Lady."
- EDMOND O'BRIEN**—"Seven Days in May." Joel Productions, Paramount.
- LEE TRACY**—"The Best Man," a Millar-Turman Production, United Artists.
- PETER USTINOV**—"Topkapi," Dassini-Filmways, United Artists.



Robert Wise, producer-director, 20th-Fox's "The Sound Of Music," is seen with, left to right, Leonor K. Sullivan, Representative from the State of Missouri; Mrs. Margaret Twyman, director of Community Relations Department of the Motion Picture Association of America; and, seated, Mrs. William H. Hasebrock, president, General Federation of Women's Clubs, at a recent dinner in honor of the General Federation given by the MPAA in their Washington, D. C., headquarters.

TV Outlet To Screen Gems

NEW YORK—Jerome S. Hyams, executive vice-president, Screen Gems, Inc., announced that the company has signed agreements for the purchase of 100 per cent of the stock of the New Orleans Television Corporation, licensee of WVUE, the ABC-TV affiliated station in New Orleans, for approximately \$8,000,000, subject to FCC approval.

ACTRESSES

- JULIE ANDREWS**—"Mary Poppins."
- ANNE BANCROFT**—"The Pumpkin Eater," A Romulus Films, Ltd. Production, Royal Films International.
- SOPHIA LOREN**—"Marriage, Italian Style," a Champion-Concordia Production, Embassy Pictures.
- DEBBIE REYNOLDS**—"The Unsinkable Molly Brown," a Marten Production, Metro-Goldwyn-Mayer.
- KIM STANLEY**—"Seance on a Wet Afternoon," a Richard Attenborough-Bryan Forbes Production, Artixio Productions, Ltd.

SUPPORTING ACTRESSES

- GLADYS COOPER**—"My Fair Lady."
- EDITH EVANS**—"The Chalk Garden," Quota Rentals, Ltd. presents a Ross Hunter Production, Universal.
- GRAYSON HALL**—"The Night of the Iguana," a Seven Arts Production, Metro-Goldwyn-Mayer.
- LILA KEDROVA**—"Zorba the Greek."
- AGNES MOOREHEAD**—"Hush . . . Hush, Sweet Charlotte," an Associates Aldrich Production, 20th Century-Fox.

DIRECTORS

- "BECKET,"** Peter Glenville.
- "DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB,"** Stanley Kubrick.
- "MARY POPPINS,"** Robert Stevenson.
- "MY FAIR LADY,"** George Cukor.
- "ZORBA THE GREEK,"** Michael Cacoyannis.

NGC Net Operating Income Rises In First Quarter

LOS ANGELES—Net operating income of National General Corp. for the 13 weeks ended Dec. 29, 1964, rose to \$644,833, or 18 cents a share on the 3,593,973 common shares outstanding, it was announced by Eugene V. Klein, chairman and president.

In the comparable 1963 period, the Los Angeles-based theatre operator and entertainment company reported net operating income of \$434,143, or 12 cents a share, on 3,590,443 shares outstanding.

Gross income for the recently ended 13 weeks, derived primarily from theatre admissions, sales, rentals, and services, amounted to \$17,781,666, compared to \$16,765,859 in the year-ago first quarter. National General's share of income from Columbia Savings and Loan Association is included in NGC gross income and earnings during the recently ended first quarter but not in the prior year period.

"We continue to remain firmly based in the entertainment industry," said Klein, "and our expansion plans over the next five years call for the building of 60 to 75 additional theatres which, wherever possible, will be located in large new shopping centers."

National General's 216 theatres are presently located in 16 western states, and Klein indicated his company's plans to extend its theatre operations geographically to other sections of the country.

ART DIRECTORS

Black-and-White

- "THE AMERICANIZATION OF EMILY,"** a Martin Ransohoff Production, Metro-Goldwyn-Mayer. George W. Davis, Hans Peters and Elliot Scott. Set Decoration: Henry Grace and Robert Benton.
- "HUSH . . . HUSH, SWEET CHARLOTTE,"** William Glasgow. Set Decoration: Raphael Bretton.
- "THE NIGHT OF THE IGUANA,"** Stephen Grimes.
- "SEVEN DAYS IN MAY,"** Cary Odell. Set Decoration: Edward Boyle.
- "ZORBA THE GREEK,"** Vassilis Photopoulos.

Color

- "BECKET,"** John Bryan and Maurice Carter. Set Decorations: Patrick McLoughlin and Robert Cartwright.
- "MARY POPPINS,"** Carroll Clark and William H. Tuntke. Set Decorations: Emile Kuri and Hal Gausman.
- "MY FAIR LADY,"** Gene Allen and Cecil Beaton. Set Decoration: George James Hopkins.
- "THE UNSINKABLE MOLLY BROWN,"** George W. Davis and Preston Ames. Set Decoration: Henry Grace and Hugh Hunt.
- "WHAT A WAY TO GO,"** an Apjac-Orchard Production, 20th Century-Fox, Jack Martin Smith and Ted Haworth. Set Decoration: Walter M. Scott and Stuart A. Reiss.

Continued on Page 11

Technicolor's 50th Year Sees \$2 Million Expansion

HOLLYWOOD—In 1965, its 50th anniversary, Technicolor will spend over \$2 million in plant expansion in the United States, Great Britain, and Italy, according to Paul W. Fassnacht, vice-president of international operations, motion picture division.

In Hollywood, Technicolor Corporation has embarked on plans to expand its plant with the inclusion of two new Dye Transfer Color processing channels. A three-story addition to Plant #4 for additional work, storage, and personnel areas will also be constructed. Moreover, plans are being finalized to reactivate and modernize Plant #5 for additional auxiliary motion picture services. The Hollywood capital expenditures will approximate \$800,000. This figure does not include the cost of Technicolor's new Plant #20 at Universal City, being constructed for the processing of television film.

The Technicolor Limited plant at Harmondsworth, Middlesex, England, will be expanded, incorporating the latest technology to provide continuous film processing flow lines for rapid customer services. Cost is estimated at \$700,000.

The Technicolor Italiana plant near Rome will be expanded to increase its present film production capacity substantially. New processing equipment will be installed with building extensions. Total tab will run approximately \$500,000.

In commenting on Technicolor's expansion, Fassnacht also pointed out that overall employment in the Hollywood plant showed an increase of five per cent in 1964, with the film technicians showing the greatest increase, nine per cent.

SPG Nominates 16 Pix

HOLLYWOOD — Sixteen feature motion pictures are contenders for the Screen Producers Guild Award for the best produced motion picture of 1964. The nominations were announced by Aubrey Schenck, chairman of the SPG Feature Film Awards committee.

The winner will be named at the annual Milestone Awards dinner to be held on March 7 at the Beverly Hilton Hotel.

The films selected, in alphabetical order are "A Shot in the Dark," "Becket," "Behold a Pale Horse," "Dr. Strangelove," "From Russia With Love," "Goldfinger," "Marriage Italian Style," "Mary Poppins," "My Fair Lady," "Night of the Iguana," "Pink Panther," "Seven Days in May," "Topkapi," "Unsinkable Molly Brown," "World of Henry Orient," and "Yesterday, Today and Tomorrow."

Alfred Hitchcock will be the recipient of the coveted Milestone Award. Dais guests already set include Lew Wasserman, Y. Frank Freeman, David O. Selznick, Jack L. Warner, James Stewart, Jack Benny, Jules C. Stein, Samuel Goldwyn, and Cary Grant.

"Shindig" For Big Screen

HOLLYWOOD—Selig J. Seligman, executive producer and president, Selmur Productions, announced that with five network series on the ABC-TV Network, the company will expand into the motion picture field with the filming of a "Shindig" theatrical feature from the weekly series of the same name.

Rod Amateau has been signed to produce-direct and Joel Kane to write the "Shindig" musical drama, to be filmed in April and May for release this summer.

Forecast Of Exhib Unity Features Lively Mid-Winter Meeting Of TONE

BOSTON—A merger of TOA and Allied was forecast 'during 1965' at the Theatre Owners of New England annual midwinter meeting by the president of Allied, Jack Armstrong. The prediction was strengthened by Sumner Redstone, president of TOA.

"I believe there will be one national trade association formed during 1965," Jack Armstrong, president of Allied, said. "It is my hope that all of Allied regional units will have in their hands in the immediate future a proposed constitution that they can ratify. I am sure questions are in your mind. What will it mean to you and I when TOA and Allied join hands. I hope you are thinking 'What Can We Do' to make it an effective responsive organization.

"I believe you can start right here in your own theatre or theatres. Recognize your competitor, work with him to develop more motion picture entertainment dollars for our industry. Then apply the same effort to all the exhibitors in your city. Then to your regional unit, and on to the national organization. Then work together to solve the universal problems of the industry.

"We should resolve to seek the membership of every exhibitor in the United States as charter members of the new organization. The economic force created by one exhibitor association will be a powerful voice for exhibition in all counsels of our industry. A strong regional association such as Theatre Owners of New England is the basic requirement for the strength and responsible leadership for exhibition.

"There are industry problems that continue to be troublesome. Trade practices and sales policies continue to be of concern to exhibition. Allied's efforts to focus the spotlight of reason on each problem needs your support and understanding. The troubles that plague our business fall with the hardest impact upon the thousands of subsequent run and small town theatres. That so many have managed to survive through the difficult past decade, attests to their hardiness as a link in the economic structure of the industry. Yet these houses are given less and less consideration by many of the film companies.

Flexible Policy Needed

"The less fortunate theatre requires a flexible sales policy based upon their ability to pay. When this problem is recognized and understood by a responsible distribution, then and only then, will our industry obtain full economic recovery.

"Blind bidding, as it is practiced in our industry, is a device of distribution to stamper competitive exhibitors into bidding for pictures of unknown quality, without benefit of prior screening and, in some instances, before production or casting has been started or completed.

"In summary, this practice does not belong in a legitimate and respectable business enterprise. It is a tactic similar to buying a 'pig in a poke,' a favorite of swindlers and con-men. Recently TOA and Allied requested cooperation from distribution on a very simple plan.

"1. No offering for licensing of any feature

motion picture film until completion and availability for screening in the exchange area where the picture is offered.

"2. Bids shall not be required or accepted more than 90 days prior to availability.

"3. Acceptance or rejection of bids shall be made within 14 days.

"The tremendous exhibitor support of the above program will assure its fulfillment, thereby eliminating a grievous trade practice.

"We should be reminded that the adoption of the said rules will be consistent with good public relations and also in the best public interest.

"No responsible distribution leadership could reject these requests. They are agreed to comply if every company would adopt our suggestions. You and I know in our industry this means one answer. It means absolutely no cooperation and a complete disregard of reasonable or common sense bidding practices.

"The complete breakdown has resulted in several simultaneous courses of action to put a stop to this practice. I assure you no opportunity will be overlooked to put a stop to blind bidding and to further establish a code of ethics for bidding and other trade practices.

"During the last two and a half years, I have had the good fortune to travel to all sections of the country and see many new theatres and many old theatres renovated. Last November, I spent a week in London as a guest of MGM. I have visited Hollywood on several occasions. Everywhere, there is strong evidence of the tremendous opportunity ahead for our industry. I believe the next five years will provide the greatest opportunity for expansion and prosperity that has existed anytime in the past 25 years. If you have confidence in the opportunities of the industry, and exhibition in particular, then you and I must care enough to demonstrate mutual understanding and trust whether you are my competitor or just another exhibitor."

Unity For Influence

Redstone, president of TOA, told the meeting that seven "key leaders" of TOA flew east to Chicago on Feb. 17 for a meeting with Allied. "A unified motion picture exhibition organization will have a chance to bring about influence and power never before seen," he said, "and it would command the respect and attention of government."

"Many times," Redstone, declared, "the motion picture industry could not speak with a single voice." He said, "we must somehow translate the renaissance of the motion picture business into leadership and action."

Redstone saw the two most critical areas as "creation of a single unified trade organization and the bringing about of some orderly distribution of what today is turmoil in the distribution of motion pictures."

Barbara Scott, MPAA counsel, New York City, discussed censorship (reported in last week's issue).

Carl Goldman, executive secretary and counsel, opened the meeting with a legislative report and warned of the infusion of CATV franchises in New England cities and

Continued on Page 8

N.C. Solon Draws Bead On "Mayhem" As Parents Continue "Smut" Protest

RALEIGH, N. C.—A bill was introduced in the North Carolina State Legislature which would prohibit showing in the state of motion pictures "wherein repulsive acts of mayhem or the addiction to drugs constitute the dominant theme."

The measure, offered by Rep. Steve Dolley, Gaston County, would prohibit the exhibition of any film "likely to encourage any viewer to use narcotic drugs or barbiturates unlawfully."

Rep. Dolley said the bill was aimed at "pure horror" at a few "key drive-in theatres," and at films which depict torture for pure morbid appeal rather than artistic value. He said, "I'm not talking about an isolated scene."

He cited three recent motion pictures shown in his home county which he said "showed a woman being drawn and quartered and staked out on the ground." He said the film, "Blood Feast of a Thousand Maniacs," showed a girl being ripped apart by four horses.

"It showed blood spurting, the limbs being torn off and the muscles being separated," he said. "Another scene showed a man being killed by dropping a huge boulder on him. When it hit, his eyes popped out of his head. The next scene showed a half-dressed woman being slashed with butcher knives. There was no plot or story. It was just violence and mayhem for their own sake. Of course, the teenagers turned out in droves to see it, and they were having nightmares a week later."

Rep. Dolley emphasized that the bill would not prevent the showing of "legitimate movies," and said he also did not have television in mind because "television stations would never show anything like that." Asked if the measure would affect pictures like "Goldfinger," he said "No, it wouldn't cover a film like that—or any legitimate film."

His bill, which was referred to the House Committee on Manufacturers and Labor for study, provides:

"It shall be unlawful for any person, firm or corporation, for the purpose of gain or otherwise, to exhibit any motion picture which portrays an act or acts of mayhem or extreme violence as its principal attraction and dominant theme or which portrays the addiction by any actor in said motion picture to the use of narcotic drugs or barbiturates in an attractive manner so as to encourage, or be likely to encourage, any viewer to use said narcotic drugs or barbiturates unlawfully.

"A motion picture portraying mayhem shall be considered unlawful if, considered as a whole, its predominant theme is the violence of said picture when violence or mayhem does not add to the plot of the story or the manner in which said plot is presented."

Rep. Dolley said that while state and federal courts have generally appeared critical of most laws attempting to regulate the showing of films and the sale of books and magazines, his bill would be similar to the existing state laws on obscenity. He said he was trying to get a copy of the film, "Blood Feast of a Thousand Maniacs," to show to members of the Legislature so they would know what type of pictures he is attempting to ban.

Elsewhere in the state, several parents in letters to the editors of Durham, N. C., newspapers have urged Durham theatre managers

Conn. Exhibitors Unite For Legislative Purposes

HARTFORD, CONN. — The United Motion Picture Theatre Owners of Connecticut has been formed through an amalgamation of MPTO of Connecticut, Allied Theatre Owners of Connecticut, and hitherto unaffiliated groups, for legislative purposes.

Herman M. Levy, executive secretary of MPTO of Connecticut, and former general counsel of the Theatre Owners of America, will serve as general counsel.

Acting co-chairman are James M. Tottman, Stanley Warner zone manager, and Maurice W. Bailey, president, Bailey Theatres, New Haven. James A. Bracken, SW assistant zone manager, is treasurer.

Gould Heads Fox Casting

HOLLYWOOD—Richard D. Zanuck, vice-president in charge of production at 20th Century-Fox, has named Cliff Gould as head of casting at the studio.

Gould will be responsible for casting of feature films as well as television. He will report directly to Owen McLean, executive head of talent.

to offer weekend attractions more suitable for children.

The latest to complain, Mrs. Jack H. Evans, in an "open letter" to the theatres "and the parents of all children," said that "for the past three week ends, there has not been a decent movie for our children to attend.

"Saturday afternoon," she said, "should be the time for children and movies. It seems like the theatre managers could get together and plan on at least one theatre showing a decent movie. Most of the time, if you take a chance and let your child attend a show, there is something in it distasteful. I'm not a prude and I know children can't be sheltered all their life, but at least they should be able to attend decent movies."

She said, "If Durham theatres insist on showing trash, at least let them tell the public through some kind of weekly movie preview in the paper. Then let us parents decide whether our children should attend or not."

In Charlotte, a citizens anti-smut committee was told that legislation is needed to combat obscenity in motion picture films and other media.

John G. Plumides, who heads the group's subcommittee on films, said, "The law (on obscenity) as it now stands is nil. There is no law in our state . . . It's a shame."

Committee chairman Paul Ervin, attorney, asked subcommittees to prepare written reports, which later will be combined in a full committee report to Mayor Stan R. Brookshire, and said that the report could include recommendations for new legislation.

The North Carolina State Legislature now is in session, and committee member Charles F. Coira, Jr., suggested that the mayor confer with the local legislative delegation to discuss possible changes in the existing laws.

Plumides said newspaper advertising for films "seems to be getting worse."

TONE Meeting

(Continued from page 7)

towns. He urged public hearings be held with spokesmen other than theatre people. He reported that the proposed sales tax in Massachusetts will exempt theatres, film rental, admissions, candy, ice cream, soft drinks, and meat products.

He said that CATV franchises are being sought in Newport, R. I., Biddeford, Me., North Kingston, R. I., Woonsocket, R. I., and many other places which have not been publicized. He advised the setting up of committees to object to these CATV franchises on the grounds they are forerunners of pay tv systems.

Goldman warned that complaints are coming in regarding adult trailers being run on children's matinee days. He advised exhibitors to have operators clip adult portions of trailers on children's matinee days.

Many bills have been filed in the Massachusetts Legislature this year affecting the motion picture industry, Goldman reported. There are a number of daylight saving bills, two of which have already been killed, and there are several driver curfew bills, and a bill to charge admission tax on theatres showing boxing. The organization will oppose these bills and a bill to change the license age in the state from 16 to 18. He said TONE had been instrumental in filing a bill in Maine to change opening time to 1 p.m. As it stands now, Maine theatres can not open until 3 p.m. Ex-film salesman Ray Curran, now a Maine legislator, filed the bill. Passage will put it on the ballot for voting next year.

Norman Knight, Knight Radio Stations, spoke on theatre radio promotions, and said, "We often find that people, if sold properly, will go to the theatres often. Theatres are showing signs of revitalization, and profits are now many times what they were.

"Radio stations are not unlike theatres. Establish a partnership with radio stations. Promotions do pay. It has to start with budgets for pictures the year around. Include the poor picture with an honest presentation.

"The best pictures are relegated to an 'already pre-sold status.' In any other business, the good product is the one they push the hardest—but not in the picture business.

"People have never wanted to leave their homes as much as they do now—because of tedious tv routine programming. Today, pictures, great pictures are so inexpensive. We are seeing the kind of product it wasn't deemed possible to make 10 years ago."

Stewart Harnell, assistant to Mel Gold, National Screen Service, made a presentation of new showmanship aids for theatres, and presented the prizes to the winners of TONE-National Screen Holiday Showmanship Contest.

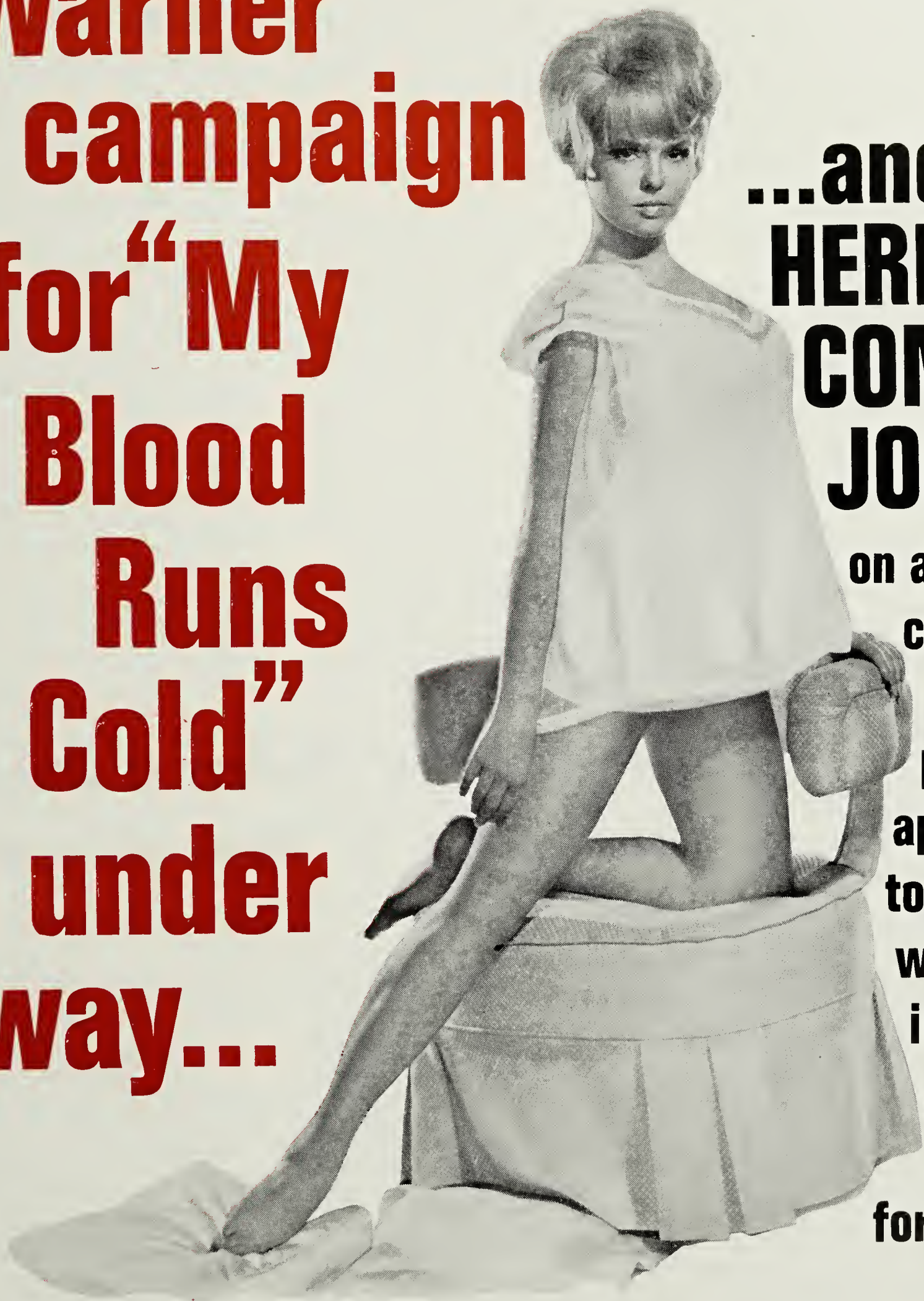
Ray Canavan, E. M. Loew booker, chaired the opening morning session of the all day showmanship meeting. Malcolm Green, president of TONE, chaired the afternoon sessions.

Goldman said it was one of the biggest attended meetings in the history of TONE; with over 200 attending the all day conference. Coca-Cola hosted exhibitors preceding luncheon. Among visitors at the meeting were Ave Leighton and Rod Metzger, Audubon Films, New York.

Allied Unit Okays Merger

MINNEAPOLIS—Directors of North Central Allied Independent Theatre Owners voted unanimously for the proposed merger of Theatre Owners of America and Allied States Association of Motion Picture Exhibitors..

**The red-hot
Warner
campaign
for "My
Blood
Runs
Cold"
is under
way...**



**...and
HERE
COMES
JOEY**

**on a red-hot
coast-to-
coast
personal
appearance
tour that
will turn
into a box
office
"blitzeroo"
for you!**

**"My Blood Runs Cold" Starring Troy Donahue · Joey Heatherton
and Barry Sullivan**

Also
Starring **JEANETTE NOLAN**

Screenplay by JOHN MANTLEY
Produced and Directed by WILLIAM CONRAD

PANAVISION® FROM WARNER BROS.



MGM's Financial Surge Continues; Earnings Rise Seen Through 1966

NEW YORK—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, Inc., reported to stockholders at the company's annual meeting a favorable swing in operations of \$47,-858,000 between 1963 and 1964, "dramatic evidence of the success of our new policies and new operations team." O'Brien cited a profit of \$17,624,000 in 1964 before interest and taxes, as compared with a loss of \$30,234,000 in 1963.

O'Brien, who expressed confidence in the company's continued upward trend in earnings, stated, "In feature pictures, in television, and in other activities of the company, the progress we have made under the policies now in effect gives us confidence that 1965 will be a better year than 1964 and that our earnings will continue to increase in 1966." Metro-Goldwyn-Mayer reported a profit of \$1,566,000 or 60 cents per share for the first quarter of the current fiscal year, which ended Nov. 26, 1964. This is more than double the \$685,000, or 26 cents per share reported for the same quarter one year ago.

"Our objectives have been twofold," O'Brien said, "first to strengthen our pictures in terms of their box office potential through the choice of better properties, more discriminating scripting and casting; and second, to have pictures completed well in advance of their release dates." In addition, he reported that no commitments for the production of a picture are made until after a script has been completed and approved, and the cost of the project has been evaluated in relation to its box office potential.

He also discussed the company's increased income from the distribution of theatrical features to television, which include 219 post 1948 features, of which 58 are leased to the NBC-TV Network with the remainder in syndication. The company has a backlog of 250 post '48 features that have not been released to television. "We shall probably stabilize a rotating inventory of features at approximately 150 pictures, exclusive of pictures which are earmarked for theatrical reissue only . . . In light of our experience, the company's decision to retain ownership of its pictures and to license them directly to television, rather than to sell them on a capital gains basis, was a sound one," he continued.

O'Brien pointed out that the continued ownership of the company's features will generate a substantial income in various ways over a period of years. Specifically, pictures can be reissued to television after a suitable period; the growth in the number of color television receivers provides a brand new market for the many color pictures in the company's library; and MGM retains the basic right to adapt feature films for television series, which was done in the case of "Northwest Passage," "Dr. Kildare," "National Velvet," "The Thin Man," and most recently "Flipper."

Record operations also were profitable last year, O'Brien said, including outstanding motion picture scores.

Motion picture releases for the months remaining in the present fiscal year have been completed.

Radio City Music Hall, currently playing MGM's "36 Hours," has selected three addi-

tional Metro-Goldwyn-Mayer releases as upcoming attractions, it was announced by O'Brien. The Music Hall will present as its Easter attraction, MGM's "Operation Crossbow," starring Sophia Loren, George Peppard and Trevor Howard. Following will be MGM's "The Yellow Rolls-Royce." The third MGM release is "The Sandpiper," which stars Elizabeth Taylor, Richard Burton, and Eva Marie Saint.

Metro-Goldwyn-Mayer expects to have three films which will be major roadshow attractions. They are David Lean's film of Boris Pasternak's classic novel, "Doctor Zhivago"; "Caravans," based on the best-selling novel by James Michener; and "Journey Beyond The Stars," which will be brought to the screen by Stanley Kubrick and based on a novel by Arthur C. Clarke and Kubrick. Both "Caravans" and "Journey Beyond The Stars" will be filmed in the new Cinerama process.

"We have a wealth of . . . material for future production," O'Brien told the stockholders.

"Crossbow" To Radio City

NEW YORK—"Operation Crossbow," an MGM drama starring Sophia Loren, George Peppard, Trevor Howard, and John Mills, will be Radio City Music Hall's Easter attraction, it was announced by Russell V. Downing, president of the theatre.

Detroit Letter Writers In Debate Over "Smut" In Movie Advertising

DETROIT—As result of a letter to the editor from a Mrs. John V. McCarthy complaining about smutty movie ads, the Detroit Free Press has become embroiled in a series of letters and articles, back and forth, which has culminated in a form letter to exhibitors.

It really doesn't spell out any ground rules. The FP wants to see ads cleaned up, and if an exhibitor is in any doubt, he is invited to "consult" with the daily.

One day last week, virtually the entire letter section was given over to readers' communications. Most applauded, and were brief and pious. Example: "Oh, the power of a good woman and may God bless Mrs. John V. McCarthy." Most of the writers were women.

However, Thomas V. Broadbent spoke out against the newspaper "screening." Some of his thoughts could prove useful to exhibitors:

"Mrs. McCarthy objects that your paper has advertised 'lustful films' in 'a most offensive way by printed word and by photos that leave little to the imagination.'

"I object to her objection. Advertising is news. It informs a free citizenry of available commodities, and each citizen then chooses what he will buy.

"If you are not utterly cynical, you assume that your readers have the power of discernment and discrimination to choose for them-

Cinema Lodge Elects Slate, Headed By Minsky

NEW YORK—Howard G. Minsky, executive vice-president of Cinerama, Inc., and a member of the board of directors, was elected president of New York's Cinema Lodge of B'nai B'rith at a luncheon meeting held at the Hotel Astor. He succeeds Leonard Rubin, who has held office for the past two years.

Installation of officers for 1965-1966 will be held at an industry-wide luncheon at the Hotel Astor on April 6.

Elected as vice-presidents were Alex Arns-walder, programming; Carl M. Levine, fund-raising and finance; Mel Marin, membership; Ted Lazarus, Anti-Defamation League; Leonard Kaufman, B'nai B'rith Youth Services; and Milton Livingston, public relations.

Michael G. Shapiro was elected treasurer; Robert L. Turell, secretary; and Rabbi Ralph Silverstein, chaplain. Elected as trustees were Max Blackman, Julius Collins, Max Fried, Jack Hoffberg, Marvin Kirsch, Joseph Mahar-am, Eugene Margoluis, David Picker, Sol Rissner, Norman Robbins, Samuel Rosen, Cy Seymour, Herman Schleier, Arthur Schwartz, and Louis Wolff.

Alfred W. Schwalberg was reelected as honorary president.

Century Salutes "Seniors"

NEW YORK — Martin H. Newman, vice-president of Century Theatres, announced the introduction of its own movie club for senior citizens.

All persons 60 years of age or older are eligible to join the movie club. Membership cards will be available at any of the circuit's 35 theatres located throughout Brooklyn, Queens, and Long Island.

selves among the alternatives your ads present.

"If accuracy of representation is a merit of advertising, what is better notice of a tasteless product than a tasteless ad?

"Are the ads really 'offensive'? Why, of course they are. But almost every item in a newspaper offends some of its readers.

"I find (he lists comics, columnists—Ed.) offend me almost daily. A really fine newspaper (as recently in certain southern cities) may occasionally offend most of its readers.

"Just as a responsible newspaper does not discriminate in its news coverage to satisfy 'concerned' advertisers, neither should it constrain advertisers (who also give us news, welcome or not) just because interested citizens . . . have an opinion about whether the 'paper is on the right track or not'."

A J. D. Kennedy contributed a giggle in reply to a critic of "The Americanization of Emily." He told her the film had been generally reviewed as more racy than it is and "that being the case, what did she go to see it for in the first place?"

He also thought she should be grateful for advertising "because it should help her and others to stay away from pictures which show such things as single girls in double beds."

CINEMATOGRAPHERS

Black-and-White

- "THE AMERICANIZATION OF EMILY," Philip H. Lathrop.
 "FATE IS THE HUNTER," an Arcola Pictures Production, 20th Century-Fox. Milton Krasner.
 "HUSH . . . HUSH, SWEET CHARLOTTE," Joseph Biroc.
 "THE NIGHT OF THE IGUANA," Gabriel Figueroa.
 "ZORBA THE GREEK," Walter Lassally.

Color

- "BECKET," Geoffrey Unsworth.
 "CHEYENNE AUTUMN," a John Ford-Bernard Smith Production, Warner Bros. William Clothier.
 "MARY POPPINS," Edward Colman.
 "MY FAIR LADY," Harry Stradling.
 "THE UNSINKABLE MOLLY BROWN," Daniel L. Fapp.

COSTUME DESIGNERS

Black-and-White

- "A HOUSE IS NOT A HOME," a Clarence Greene-Russell Rouse Production, Embassy Pictures. Edith Head.
 "HUSH . . . HUSH, SWEET CHARLOTTE," Norma Koch.
 "KISSES FOR MY PRESIDENT," a Pearlayne Production, Warner Bros. Howard Shoup.
 "THE NIGHT OF THE IGUANA," Dorothy Jeakins.
 "THE VISIT," a Cinecitta-Dear Film-Les Films Du Siecle-P.E.C.S. Production, 20th Century-Fox. Rene Hubert.

Color

- "BECKET," Margaret Furse.
 "MARY POPPINS," Tony Walton.
 "MY FAIR LADY," Cecil Beaton.
 "THE UNSINKABLE MOLLY BROWN," Morton Haack.
 "WHAT A WAY TO GO," Edith Head and Moss Mabry.

FILM EDITORS

- "BECKET," Anne Coates.
 "FATHER GOOSE," a Universal-Granox Production, Universal. Ted J. Kent.
 "HUSH . . . HUSH, SWEET CHARLOTTE," Michael Luciano.
 "MARY POPPINS," Cotton Warburton.
 "MY FAIR LADY," William Ziegler.

MUSIC SCORES

Substantially Original

- "BECKET," Laurence Rosenthal.
 "THE FALL OF THE ROMAN EMPIRE," a Bronston-Roma Production, Paramount. Dimitri Tiomkin.
 "HUSH . . . HUSH, SWEET CHARLOTTE," Frank Deval.
 "MARY POPPINS," Richard M. Sherman and Robert B. Sherman.
 "THE PINK PANTHER," a Mirisch-G-E Production, United Artists. Henry Mancini.

Adaptation or Treatment

- "A HARD DAY'S NIGHT," a Walter Shenson Production, United Artists. George Martin.
 "MARY POPPINS," Irwin Kostal.
 "MY FAIR LADY," Andre Previn.
 "ROBIN AND THE 7 HOODS," a P-C Production, Warner Bros. Nelson Riddle.
 "THE UNSINKABLE MOLLY BROWN," Robert Armbruster, Leo Arnaud, Jack Elliott, Jack Hayes, Calvin Jackson and Leo Shuken.

SONGS

- "CHIM CHIM CHER-EE" from "Mary Poppins." Music and Lyrics by Richard M. Sherman and Robert B. Sherman.
 "DEAR HEART" from "Dear Heart," a W.B.-Out-of-Towners Production, Warner Bros. Music by Henry Mancini. Lyrics by Jay Livingston and Ray Evans.
 "HUSH . . . HUSH, SWEET CHARLOTTE" from "Hush . . . Hush, Sweet Charlotte." Music by Frank Devol. Lyrics by Mack David.
 "MY KIND OF TOWN" from "Robin and the 7 Hoods." Music by James Van Heusen. Lyrics by Sammy Cahn.
 "WHERE LOVE HAS GONE" from "Where Love Has Gone," a Paramount-Embassy Pictures Production, Paramount. Music by James Van Heusen. Lyrics By Sammy Cahn.

SOUND

- "BECKET," Shepperton Studio Sound Department. John Cox, sound director.
 "FATHER GOOSE," Universal City Studio Sound Department. Walden O. Watson, sound director.
 "MARY POPPINS," Walt Disney Studio Sound Department. Robert O. Cook, sound director.
 "MY FAIR LADY," Warner Bros. Studio Sound Department. George R. Groves, sound director.
 "THE UNSINKABLE MOLLY BROWN," Metro-Goldwyn-Mayer Studio Sound Department. Franklin E. Milton, sound director.

SOUND EFFECTS

- "GOLDFINGER," an Eon Production, United Artists. Norman Wanstall.
 "THE LIVELY SET," Universal. Robert L. Bratton.

SPECIAL VISUAL EFFECTS

- "MARY POPPINS," Peter Ellenshaw.
 "7 FACES OF DR. LAO," a Galaxy-Scarus Production, Metro-Goldwyn-Mayer. Jim Danforth.

WRITERS

Screenplay—Based on Material from Another Medium

- "BECKET." Screenplay by Edward Anhalt.
 "DR. STRANGELOVE or: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB." Screenplay by Stanley Kubrick, Peter George and Terry Southern.
 "MARY POPPINS." Screenplay by Bill Walsh and Don Dagradi.
 "MY FAIR LADY." Screenplay by Alan Jay Lerner.
 "ZORBA THE GREEK." Screenplay by Michael Cacoyannis.

Story and Screenplay—Written Directly for the Screen

- "FATHER GOOSE." Story by S. H. Barnett. Screenplay by Peter Stone and Frank Tarloff.
 "A HARD DAY'S NIGHT," a Walter Shenson Production, United Artists. Story and Screenplay by Alun Owen.
 "ONE POTATO, TWO POTATO," a Bawalco Picture Production, Cinema V Distributing. Story by Orville H. Hampton. Screenplay by Raphael Hayes and Orville H. Hampton.
 "THE ORGANIZER," a Lux-Vides-Mediterranean Cinema Production, Walter Reade-

Sterling-Continental Distributing. Story and Screenplay by Age, Scarpelli and Mario Monicelli.

"THAT MAN FROM RIO," an Ariane-Les Artistes Production, Lopert Pictures. Story and Screenplay by J. P. Rapeneau, Ariane Mnouchkine, Daniel Boulanger and Philippe De Broca.

FOREIGN LANGAUGE FILMS

- "RAVEN'S END," AB Europa Film, Sweden.
 "SALLAH," a Sallah Film Ltd. Production, Israel.
 "THE UMBRELLAS OF CHERBOURG," a Parc-Madeleine-Beta Films Production, France.
 "WOMAN IN THE DUNES," Teshigahara Production, Japan.
 "YESTERDAY, TODAY AND TOMORROW," a Champion-Concordia Production, Italy.
 Previously announced categories were:

DOCUMENTARY FILMS

Features

- "THE FINEST HOURS," Le Vien Films, Ltd., Columbia. Jack Le Vien, producer.
 "FOUR DAYS IN NOVEMBER," David L. Wolper Productions, United Artists. Mel Stuart, producer.
 "THE HUMAN DUTCH," Haanstra, Filmproductie. Bert Haanstra, producer.
 "JACQUES-YVES COUSTEAU'S WORLD WITHOUT SUN," Filmad-Les Requins Associates-Orsay-CEIAP, Columbia. Jacques-Yves Cousteau, producer.
 "OVER THERE, 1914-18," Zodia Productions, Pathe Contemporary Films. Jean Aurel, producer.

Short Subjects

- "BREAKING THE HABIT," American Cancer Society, Modern Talking Picture Service. Henry Jacobs and John Korty, producers.
 "CHILDREN WITHOUT," National Education Association, Guggenheim Productions.
 "KENOJUAK," National Film Board of Canada.
 "NINE FROM LITTLE ROCK," United States Information Agency, Guggenheim Productions.
 "140 DAYS UNDER THE WORLD," New Zealand National Film Unit, Rank Film Distributors of New Zealand. Geoffrey Scott and Oxley Hughan, producers.

SHORT SUBJECTS

Cartoons

- "CHRISTMAS CRACKER," National Film Board of Canada, Favorite Films of California.
 "HOW TO AVOID FRIENDSHIP," Rembrandt Films, Film Representations. William L. Snyder, producer.
 "NUDNIK," Rembrandt Films, Film Representations. William L. Snyder, producer.
 "THE PINK PHINK," Mirisch-Geoffrey Productions, United Artists. David H. Depatie and Fritz Freleng, producers.

Live Action

- "CASALS CONDUCT: 1964," Thalia Films, Beckman Film Corp. Edward Schreiber, producer.
 "HELP! MY SNOWMAN'S BURNING DOWN," Carson Davidson Productions, Pathe Contemporary Films. Carson Davidson, producer.
 "THE LEGEND OF JIMMY BLUE EYES," Robert Clouse Associates, Topaz Film Corp. Robert Clouse, producer.

Industry Enlists In War On Poverty With Screenings For Harlem Youths

NEW YORK—A pilot project using outstanding Hollywood films to make Harlem's teenagers cinemate as well as literate was announced by HARYOU-ACT, ACT and the Motion Picture Association of America.

The project will include screening six films at the Apollo, Harlem, starting with "A Raisin In The Sun" on March 6. Other films in the series include "On The Waterfront," "Shane," and "Island of the Blue Dolphins."

Livingston L. Wingate, executive director of HARYOU-ACT, described the program as one which will bring "a unique and exciting experience to thousands of Harlem youngsters."

"Poverty of aesthetics and moral values can be as damaging as any other facet of deprivation. Hopefully, this film series will provide an enriching new avenue of experience," Wingate said.

Ralph Hetzel, acting president of MPAA, said the current project is part of an overall program designed to use the motion picture to "create a better understanding of the world in which we live."

"Now as never before young people are excited about motion pictures not only as entertainment but as a serious part of their cultural development. We feel that this cur-

rent series may help the youth of Harlem to grasp social problems and to cope with life's situations more effectively."

Hetzel said that if the program proves successful, it might serve as a prototype for similar programs in other cities. He said the results of the project would be made available to all agencies concerned with youth and poverty programs.

Announcement of the program was made in advance of a working session of the 24 film discussion leaders who will direct the project, using materials supplied by the community relations department of MPAA.

Miss Claudia McNeil, who starred in "A Raisin In The Sun," attended the meeting of members of the Domestic Peace Corps and other HARYOU instructors who will lead discussion groups after the screening of each film. David Mallery, director of studies for the National Association of Independent Schools, who is serving as consultant for the project, was also at the briefing session.

Bob Schiffman, manager, Apollo, is donating the theatre free for the project. Steve D'Inzillo, business representative for Moving Picture Operators Local 306, I.A.T.S.E., has indicated that the local will donate the services of projector operators for the series.

Paul Lazarus, Sr., Dies; Was Film Industry Pioneer

SARASOTA, FLA.—Paul N. Lazarus, Sr., 76, retired motion picture executive, died at Sarasota Memorial Hospital following a brief illness. Funeral services were held in New York.

Lazarus entered the motion picture industry in 1916 as publicity and advertising manager for the Vitagraph Corporation, which was later absorbed by Warner Bros. He joined United Artists Corporation when it was organized in 1919 as its first director of advertising and publicity. He subsequently transferred to the executive sales staff and served as contract manager until his retirement in 1949.

He resided at Highland View, Mahopac, N. Y., and spent his winters at Siesta Key, Sarasota.

Surviving are his wife, Mrs. Helen Lippe Lazarus, and two sons by his marriage to the former Hattie Weill, who died in 1945, Paul N. Lazarus, Jr., partner and executive officer of the Landau Company, and Ted R. Lazarus, advertising manager of Paramount Pictures Corporation. His grandson, Tom Lazarus, is advertising coordinator for Seven Arts Pictures. Also surviving are five other grandchildren and three great grandchildren.

Para. Int. Ups Schack

NEW YORK—The appointment of Guenter Schack as director of advertising and publicity for Paramount International Films was announced by president James E. Perkins, following the conclusion of the company's three-day sales and merchandising meetings in London.

Schack, who has headquartered in Paris for the past four years as Paramount International's director of advertising and publicity for Continental Europe and the Near East, will assume his new duties immediately at the New York office.

Perkins also announced that Armanda Cardea will assume new duties as the international company's executive co-ordinator for special promotional projects, reporting to Schack.

Tenn. Maps New Censor Law

KNOXVILLE, TENN.—Passage of an anti-obscenity law by the Tennessee State Legislature seemed certain, but its impact upon motion picture exhibitors was not clear.

It is understood that the legislation is aimed primarily at newsstands, photographers, and others handling what is termed "obscene material," although there is no definition of what constitutes "obscene material."

The States Supreme Court last year ruled the old obscenity law unconstitutional, and as a result, two cases pending against film exhibitors were dismissed.

Provine Enters "Harlow" Race

LOS ANGELES — Electronovision's "Harlow" will be Dorothy Provine it was announced by Bill Sargent, president of the company. The first Electronovision Theatrofilm to be produced on a motion picture sound stage, the "theatre special" will start early in March, and will be shot in sequence.

"Harlow is a presentation of Marshall Naify and Bill Sargent, and will be released by Magna Distribution Corp.

Lee Savin, who produced "The T-A-M-I Show" for Electronovision, will also produce "Harlow" from a script by Karl Tunberg.

U.S. May See Kennedy Documentary, Thanks To Special Boston Showings

BOSTON—A film highlighted the dedication of Boston's \$12,000,000 War Memorial Auditorium, kicking off a four day observance of the city's new facility. The one hour and 20-minute film, the USIA documentary, "John F. Kennedy: Years of Lightening, Day of Drums," required a special act of both houses of Congress for showing in the late President's home city. By federal law, the film can otherwise only be shown in cities outside the U.S.

The city's 5,800-seat auditorium has been constructed to provide for films, opera, ballet, musicals, concerts, with an exhibition area for expositions. The dramatic attention of the film created a crisis for the auditorium commission as free tickets to showings were snapped up as fast as they reached the box-office. After more than 10,000 free tickets for the two public showings Sunday afternoon and evening were grabbed within two hours, six extra showings were hastily scheduled for Thursday, Feb. 25, and 30,000 more tickets printed. Eli Goldstein, chairman of the dedication committee, said one of the problems was VIP's calling from all over the country asking for blocks of tickets, necessitating the showing of the JFK film for two extra days Friday (26) and Saturday (27). A "generous contribution" made to the dedication committee brought about the two extra days of showings.

The film, which contains nearly every important action the late President took from the Cuban crisis to his commitment to civil

rights, is shown in full color. Every second of the tragic assassination in Dallas, Nov. 22, 1963, has been authentically captured and documented, along with the funeral. Gregory Peck is the narrator.

The Boston showing of the documentary film on the late President may establish a precedent and pave the way for its showing later in other United States cities, it was indicated by officials here.



Producer-director Mervyn LeRoy, right, is seen with Jules Stein, MCA board chairman, at a recent cocktail party LeRoy gave to introduce the stars of his new Universal picture, "Moment to Moment," in Hollywood.

Dallas Continues Study Of Classification Ordinance

DALLAS—A verdict is expected within 30 days on an ordinance which sets a \$200 fine for allowing a youth under 18 to see an "adult only" movie. The ordinance is now stalled while a 10 member citizens' committee from many fields and professions studies the problems and makes a recommendation.

Joe H. Golman, one of the councilmen who fathered the proposed ordinance, voiced his satisfaction over the testimony made by citizens in various fields in City Hall during the hearing on the proposed city movie ordinance.

A group will study the matter before passing an ordinance, thus allowing the council to obtain the best and most careful thinking and research that the problem deserves.

A group of 24 Methodist ministers signed a resolution favoring the ordinance. The Rev. Gordon D. Casas, pastor of the Kessler Park Methodist Church, as spokesman for the group, said that earlier local newspapers carried a statement by six Methodist ministers that this curb would be censorship and fails to meet the test of principle, content, and application.

He said the move to keep teen-agers from films marked objectionable by review boards is a definite step in the best interests of society.

The pastors objected that criticism of the attempt to find a solution without positive suggestions for solution of obvious problems have only served the cause of moral laxity and license.

There was a wide variety of arguments for and against Councilman Golman's proposed movie ordinance.

Sturges Joins Indie Group

BEVERLY HILLS, CALIF.—John Sturges has joined the Society of Independent Producers, Inc., it was announced by Eugene Arnstein, executive vice-president of the recently-formed organization, which represents independent producers in industry affairs.

Sturges, who recently completed filming "The Hallelujah Trail" in joint venture with the Mirisch Corporation for United Artists release, has included both his Alpha and Kappa corporations on the S.I.P. roster.



Mary Ann Mobley, featured in Allied Artists' "Young Dillinger," is being honored at the 1965 Show-A-Rama convention of the United Theatre Owners of the Heart of America in Kansas City, with an award as one of the most promising "Stars of the Future."

The NEW YORK Scene

By Mel Konecoff

WARNERS IS PUTTING OUT A 19-MINUTE TECHNICOLOR SHORT NARRATED by James Stewart, "The Cheyenne Autumn Trail," which will be distributed free to exhibitors in conjunction with the upcoming general release of the feature, "Cheyenne Autumn." In the short, which was directed and produced by Ronald Saland and written by Burt Sloane, present-day Cheyennes retrace the 1,500-mile freedom march made by their ancestors through the west. The story of the original march is told in the John Ford feature.

One hundred prints of the promotional film have been made for showing in theatres in various parts of the country in advance of the release of the feature due out at Easter. George Nelson, Warners director of press information, was of the opinion that the subject can stand on its own as an entertaining as well as an educational film.

Nelson decried the industry's not taking advantage too often of its own medium to promote its own product, as is being done in this case. Other industries have found out how valuable are promotional films and have been using them extensively, he reported. Warners has been using film more and more, and he sees an even greater concentration on the medium in the future, with the success of this short determining the extent of future promotions.

Ernie Grossman, promotion and exploitation director, is thinking of having field representatives conduct a survey of viewers regarding the subject's effectiveness. Successful reaction could even see an increase in the print order. Sixteen millimeter prints have been made available for use by field men in non-theatrical areas before organizations, schools, children's groups, etc., and the subject is also expected to play one of the pavilions at the World's Fair if present arrangements are finalized.

THE METROPOLITAN SCENE: ERNEST PINTOFF IS THE CREATIVE DIRECTOR of the new Trans-Lux cartoon series for television, "Fat Jack, Sheriff of Cheyenne," featuring a replica of Jack Leonard, with the fastest gums in the east. . . . Carol Channing hosting a special midnight screening of "Marriage Italian Style" for her show's cast and friends at the Festival Theatre. . . . That 32-page program makes a colorful souvenir of Columbia's "Lord Jim." Mar-King published. . . . Amos Vogel, director of the New York Film Festival, held annually at Lincoln Center, off for the West German Film Festival at Oberhausen. . . . For the first time in 30 years, Boris Karloff has been cast in a monster role in AIP's "House at the End of the World." Contrary to popular belief, the 77-year-old actor has not appeared as a non-human monster since his role in "The Son of Frankenstein" in 1935. . . . Fifty engaged couples went to be married at the Twin Theatre South in Hicksville, Long Island, where by a strange coincidence, "Marriage Italian Style" is playing. The lucky couple will have a private ceremony in the theatre with loads of gifts being contributed by neighboring merchants under the good old auspices of Town and Country Theatres (Hello dere, Sy Frank). . . . The yellow Rolls-Royce that stars in "The Yellow Rolls-Royce" will be a guest star at the forthcoming International Automobile Show at the New York Coliseum. . . . The Waldorf-Astoria holds a month-long California Festival starting March 8, with previews of the Hollywood Museum and its Costume Wing on display.

Shooting Set For Four In AIP Production Surge

HOLLYWOOD—Shooting started last week on the first of four American International Pictures set to start production during the next several weeks. This company record was announced by executive producers James H. Nicholson and Samuel Z. Arkoff.

First AIP film to start is the science fiction thriller, "House at the End of the World," starring Boris Karloff and Nick Adams. Shooting will be in color and at Shepperton Studios in London, with Daniel Haller directing a screenplay by Jerry Sohl.

Second is "Ski Party," which started March 1 at a western ski resort, with Gene Corman producing and Alan Rafkin directing. The color and Panavision musical comedy stars Frankie Avalon, Deborah Walley, Dwayne

Hickman, Yvonne Craig, Lesley Gore, Aron Kincaid, Bobbi Shaw, Patti Chandler, and Mary Hughes, and special guest star Robert Q. Lewis. Interiors will be shot in Hollywood.

Third AIP feature, set for on or about March 15 in Rome, Italy, is "The Outlaw Planet." The color and scope science fiction thriller stars Barry Sullivan and Susan Hart, with Mario Bava directing and a script by Ib Melchior.

Fourth American International picture in the period is "How to Stuff a Wild Bikini," due to begin on April 8. William Asher will direct the color and Panavision musical comedy in Hollywood—his fifth "Beach Party Gang" film for AIP, with a cast headed by Annette Funicello.

Rank Names Miss Kaufman

NEW YORK—Eugenie Kaufman, recently named American representative of Rank Film Sales, Inc., has been appointed sales manager and secretary of that company, it was announced by the Rank directors.

Miss Kaufman will be primarily responsible for the negotiation of distribution agreements in the United States for Rank films. Her first agreement was for the American

theatrical distribution of "Seance On A Wet Afternoon," closely followed by negotiations for the licensing of American tv rights for a major group of Rank films to the Walter Reade-Sterling organization.

Before joining Rank in April, 1960, Miss Kaufman was an account executive for Benjamin Sonnenberg, Inc., a major public relations company in New York.

LONDON Observations

By Jock MacGregor

"LOVELY TO SEE YOU . . . POUR YOURSELF A DRINK . . . YOU KNOW WHERE it is . . . I'll be with you in a moment." Such was the cheerful welcome I received when I dropped in at Hammer House on Jim Carreras' return from his highly successful American trip. He was rattling out figures that sounded like phone numbers but were business returns to secretary Liz and firing instructions at his Variety aide, Ray Skingle. To say that he is excited about the way the San Francisco convention is shaping is to put it mildly. From what he told me, it should be great.

Really, it will be much of a movie junket, for between the charity business sessions, the industry should be spotlighted in the finest manner. The big boys are really getting behind it, and there will be no shortage of stars and glamor personalities. Jack L. Warner has promised to make two visits if he cannot stay for the whole period. Milton Rackmil, Mike Frankovich, and James Nicholson are already registered.

The hospitality should be out of this world. Columbia will stage a spectacular "Die, Die, My Darling!" lunch in honor of the movie's executive producer, who happens to be International Chief Barker Jim Carreras. National Carbons' Bill Cosby and Hammer-Seven Arts will sponsor other lunches, and on the last day, the London Tent will be hosts. These are in addition to the magnificent evenings traditionally given by Coca Cola and Pepsi Cola. Max Factor's London chief Jack Klein will pick up the tab for a ladies' lunch.

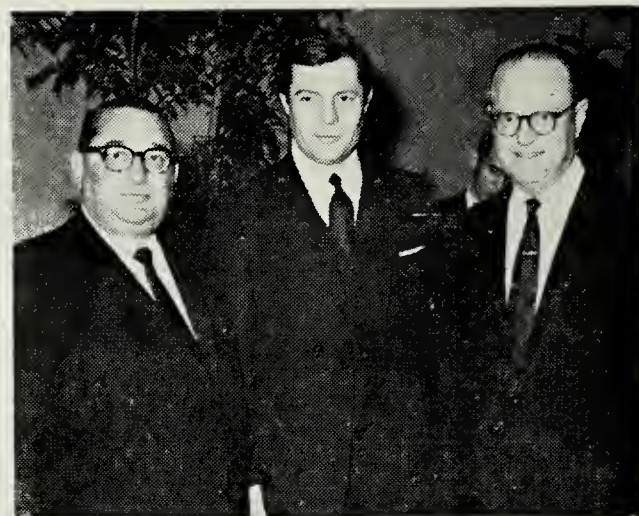
Jim will be supported by the strongest team of London barkers ever. Among these will be C. J. Latta, the father of Variety in Europe, Jack Goodlatte, Nat Cohen, David Jones, Sir Billy Butlin, Ken Rive, Tony Hines, Leslie Macdonnell, and Bernard Delfont. The Royal Navy is sending HMS Kent not to protect them but as a token of thanks for the films provided for showing aboard ships at sea. This will be a convention no barker will want to miss.

But this human dynamo is in no way neglecting his Hammer business. Since his return Jim has completed three major AEC release deals with Jack Goodlatte. His Tallulah Bankhead-Stephanie Power starrer, "Die, Die, My Darling!" (titled "Fenatic" here), following a highly successful preview at the Columbia's International "Seeing is Believing" convention, has been rushed into a March release with "The Killers." His spectacular remake of "She" has the prime Easter date, and "Secret of Blood Island" will go out a month later with "Night Walker." (An interesting point here is the teaming with the Universal pictures which are distributed by Rank. Rank Theatres prefer not to play "X-Adults Only" shockers.)

Jim and Nat Cohen were chairmen of the 13th London Tent Dinner and Ball, but this was definitely no occasion on which to be superstitious. It was universally acclaimed the greatest on every count. Nearly 1300 attended and heard Chief Barker, Ken Rive and C. J. Latta recall the fabulous success story of retiring Chief Barker David Jones' year. Before proposing the toast, C. J. presented him with a gold life membership card and a magnificent canteen of cutlery. The cabaret, bands, tombola, car raffle, and brochure were all outstanding, and few left before 3 a.m. About \$140,000 was raised.

SETTLING INTO THE LONDON SCENE IS DAVID CHASMAN. OVER LUNCH WITH Charles Berman and Ashley Boone, who has been here on special publicity for "Greatest Story," I was not surprised when he told me that he has not got around to promoting any subjects of his own choice. Having taken over as UA's London production chief, he has inherited from Bud Ornstein many projects in various stages of development, some of which have still to be announced. With shooting started on the fourth James Bond, "Thunderball," with Sean Connery and Claudine Auger, and "Beatles 2" which will be in color, and loaded down with innumerable scripts to read, his time is well occupied. To start, he reckons that he will be commuting to New York about once a month. UA's next British releases will be "Mister Moses," with Robert Mitchum and Carroll Baker, and "Masquerade," with Cliff Robertson.

AFTER THE PRESS SHOW OF "BALLAD IN BLUE," STARRING RAY CHARLES and Dawn Addams, producer Herman Blaser hosted a lunch. He has not closed a deal for American distribution as he has been concentrating on selling to Europe first. Ray Charles' large following should ensure a ready market for this warmly ingratiating offering. . . . "My Fair Lady" has opened enormously in its initial provincial dates. (I gather I must not say "doing a bomb" as this expression does not mean success in America.) Incidentally, its bookings here are still regulated by the stage show tour and national press advertising is forbidden. . . . It looks like that jovial Welshman, one time cinema organist Wyndham Lewis, will be the next Cinema Exhibitors' Association vice-president. . . . Charles Berman sent a can of belly button remover to prove that it isn't all that easy to remove one despite the press reports of an advertising policy change for "Kiss Me Stupid." Also supporting this comedy are "Stupid" book matches. . . . Otto Preminger's forthcoming "Bunny Lake is Missing" will have locations in the London suburbs, and a wag is wondering if all those scribes who rushed to visit him when he was filming in Israel, Washington, D. C., and Honolulu will now be so keen to see him at work. . . . So magical has been the road show of "Mary Poppins" at the Haymarket, two additional hot lines have had to be installed in the box office to handle the advance telephoned bookings. . . . With the Warner Theatre's manager, Lee Morgan, ill, ABC loaned Warner Brothers Jack Roe, of the Bexley Heath ABC Cine-Bowl. . . . Jack Le Vien has arranged for the English Speaking Union to sponsor the Festival Hall world premiere of "A King's Story," which the Duke and Duchess of Windsor will attend.



Joseph E. Levine, president, Embassy Pictures, and George Weltner, right, president, Paramount Pictures, are seen with Marcello Mastroianni at a recent cocktail party given by Levine at The Four Seasons, New York, in honor of Mastroianni's selection as World Favorite by the Hollywood Foreign Press Association.

Levine Launches "Harlow" With Champagne Breakfast

HOLLYWOOD—With a 20 piece Dixieland band wailing in the background, a champagne and caviar breakfast celebrated the start of production of Joseph E. Levine's "Harlow" at Paramount Studios here.

As star Carroll Baker and producer Levine left their footprints in blocks of cement to commemorate the event, more than 200 guests, including screen and television personalities and newspaper, radio, and tv representatives, joined in the festivities, which climaxed almost two years of advance preparation for the multi-million dollar motion picture.

In his welcoming address, Levine said, "Jean Harlow was a dynamic symbol of a dynamic period. She had an unquenchable zest for life, and she lived her complex life to the hilt.

"We have used all of our resources and abilities so that we can present Harlow as she lived," the producer said. "We have taken meticulous care with every detail of the production, from costuming to the sets, from the stars to the script. We have left nothing to chance or fertile imagination."

Legion Loves "Music"

NEW YORK—The National Legion of Decency has given a special citation to Robert Wise's "The Sound of Music" in its current classification of motion pictures.

In rating 20th Century-Fox's screen version of the Rodgers & Hammerstein musical as A-1, "morally unobjectionable for all," the Legion cited "The Sound of Music" for being "thoroughly refreshing family entertainment. Its story of a young woman whose lively personality captivates a widower and his seven children is a joyful and balanced view of life. Lovely music and intelligent lyrics, colorful scenery, and pleasant fantasy are well blended to achieve the unity of cinematic elements necessary to wholly entertain the mind and enliven the spirit."

Fox Declares Dividend

NEW YORK—A quarterly cash dividend of 15 cents per share has been declared on the outstanding common stock of 20th Century-Fox Film Corp., payable March 31 to stockholders of record at the close of business March 15.

ALBANY

"Mary Poppins" and "Goldfinger" broke boxoffice records in Albany, Schenectady, Troy, and elsewhere and were given extended playing time. . . . George G. Thornton, head, Thornton Theatres, sailed with his wife on a Caribbean cruise. . . . Mrs. Rose Carlino, 74, mother-in-law of Floyd Fitzsimmons, Warners exploiter for Boston, Albany, Buffalo, and New Haven, and mother of Joseph F. Carlino, former Speaker of the New York State Assembly, died in Marblehead, Mass.

ATLANTA

WAGA-TV broke ground for a new million dollar studio and administration building on Briarcliff Road. . . . Wayne Chappell has returned to the Martin booking office. . . . Sybil Hudson, Embassy booking department, is back at work after a spell of illness. . . . George Maharis was in in connection with Paramount's "Sylvia."

BUFFALO

A nationwide fight over community antenna television is growing hotter daily and is getting closer to home in Buffalo. A CATV system already is operating in several communities of western New York's Southern Tier area, and a company has been formed to increase its use. The Buffalo Common Council and 16 legislative bodies in western New York communities have been asked for hearings on CATV by Frontier Television, Inc. This new company, headed by Alfred E. Anscombe, past chief barker of the Variety Club of Buffalo, and long identified with Buffalo radio and tv in the area, proposes to bring programs over 12 channels to viewers in Buffalo and most of Erie and Niagara counties. In addition to the signals of the four Buffalo tv stations and three Canadian stations received in Buffalo via microwave, a viewer hooked into a cable system could also get three New York City independent stations. Involved in the complicated hassle over CATV are some operators of motion picture theatres who see in CATV a threat to their income similar to that proposed by pay tv. They are successful in sinking pay tv in California. Some exhibitors intend to oppose franchises in front of western New York legislative bodies. While CATV outfits do not need to apply for a federal license, they must win a franchise from communities to run their cables and power lines and to erect antenna towers. . . . Alvin B. Wright, who operates the Aero Drive-In, Cheektowaga, is president of Holiday Showcase Restaurants, Inc., which has just opened a \$400,000 deluxe restaurant next to the Aero outdoor. The restaurant has a seating capacity of 162 persons. There also is curb service with parking facilities for 200 cars. The Holiday Showcase Restaurant is a the first of a chain of restaurants which Wright expects to open in the next two years. . . . Harold Bennett, past chief barker, Variety Club of Buffalo, and chairman of the Tent 7 heart committee, reports he is meeting with a splendid reception from exhibitors as a salesman for WADV-FM Stereo, Buffalo's first stereo station. Harold is a former manager of the local National Screen branch. . . . Bob Sokolsky, drama and motion picture critic, Buffalo Courier-Express, planed to New York for a publicity powwow on "Strange Bedfellows," now at the Teck, Buffalo, and while there interviewed Gina Lollobrigida. This was a big plug for the current Teck attraction and brought smiles to the face of new manager Lou Levitch.

Krim To Build D-I For Loew's Operation

DETROIT—Veteran showman Sol Krim, who has for some time announced intention to build a drive-in in Sterling Township, Macomb County, states he will start construction early spring, and that the operation will be leased to Loew's Theaters.

Arthur M. Tolchin and Bernard Myerson, Loew's executives, have confirmed this and say that the property which will accommodate 1,500 cars, will be a part of a shopping center and motel complex.

Several weeks ago, Preston R. Tisch told a press conference that within three months Loew's would announce plans for "two or three" theatres and drive-ins in this area.

. . . Charles V. Martina, Albion, N. Y., announces that he will take over operation of the Regent. Rochester, on April 1, when American Broadcasting-Paramount Theatres steps out of that house to take over the management of the Starlite Drive-In, West Henrietta Road. Martina's Regent will be the fourth in his group of theatres that includes the Lyell and Waring, Rochester, and Albion. The Regent is owned by Calyork Realty, Inc., of which Philip Liebschutz is president. . . . Co-Operative Theatres of Buffalo, Myron Gross, manager, is booking the reopened Seneca, which has a 1000-car free parking lot to offer its customers. Seneca ran an ad including the names of all the merchants cooperating in the reopening of the three-year closed house. . . . Local barbershop quartets appeared in person in the Teck and Colvin to give live and vocal support for a featurette both houses were showing, "Keep America Singing." . . . Frank Lindcamp, manager, RKO Palace, Rochester, put on a special Washington's Birthday cartoon and prize show on Feb. 22 at 9 a.m. He offered the kiddies 25 cartoons and gave \$650 worth of prizes, all of which he promoted from the Noah's Ark Stores in Kodak Town. . . . James Katz, producer's representative, was in Buffalo to do some tub-thumping for "Hush, Hush, Sweet Charlotte," which opens March 10 in Shea's Buffalo and the Aero Drive-In. Charlie Funk, Fox ad-pub representative, took Katz on an all-day tour of local newspaper, radio, tv outfits. . . . Sam Mills, director of advertising and publicity, Schine Theatres, was in Buffalo to discuss advertising and publicity plans with Charles Funk, Fox advertising manager, for the opening of "The Sound of Music" at the Monroe, Rochester, on April 15. Funk also has been huddling with Frank Arena, Loew city manager, on the ad-pub campaign for the same production, which opens March 31 in Shea's Teck. . . . Jack Sturm, manager, Buffalo office of 20th Century-Fox, arranged a meeting of exhibitors in western New York in the Center to acquaint theatremen in the area on the character and scope of the campaign for "Those Magnificent Men in Their Flying Machines," to be released this summer. Sam Diamond, eastern division manager, presided at the conference.

CHARLOTTE

Managers of North Carolina Theatres, Inc., at district meeting at Greensboro, N. C., were told by Dave Garvin, Jr., Greensboro, district manager, that he is optimistic about the future of the motion picture industry.

"Television hurt us, but we've bottomed out," he said. "It can't hurt us any more. Admissions to movie theatres have been increasing for the past five years." He recognized two outstanding examples of good citizenship by introducing managers Benny Harden, now at the Center, High Point, N. C., and Robert W. Stroh, now at the Paramount, Charlottesville, Va. Harden received a Key Man Award from the Danville, Va., Jaycees for his work with the club in 1963-64 before moving to High Point, and Stroh in January was named Distinguished Service Award winner by the Charlottesville Jaycees. Both formerly were of Greensboro. . . . Clarence G. Lawing, 59, Charlotte motion picture projectionist, died. Surviving are his wife, two daughters, a son, three brothers, and two sisters.

CHICAGO

Cinestage added extra matinee performances of "Mediterranean Holiday" to their schedule for Lincoln's and Washington's birthdays. . . . Irv Kupcinec, Sun-Times columnist, recently had this report on George Seaton, one of Hollywood's foremost writer-directors: "Seaton plans to take leave of the movie colony for at least a year. Seaton has one more MGM movie to make, then will direct "About William" on Broadway. It'll mark his first return to the New York theatre in 20 years." . . . Eddie Seguin, advertising and publicity director of Balaban and Katz Circuit, attended press preview in New York of "In Harm's Way" at the Criterion. The film is set for spring premier at Chicago. . . . "None But the Brave" opened at Oriental with personal appearance of Tommy Sands and Tony Bill. . . . John Butkovich, 26, manager, Carnegie, was held up by two young men and robbed of \$1,500. The robbers posed as waiting for their dates to come out of the powder room. Butkovich told police he was making the rounds of the theatre after the last feature when he noticed the men standing near the powder rooms. The robbers forced Butkovich into his office and ordered him to lock all doors but one. Two compartments of the theatre safe were opened, and when they ordered the manager to open the third Butkovich showed them that a key, held by an armored car service, was needed. Butkovich was bound and gagged by masking tape from which he freed himself a half hour later, when he called police. . . . Melvin Frank, producer-director, "Strange Bedfellows," was here to boost the premiere opening at Chicago. . . . Burt Lancaster was a recent visitor to help herald premiere at State-Lake of "The Train." . . . Chicago's amusement tax collection for January was \$31,929.44, as compared with \$40,096.65 for January of 1964. . . . Dan O'Donovan named to MGM's publicity staff here. He succeeds Dick Elman, who has taken up other publicity duties. . . . Better Films Council of Chicagoland nominated officers for the coming year. A discussion was conducted on the importance of integrity in evaluation of motion pictures. . . . Josephine Wright has joined United Screen Arts under George Lefko management. . . . Milton Feinberg, National Screen Service, announced that his daughter, Susan, is engaged to marry Joel Farber of this city. . . . "Goldfinger" will close at the Roosevelt on March 12 after a record breaking run of 12 weeks. . . . Will Lange, branch manager, Warner Bros., and George Hutcheon, office manager, were in Springfield, Ill., consulting Kerosotes Circuit for spring bookings of the houses in their circuit. Robert Conn is division manager for Warners. . . . "My Fair Lady" grossed ap-

proximately \$750,000 after 15 weeks showing at the Palace. . . . Melrose opened up under management of Mickey Weinstein. The new management is operating with a complete new policy, combining film showing with stage show features. All acts for the theatre will be booked by World Wide Presentations. The planned policy for the theatre is this: Monday—discjock shows; Tuesday—sing along; Wednesday — teen talent night; Thursday — fashion shows; and on Friday, Saturday, and Sunday—the “One—Two—Three Review.” Teenagers will be awarded to winners competing for a paid engagement plus a recording session.

CINCINNATI

“Goldfinger,” playing its ninth week at the downtown International '70, is in competition with itself with the opening of the film on a first-run policy at a number of suburban houses and drive-ins. This departure from the normal procedure of an exclusive first-run in a downtown house is being watched very carefully here. The reaction at the box-offices, whether good or bad, will greatly influence schedules for future first-run products. The experiment of opening first-runs in other than downtown theatres started here several months ago and has been fairly successful. However, this is the first time in this city that an experiment has been tried with a film that has the drawing power of a “Goldfinger.” . . . The intensive promotions for the reserved-seat “Sound of Music” scheduled to open April 7 at the Northland Cinema, Columbus, O., are now underway. . . . William Mart, new manager, 700-car Woodlawn, opening April 2, is receiving his preliminary training under Robert Oda, Twin Drive-In manager. . . . Robert McKinley is the new manager of Northland Cinema, Columbus, O., succeeding Ed Kennedy, who resigned to return to Florida.

COLUMBUS, O.

Bernard Ginley, Southern, will play host to the Press Club Gridiron Show on April 27 and 28. This stage event is an annual production of Columbus newspapermen and women. . . . Northland Cinema will open its first reserved-seat attraction, “The Sound of Music,” April 7, manager Robert McKinley announced. . . . Mrs. Harriet Cherrington, widow of H. E. Cherrington, theatre editor of the Dispatch, is recovering at home after a stay in the hospital. . . . Manager Sam Shubouf, Loew's Ohio, had a ninth week of “Goldfinger,” one of the all-time boxoffice champions at the State street theatre. . . . Myrna Loy is the star of the stage comedy, “Barefoot in the Park,” to be presented at the Hartman the week of March 15. . . . Playhouse-on-the-Green, summer theatre in suburban Worthington, will give added competition to film houses this summer with the scheduling of two shows each Friday and Saturday instead of the customary single performances. The POG season starts June 14. New policy of guest stars also will be instituted this summer. . . . Manager Ed McGlone, RKO Palace, cooperated with downtown merchants by presenting a nickel-admission Saturday morning show for the annual Washington's birthday sales. Attraction was “Days of Thrills and Laughter,” plus several color cartoons.

DALLAS

E. V. McCright, 69, builder-investor, died in Dallas. From 1925 to 1930, he designed and built more than 40 theatres in the south-



Columbia's “Lord Jim” towers high over the Great White Way in New York with this enormous seven-letter sign on the front facade of Loew's State Building announcing the recent opening of the film.

west, among them the Paramount, Abilene, Tex. . . . Miss Patricia Kostelnick, secretary in a local insurance office, has won the world's first screen test on microfilm. She was selected in Hollywood by producer David Wolper and actor Van Heflin. They chose her after studying prints made from 35 mm microfilm taken in Dallas in December. At that time, more than 200 beauties competed for the title of the most photogenic secretary in Texas. . . . Bill Thurman has appeared in eight films shot in Texas and makes his home in Dallas. He is scheduled for roles in “The Yesterday Machine,” an upcoming Texas production, as well as in a western film to be made featuring Robert Taylor and titled “McCabe.” . . . Burt Lancaster had a change in itinerary and arrived in Dallas for a visit with the press to discuss his role in “The Train.” Addie Addison, publicity representative for United Artists, made the arrangements for the visit. . . . Interstate Theatres offered happy Valentine “Books of Theatre Tickets” to patrons in four denominations, similar to the books offered around Christmas. . . . The proposed visit of Hollywood film stars Bette Davis and Olivia De Havilland was cancelled due to other commitments. . . . Artie Shaw, bandleader turned movie distributor, was in for his film, “Seance On A Wet Afternoon.” . . . The showing of “My Fair Lady” at the Tower is reversing the usual trend, business actually topping previous weeks. . . . “Strange Compulsion,” with Preston Sturges, Jr., shot in Dallas last summer, had its first Dallas showing at the Coronet. . . . The southwest premiere of “The Greatest Story Ever Told” will be held at the Trans-Texas Capri on March 18. Tickets have been placed on sale through mail order plan. . . . More than 500 exhibitors and representatives of the motion picture industry were expected to attend the 13th annual convention of the Texas D-I Theatre Owners Association, held at the Statler-Hilton Hotel. . . . The Dallas WOMPI chapter sponsored a dinner party to which visiting exhibitors attending the TDITOA convention were invited.

DENVER

Mel C. Glatz, long associated with Fox Intermountain Theatres, Inc., has resigned to become associated with Joe Stone, former manager of National Theatre Supply Co., and Ray Near, real estate developer, in a business devoted to theatre design, development, and construction, with headquarters in Denver. Glatz has become nationally known for his theatre design, having designed three Cooper

houses in Colorado, including the famous Cinerama (round), Denver; Fox Centre and recently opened Fox Lake Ridge here; and the Winrock, Albuquerque. The three members of the new organization boast 75 years of combined experience in theatre design, construction, and equipping. . . . Operation of the Wyoma, Glenrock, Wyo., has been taken over by Howard Bailey from N. O. Reed, who will continue to run the Mesa, Douglas, Wyo. . . . The mother and father of Bill Saxton will take over the management of the Elite, Crawford, Nebr., as their son is going to work for MGM in the Denver exchange. . . . The monthly meeting of Rocky Mountain Motion Picture Association was hosted by Murray Gerson and Chick Lloyd, American International Pictures. . . . Mrs. Theta Gumper, who has been operating theatres—drive-in and hardtop—in Center, Colo., and La Jara, Colo., is turning over the Center operation to Roger Skeff. . . . Mrs. Burdette Fitch, Starlight Drive-In, Alliance, Nebr., who was hospitalized recently, is recuperating in her home in Alliance. . . . The local WOMPI group has the sewing of bandages and work at the Holy Cross Youth Center as recent projects for charity. . . . Several hundred persons, many of them theatre and film people, attended the funeral of Larry Tajiri, editor, Denver Post entertainment department, who died of a heart attack. . . . New Alexander Smith Wilton carpeting has been installed in the Denham for Mrs. Vera Cockrill by National Theatre Supply Co., manager Jack Lusk of that firm reports. They have also recarpeted the Cavern, Carlsbad, N. M., and the Peerless, Holyoke, has been refurbished, including new box-office, lobby, foyer, and concessions stand. Heating system has been improved and the house redecorated. . . . Kiddies matinees put on by Art Sorenson, Big Horn, Greybull, Wyo., have paid off handsomely, he says. . . . The Holiday and Ritz, formerly operated by Atlas, have been added to Neil Ross' growing chain of suburban houses. He recently acquired the Bluebird, a former Fox operation.

DETROIT

This becomes a two-Cinerama-house city March 16 when opens the long-awaited Summit. The Summit is the former legitimate Cass, which has undergone a \$200,000 face-lifting job, the heart of which will be the latest Cinerama equipment. The new box-office was ready March 1 and opened. Advance sale included the remaining tickets for the opening night of “Cinerama Circus World,” which will benefit the Children's Hospital of Michigan by raising the money with which to buy a premature baby ambulance. The sponsoring organization is the Women's Auxiliary of Children's Hospital of Michigan. Officials for the event are Mrs. Gerard R. Slattery as honorary chairman; Mrs. Clarence Wormuth, general chairman; and Mrs. R. Stuart Davis and Mrs. James B. Paton, ticket committee co-chairmen.

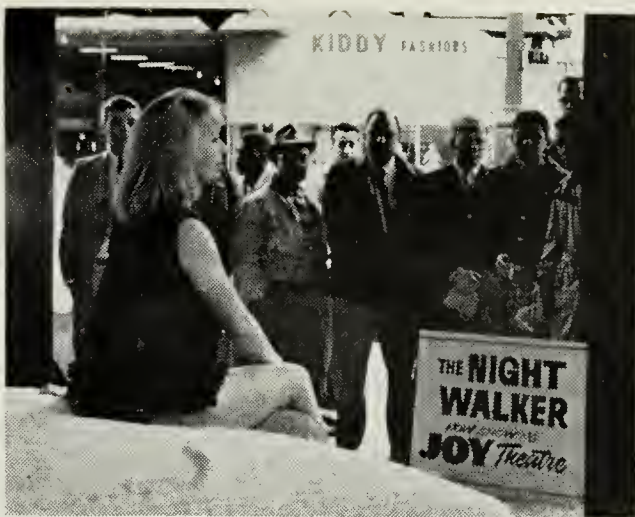
HOUSTON

Woolworth's was offering free tickets to the current showing of the movie, “Baby, the Rain Must Fall,” at the Majestic to the first 10 customers buying the record album of the original soundtrack made by Ava Records. . . . Actress Joan Freeman replaced Sue Ann Langdon in the tour in behalf of “The Rounders.” Miss Freeman was here with Hope Holiday and rode in the parade opening the

Houston Livestock Show and Rodeo. . . . "The Greatest Story Ever Told" is scheduled to open an engagement at the Windsor Cinema on March 18, according to Charles Payne, managing director. . . . "Mary Poppins" opened at the two Interstate suburban theatres, the Garden Oaks and the Santa Rosa, following the close of the road show engagement of the film at the Delman. Ellis Ford, manager, Delman, followed with "Those Calloways."

JACKSONVILLE

Charles King, AIP manager for Florida, concluded his "lucky playdate bonus drive" for the October-February period with a spirited drawing at the AIP offices in the Florida Theatre Bldg., and awarded a total of \$250 to four bookers of the area. The first-prize of \$100 went to Dianne Beasley, Floyd Theatres booker; second prize of \$75 was won by Robert Farber, Stein Theatres; Dick Eason, Leesburg, booker for MCM Theatres, took the third prize of \$50; and the cellar prize of \$25 was captured by Bill Baskin, Florida State Theatres booker. Immediately after the drawing King announced a new lucky playdate bonus drive for the Feb. 1-June 1 period, which will be open to all bookers of AIP feature product during that time. . . . William C. Gehring, 20th-Fox's southern division manager from Dallas, and Henry Harrell, local 20th-Fox manager, held a morning promotional seminar for Florida exhibitors at the downtown Center. Their presentation was centered around the roadshow film, "Those Magnificent Men in Their Flying Machines," scheduled for summer release, and consisted of a special 10-minute color film and screen slides on the advertising, publicity, and promotional plans for the picture. . . . Robert Capps, MGM manager, kept on the go by attending a company sales gathering in Atlanta and by visiting Miami exhibitors after a brief stopover in his local office. . . . Harold Spears, Jr., Floyd Theatres executive from Haines City, came in for talks with Jim Kirby, head of the Floyd booking office. . . . Walt Meier, manager, downtown Florida, staged a well-attended Saturday night sneak preview of "The Rounders" near the end of his premiere run of "Strange Bedfellows," and also managed to give his patrons a good sample of his next attraction, "Dear Brigitte." . . . Carroll Ogburn, Warner Bros. manager, visited exhibitors of the St. Petersburg and Leesburg areas. . . . WOMPI members viewed a special morning screening of "A Place in the Country," which pictures the humanitarian work of the Will Rogers Memorial Hospital and O'Donnell Research laboratories. . . . A hospital wheel chair has been donated by local WOMPIs for the use of crippled multiple sclerosis patients. . . . WOMPIs of the Columbia office will serve as hostesses for the group's membership gathering on March 23 in the Motion Picture Charity Club. . . . Recipients of special WOMPI birthday awards were Betty Loop, Philomena "Phil" Eckert, Betty Healy, and Shirley Gordon. . . . A fine Christmas letter has been received by WOMPI members from the mother of Sun Ok, a South Korean girl who receives a monthly check from WOMPI to provide her with food, clothing, and educational expenses. . . . Ida Belle Levey, WOMPI service chairman, reported that WOMPIs donated needed funds and 88 hours of personal services to 10 charitable projects during January.



Sue Taylor, WHOM radio disc jockey, plays a "Night Walker" in costume as she broadcasts from a window of a furniture store on Rampart Street, New Orleans, La., on opening day of the Universal film at the Joy.

MIAMI, FLA.

The downtown Dixie, previously the center of a hassle with local authorities regarding showing nudie films, was closed "for alterations to my bank account," according to operator Leroy Griffith. Griffith claimed he was losing \$1,200 a week since dropping the nudies and instituting a family-type film policy. "The last film was 'The Cardinal,' which brought in \$30 a day. With nudies, our take was \$700 to \$800 a day," Griffith stated. Griffith said he would attempt to reopen the Dixie if he can negotiate a new lease, sign up a Latin revue, and obtain Spanish-language movies. Another Griffith stage presentation, a Yiddish revue at the Paris Follies, Miami Beach, also died, and he has resumed his nudie film policy at this house. "We made more in one hour at the Paris than we did all day on the Yiddish revue," he added. . . . Wometco Enterprises, Inc., announced expansion of its automatic vending division in three areas. The expansion includes acquisition of two existing vending operations in Florida and South Carolina, plus the formation of a new subsidiary company in Tennessee, according to Van Myers, senior vice-president in charge of vending. Myers said Wometco Vending of Southern Florida, Inc., purchased Miami-based Mar-Tab Vending, a division of Castlewood International Corp., for a cash purchase price of approximately \$425,000. This acquisition included only the food and refreshment vending division of Mar-Tab and not that company's coin-operated amusement division. In Columbia, S. C., Wometco's vending subsidiary, Shanks Distributing Co., Inc., acquired Kwik Kafé Distributors, Inc., and its subsidiary, Kwik Kafé Vending, Inc., for an approximate cash price of \$100,000. Kwik Kafé provides industrial and institutional "full line" food and refreshment vending service in the greater Columbia metropolitan area. Wometco Vending of Tennessee, Inc., is the newly formed Wometco vending subsidiary. Based in Nashville, the company will offer "full line" automatic vending services throughout Tennessee. Richard Hiller and Douglas Fairbanks are executives in charge. . . . Lou Fishkin, manager, Lincoln, Miami Beach, was smiling as he played "My Fair Lady" to packed houses, matinee and evening. "We'll be playing this a year or more" was Lou's modest prediction. . . . Nearby Jamaica will be having some filming starting this month. "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad," starring Rosalind

Russell, will have a supporting cast to include Robert Morse, Fred Astaire, and Barbara Harris. . . . Earnings per share of Wometco Enterprises, Inc., climbed to a record \$1.37 for the year ending Jan. 2, 1965, up 37 per cent from the previous year's \$1 a share earnings, Mitchell Wolfson, president, announced. This marks the sixth successive yearly increase since Wometco first became a publicly owned corporation in 1959. Net income after taxes for fiscal 1964 rose 49.8 per cent to \$3,053,597; 1963 net income was \$2,185,026. Gross income last year climbed 41.1 per cent to \$31,991,705, compared with \$22,677,534 in 1963. Cash flow generated from earnings in 1964 amounted to \$5,027,202 or \$2.26 per share, contrasted with \$3,412,545 and \$1.56 per share in 1963. All figures have been adjusted for the 25 per cent stock dividend paid December, 1964. Dividends paid in 1964 totaled \$727,583. Wometco will celebrate its 40th anniversary during 1965. . . . Harry Botwick, southeastern regional manager, Florida State Theatres, announced the road treatment of "Sound of Music," set to open at the Colony, Miami Beach, March 17. . . . Joy McGarry, local MPE correspondent, and also secretary to Harvey Fleischman, Wometco vice-president, returned to her duties following a four-week respite after surgery.

NEW HAVEN-HARTFORD

Robert Carney, formerly with Loew's Poli-New England Theatres, Inc., Waterbury, Conn., and more recently in independent exhibition at Wilmington, Del., has been named Stanley Warner Theatres city manager for Hartford, succeeding William Decker, who has been assigned to the newly opened S W White City Theatre, Worcester, Mass., as resident manager. Carney will headquarter at the S W Strand, Hartford. . . . James M. Totman, Stanley Warner New England zone manager, is aiming for a Decoration Day opening of the near completed Cinema, a hard-top in the Danbury, Conn., Shopping Plaza. . . . George Spoil, son-in-law of the late Robert M. Sternburg, for many years president of New England Theatres, Inc., AB-PT regional affiliate, has been elected to his second term as president of the Home Builders Association of Hartford County. . . . "The Silent World," Cannes international film festival award winner, was shown at Woods hall on the Springfield college campus. Admission was 50 cents. . . . John P. Lowe, Redstone Theatres district manager, has appointed Raymond Crum, Jr., formerly with B&Q Theatres, as resident manager of the deluxe Cinema 1 and 2, dual theatre complex in West Springfield, Mass. Crum, who had been managing the B&Q Bijou, Springfield, Mass., first-run, succeeds King Brown, resigned. At the same time, Lowe has named John Cauley, industry newcomer, as assistant to Crum. Peter Russell, who held the post, has left the circuit. . . . Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, chaired a special one-day alumni program at Yale University, New Haven, for fellow members of the class of 1938. Some 30 states were represented. . . . Anthony Patricelli, vice-president of William Schaller Company, Inc., Hartford advertising agency, is completing negotiations for sale to major film company interests of a newly completed script, "Domenic." . . . Warner Bros.' "My Fair Lady" had its northern New England premiere at the Cinema I, Portland, Me., opening night's proceeds benefitting the Pine Tree Society for Crippled Children.

NEW ORLEANS

Mrs. Lee Nickolaus, New Orleans, president, WOMPI International, announced the appointment of the WOMPI International nominating committee with Miss Lois Evans, Memphis, Tenn., as chairman. The other five members of the committee are Miss Joan Shields, Toronto; Mrs. Dorothy Pobst, Des Moines, Iowa; Mrs. Imelda Giessinger, New Orleans; and Mrs. Frankie English, Atlanta . . . The Gulf States premiere of "The Greatest Story Ever Told" is scheduled for Martin's Cinerama on March 25 sponsored by the National Police Officers Association of America . . . C. Clare Woods, president, United Theatres, Inc., has been commissioned a colonel on the personal staff of Governor John J. McKeithen of Louisiana . . . The Louisiana Association of Theatre Owners and Mississippi Theatre Owners Association will hold a joint convention at the Broadwater Beach Hotel, Biloxi, Miss., on June 13-14-15. . . . A poolside luncheon was held at the Jung Hotel recently by Variety Club of New Orleans, Tent 45, board members and a group of the Ladies Auxiliary to get the crusade for a "Sunshine Coach" under way. A coach from the Atlanta tent was on display. Don Kay is "sunshine coach" chairman.

PHILADELPHIA

Charlton Heston was in in connection with "The Greatest Story Ever Told," due March 9 at the SW Boyd, and received the Wana-



As part of Embassy Pictures' promotional campaign for "Marriage Italian Style," a leading New York department store featured this wedding gown at its spring bridal show during an event held at the Sheraton Atlantic Hotel.

maker Trophy of Merit from Mrs. Richard C. Bond, wife of the president of John Wanamaker. . . . John Golder, distributor of the Jam Handy industrial reels, was up and around after a six weeks siege with a bad foot. . . . A pulpit in memory of the late Mrs. Edna S. Cohen, sister of Jay and Edward Emanuel, was dedicated by the Philadelphia Armed Services Council, Jewish Welfare Board-USO at the U. S. Naval Hospital. Mrs. Cohen, a JWB-USO member for 22 years, was a vice-president of the organization.

SAN ANTONIO

Hollywood starlets Hope Holiday and Joan Freeman were to visit to tell about the new Metro-Goldwyn-Mayer picture, "The Rounders," starring Glenn Ford and Henry Fonda. The picture will open an engagement at the Maestic, in downtown San Antonio in March. . . . Tom Powers, city manager, Cinema Arts Theatres, stated that another of the big box office surprises in the city as elsewhere has been the twin billing of "Peyton Place" and "The Return to Peyton Place." The double bill was so popular during its recent showing at the downtown Texas that it has been booked to open a run at the circuit's suburban Josephine on March 4. . . . The San Antonio Heart Association during December and January made 55 showings of films to 1,785 people before school groups, business and professional groups, hospital staffs, trainees, and nurses. . . . The sale of the Aztec Building was for half a million dollars. Maurice Braha, Alameda, is president of the ARW Corporation, the purchasing company, which is also composed of Mendel Kaliff and William R. Sinkin. The building houses the Aztec, operated by the Interstate Theatre Circuit. . . . George Kaczmar, manager, suburban Josephine, booked for a one night showing "Hamlet," starring Laurence Olivier, followed by a double bill of "The Pumpkin Eater" and "World Without Sun." . . . Tommy Long, manager, Trail D-I; Lee Lynch, manager, Towne Twin (north screen); and Frank Whisenant, manager, Fredericksburg Road D-I, staged a George Washington Hatchet Party with free gifts offered to the patrons of the first 200 cars to each of the D-I's participating. . . . The Plaza, Canton, Tex., operated by Joe Hacken, was completely destroyed by fire.

From V-P To Consultant

HOLLYWOOD—Bernard G. Kranze has resigned as Cinerama, Inc., vice-president in charge of distribution and exhibition, and has been named a consultant to the company. He will headquarter in New York.

N. C. Drive-Ins Threatened By Daylight Saving Bill

DURHAM, N. C.—A bill, opposed by theatre and other interests, which would place North Carolina under Daylight Saving Time from the first Sunday after May 20 until the first Sunday after September each year has been sent to a subcommittee of the North Carolina Legislature, and a hearing set tentatively for March 1 for protests to be heard.

The action was taken by the House Judiciary Committee. The subcommittee to which the measure was referred is headed by Rep. Claude Hamrick, Forsyth, who introduced the bill.

Committee chairman Rep. Nick Galifianakis, Durham County, asked that the committee work on the bill because of the public hearing requested by opponents. One of the requests for a chance to be heard in opposition was from W. G. Enloe, Raleigh, executive for a theatre chain, and Rep. Galifianakis said he expects to receive more.

Outdoor motion picture theatres and drive-ins are offering the stiffest opposition to the proposal because moving the clock up an hour each summer would curtail their operations.

Governor Dan K. Moore has said he has no feelings "one way or the other" about the bill.

Similar proposals have been defeated in each session of the North Carolina Legislature since 1940, but proponents say sentiment throughout the state has changed and that the legislation stands a better chance of passing this time.

Michaels To Rugoff Circuit

NEW YORK—Ira Michaels has resigned as vice-president and general sales manager of Janus Films to join Rugoff Theatres as assistant to Sidney G. Deneau, executive vice-president and head of film buying.

Michaels entered the film industry in 1936 as a booker with Columbia. From 1937 to 1949, he was New York sales manager for the Selznick Releasing Organization. In 1956, he became New York branch manager for Distributors Corporation of America, and five years later joined Lopert Pictures as New York sales manager. In 1960, he became vice-president of Janus Films.

USIA Films Screened

NEW YORK—The School of Visual Arts announced that a screening and discussion of the work of the United States Information Agency, Motion Picture Service, conducted by Donald Wrye, will be held tomorrow (March 4) at 7 p.m. in the Amphitheater of the School of Visual Arts, 209 East 23 street. This film discussion and screening is free to the public and the trade.

Wrye will discuss the role the Service plays in the development of documentary films in the United States. Among the films to be shown are James Blue's "School at Rincon Santo" and "The March"; Gary Goldsmith's "Born a Man"; and Kent Mackenzie's "A Skill for Molina."

Krims Host Music Festival

NEW YORK—A "Festival of Music" for the benefit of the Scholarship Fund of the Hebrew Arts School for Music and Dance will be held Sunday evening, April 4, at the home of Mr. and Mrs. Arthur B. Krim.

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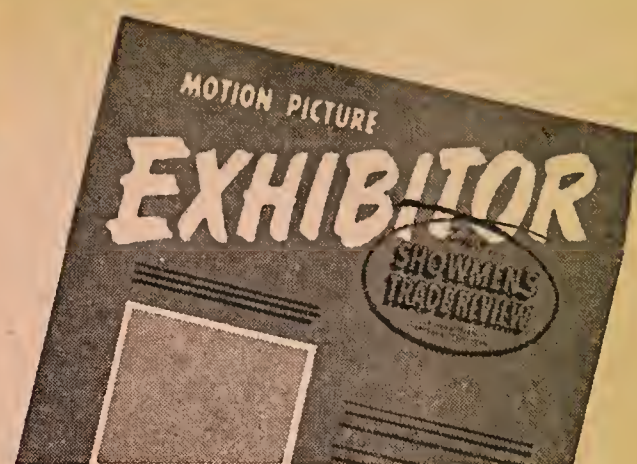
REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVICE SECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 73 No. 6

MARCH 3, 1965

AMERICAN-INT.

Conquered City

MELODRAMA
91M.

American International
(Filmed abroad)

ESTIMATE: Wartime meller has names to help.

CAST: David Niven, Ben Gazzara, Michael Craig, Martin Balsam, Lea Massari, Daniela Rocca. Directed by Joseph Anthony.

STORY: When the Germans are chased from the Greek city of Athens, battling political factions try to take over. The resulting civil war finds the British forces in the middle. In the center of the city, British major David Niven is advised by headquarters to hold the hotel he is in at all costs, and failing to do this, to blow it up. It seems that the Germans hid a huge cache of arms in the sub-basement which the rebels want in the worst way. Included in the group are American Ben Gazzara, who has no desire to get involved; Daniela Rocca, a friendly and romantic girl; Martin Balsam, who worked with Niven in public relations; captain Michael Craig, who arrived too late to evacuate them; and Lea Massari, the hotel owner's daughter. As the rebels are repulsed, it becomes apparent that there is a traitor in their midst as some of the defenders are mysteriously killed. The rebels invite Niven to discuss the situation under a flag of truce, and he makes plans to blow up the ammunition under the hotel before agreeing. Meanwhile, Gazzara escapes, and everyone thinks he is the traitor. At rebel headquarters, Niven learns otherwise, and Gazzara is shot in trying to help Niven get away. He returns to confront Craig as the traitor, kills him, and blows up the hotel after getting the others out. He and Massari head for the British forces and safety.

X-RAY: There is some action and some suspense to be found in this melodrama dealing with the war in Greece and the uncovering of a hidden spy in a hotel sitting on top of an ammunition supply. The acting is okay, and direction and production are adequate, with the "names" of the cast providing the best selling points to feature. It should do okay as part of the program. No screenplay credits were available.

AD LINES: "A Spy In A Handful of Strangers, Meant Death To Them All"; "A Suspenseful Adventure Featuring Spy vs. Counter-spy."

Operation Snafu

COMEDY
93M.

American International
(English-made)

ESTIMATE: Cute British service comedy.

CAST: Alfred Lynch, Sean Connery, Cecil Parker, Stanley Holloway, Alan King, Eric Barker, Wilfrid Hyde White, Kathleen Harrison, Eleanor Summerfield, Terence Longdon,

Victor Maddern, Harry Locke, John Le Mesurier, Viola Keats, Peter Sinclair, Edna Morris, Ann Beach. Produced by S. Benjamin Fisz; directed by Cyril Frankel.

STORY: Alfred Lynch is out to make money any way he can during World War II, and he enlists in the air force in London to escape a jail sentence. Once in, he is thrown together with Sean Connery, a gypsy who wants to do his bit at the fighting front but likes Lynch and goes along with him in his schemes to find a life of ease and profit. Lynch provides the brain power and Connery the brawn. First they help out an ineffectual sergeant getting order out of chaos and money for transfers and leave passes. At the next camp, they become butchers, and are not adverse to supplying fresh beef to local butchers at a price. One, Stanley Holloway, has a daughter, Ann Beach, with whom Lynch becomes over friendly until Holloway discusses marriage. This calls for a fast transfer to a hospital following a near miss in an air raid. Another transfer takes them to an American air base where they take over a derelict local pub run by Wilfrid Hyde White and turn it into a profitable operation. This irks Lynch's American counterpart, Alan King, who gets them transferred overseas. There, they find themselves inadvertently in action. Connery takes over, and they wind up heroes with top decorations. They return to White's pub to have a go at civilian life when Beach shows up with a baby, obviously Lynch's.

X-RAY: This must have been filmed several years ago before Sean Connery made a name for himself as secret agent James (007) Bond. He plays an entirely different role here—that of an air force private content to let a buddy do the thinking for both of them. American comic Alan King has a small role, and this may be of some value in the selling. It's got comic situations, a lightweight plot, average performances, and adequate direction and production, and it could serve as part of the program in ordinary fashion. The screenplay is by Harold Buchman based on a novel, "Stop At A Winner," by R. F. Delderfield.

AD LINES: "Sean (007) Connery And Comedian Alan King All Mixed Up In 'Operation Snafu'"; "Two Privates Take On The Air Force And Come Out On Top In A Madcap Service Funfest."

COLUMBIA

Lord Jim

DRAMA

154 M. plus intermission
Columbia
(Super Panavision 70)
(Technicolor)
(Filmed abroad)

ESTIMATE: Conrad novel makes for fascinating adventure.

CAST: Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul

Lukas, Daliah Lavi, Akim Tamiroff, Ichizo Itami, Tatsuo Saito, Andrew Keir, Jack MacGowran, Eric Young, Noel Purcell, Walter Gotell, Rafik Anwar, Marne Maitland, Newton Blick, A. J. Brown, Christian Marquand. Directed by Richard Brooks; a Columbia-Keep Films co-production.

STORY: Peter O'Toole, after proper instruction, becomes a ship's officer in the merchant marine. He's an incurable romantic and idealist, who yearns for the day when his mettle will be tested and proved. He serves under captain Jack Hawkins until an accident lays him up in a Far Eastern port. Recovered, O'Toole lands a berth aboard a filthy transport loaded with pilgrims, and during a storm which threatens the vessel, he deserts it along with the other nondescript officers. He makes his peace with officialdom while the others remain in hiding. He is tried for his cowardice, and his papers are cancelled. Getting an odd job aboard a junk, he refuses to abandon the vessel when its cargo of explosives is threatened by sabotage. Owner Paul Lukas offers him money, which he refuses. He does, however, take on a job of transporting arms and ammunition for Lukas to his friends in Patusan for a revolt against the tyranny of war lord Eli Wallach. He hides the arms and munitions and refuses to divulge their whereabouts to Wallach under torture. He is aided to escape by Daliah Lavi and others and joins them in their revolt against Wallach and his greedy associate, Curt Jurgens. The latter, after Wallach is killed, persuades Akim Tamiroff and villainous James Mason, heading a gang of toughs, to return for Wallach's treasure. The forces of right and evil are at a standstill, and O'Toole is all for letting them go, taking Mason at his word that he will depart if allowed to go unmolested. O'Toole also pledges his own life should one native be killed. The son of the chief dies during the doublecross by Mason, and the later and his gang perish in fighting that follows. Instead of running away and saving himself, O'Toole goes to his death at the hands of the native chieftain as Lavi mourns and prays for his soul.

X-RAY: Colorful backgrounds, different settings, an interesting and at times fascinating plot, fine performances, and competent direction and production help put this entry across. The story holds audience attention throughout with its different quality, and one can't help but sympathize with hero Peter O'Toole as he attempts to find himself during the tale's unfolding. Action sequences are in plentiful supply, with the climax an enthralling and absorbing experience. Most audiences should like "Lord Jim" and his adventures. The cast is excellent, and the direction and production values most worthy. Richard Brooks wrote the screenplay, based on the novel by Joseph Conrad. Some of the color sequences are magnificent and a definite asset.

TIPS ON BIDDING: Roadshow rates in some situations.

AD LINES: "A Top Thriller And An Outstanding Adventure Entry"; "An All-Star Cast In One Of The Screen's Most Thrilling Adventures."

CONTINENTAL

The Love Goddesses

COMPILATION
82M

ESTIMATE: Exploitable, moderately successful compilation of film clips.

CAST: Marlene Dietrich, Lillian Gish, Louise Glaum, Theda Bara, Mae Marsh, Fannie Ward, Agnes Ayres, Clara Bow, Nita Naldi, Pola Negri, Lya De Putti, Gloria Swanson, Louise Brooks, Hedy Lamarr, Brigitte Helm, Greta Garbo, Jean Harlow, Bette Davis, Ruby Keeler, Carole Lombard, Ginger Rogers, Jeanette MacDonald, Myrna Loy, Mae West, Barbara Stanwyck, Shirley Temple, Lana Turner, Bette Grable, Dorothy Lamour, Rita Hayworth, Elizabeth Taylor, Marilyn Monroe, Sophia Loren, Hayley Mills, Audrey Hepburn, Heather Sears, Simone Signoret, Brigitte Bardot, Sylvia Syms, Esther Ralston, Claudette Colbert, assorted leading men. Produced and written by Saul J. Turell and Graeme Ferguson; music by Percy Faith; narrated by Carl King.

STORY: This is described as the story of sex in the movies through the years and attempts to show the shifting morals and manners of various times as they have been reflected on the screen. Beginning with the good girls and the vamps, it includes the lively heroines and bad girls of the post-World War I period, the wide open early thirties, the more restrained depression period, and the frantic fifties and sixties.

X-RAY: This compilation provides an exploitable title and an interesting premise, but is only partially successful in execution. For a film which purports to be devoted to sex in the films, there is precious little of that commodity to be found. Many of the sequences are from old musicals and comedies and feature actresses who would be shocked to find themselves referred to as sex symbols. There will be those film buffs who may well quarrel with the reasons for including some actresses and leaving others out and also with the choice of film clips. It appears that the producers could only get certain examples of the work of these stars, and they have made the best use they could of what was available. As is generally the case, some sequences are more interesting than others. Those who enjoy watching old films, and there are many such folks, should enjoy a good deal of what they see. It shapes up as a fair novelty item for both art spots and general situations.

AD LINES: "An Intimate Review Of Sex In The Movies . . . And The Glamor Gals Who Put It There"; "Love Goddesses Of The Screen . . . A Parade Of Beauty."

MGM

Young Cassidy

DRAMA
110M.

MGM
(Technicolor)
(Made in England)

ESTIMATE: Fine drama for discriminating audiences.

CAST: Rod Taylor, Flora Robson, Jack MacGowan, Sian Phillips, T. P. McKenna, Julie Ross, Robin Sumner, Philip O'Flynn, Maggie Smith, Julie Christy, Pauline Delaney, Edith Evans, Michael Redgrave, Arthur O'Sullivan, Joe Lynch, Vincent Dowling, Tom Irwin, John Cowley, William Foley, John Franklyn, Harry Brogan, Anne Dalton, Donal Donnelly, Martin Crosbie, Fred Johnson, Edward Golden, Christopher Curran, James Fitzgerald, Shivaun O'Casey, Harold Goldblatt, Ronald

Ibbs, May Craig, May Cluskey, Members of the Abbey Theatre Company. A John Ford Film; produced by Robert D. Graff and Robert Emmet Ginna; directed by Jack Cardiff; a Sextant Production.

STORY: Young and bitter Irishman Rod Taylor lives with his mother, Flora Robson; his sister and her children; and an actor brother. It is a life of grinding poverty. Jobs are scarce, hours are long, and the hated English are everywhere. Taylor yearns to write, and occasionally a short piece is published. Primarily, his writing is confined to inflammatory articles attacking the English. He also trains with the Irish underground determined to end British rule. First his mother and then his sister die. Their lives have been too full of suffering and hunger. Taylor lets his bitterness out in a play that comes to the attention of Edith Evans (Lady Gregory) and Michael Redgrave (W. B. Yeats), who guide the famed Abbey Theatre. They are convinced of Taylor's genius and agree to produce his plays. Taylor, meanwhile, has been courting quiet Maggie Smith. She loves him but is frightened of the fire that burns in him. Taylor's plays are greeted with hoots and catcalls. In daring to tell the truth about his country and the people around him, he has earned their hatred. He must write, however, and he heads for America and new productions of his plays. Smith and he part. Their love was deep, but the creative demons driving him are stronger.

X-RAY: Discriminating filmgoers are in for quite a treat as the autobiography of the Irish literary giant, Sean O'Casey is brought to the screen with loving care by John Ford, Jack Cardiff, an excellent acting company, and producers who have recaptured an era in Irish history that has inspired a host of fine literary works. Rod Taylor plays the fiery Irish playwright, and his performance is one of depth and great integrity. Maggie Smith is touching as the woman he loves but must leave. Look for big things in the future from a lovely new actress, Julie Christy. This gal has a charm and sex appeal that fairly explodes off the screen. The story is a bitter one, but it holds interest throughout. Let's face it, there are audiences, sizeable ones, who just won't have any interest in the subject matter. They won't know and won't care who Sean O'Casey is or was. The film will do best in metropolitan and class spots, but it will surely be appreciated wherever people like their films mixed with taste and intelligence. Color is fine, and old Ireland comes vividly to life. There is squalor and bitterness, but there is rousing humor as well. The film takes advantage of all these elements, and the result is superior entertainment. Screenplay by John Whiting.

TIP ON BIDDING: Better program rates.

AD LINES: "His Flaming Words Angered Friends And Foes . . . But Nothing Would Stop His Search For Truth"; "Ireland's Literary Genius . . . A Man Of Flesh, Blood, Sweat, Tears, Love, And Laughter."

20TH-FOX

The Sound Of Music

MUSICAL
174M plus intermission
20th Fox
(Todd-AO)
(Color by DeLuxe)
(Filmed abroad)

ESTIMATE: Highly entertaining and charming film version of stage musical.

CAST: Julie Andrews, Christopher Plummer, Eleanor Parker, Richard Haydn, Peggy Wood, Charmian Carr, Heather Menzies, Nicolas Hammond, Duane Chase, Angela Cartwright, Debbie Turner, Kym Karath, Anna Lee, Portia Nelson, Ben Wright, Daniel Truhitte, Norma Varden, Gil Stuart, Marni Nixon, Evadne Baker, Doris Lloyd. Produced and

directed by Robert Wise; associate producer, Saul Chaplin.

STORY: Back in the 1930's in Austria, Julie Andrews is a postulant at the Abbey in Salzburg. She is often late for her duties because she likes to commune with nature and daydream, even singing to herself. Her derelictions are reported to Mother Abbess Peggy Wood along with opinions that her qualifications to become a nun seem to be lacking. Wood is convinced that Andrews should leave the convent until she can resolve her feelings about life, and she sends her to be governess for retired naval officer and widower Christopher Plummer and his seven children. She finds that he runs his home with naval precision and discourages frivolity. The children resent governesses, and none has lasted any length of time, what with the tricks played on them. She accepts their trickery without squealing to Plummer, and Plummer makes plans to go off on one of his periodic visits to Baroness Eleanor Parker in Vienna. The eldest of the children, Charmian Carr, has a crush on local delivery boy Daniel Truhitte. Andrews wins the children over by comforting them during a thunder storm, and in Plummer's absence, gets to know them better, playing with them and teaching them to sing. Plummer returns with Parker and Richard Haydn, and he is angered by the changes, ordering Andrews to leave. Later, he is pleased by the children's singing and manners and asks her to remain. Haydn suggests that they enter the Salzburg Festival as a singing group, but Plummer refuses. Parker notices a growing interest on the part of Plummer regarding Andrews, and she makes the girl realize that she is in love with Plummer and should return to the convent. The children are saddened by her absence and the news that Plummer decided to marry Parker does little to cheer them up. They try to see Andrews but are turned away. Wood convinces Andrews that she should return and resolve her feelings once and for all. Andrews is shaken by the news of the impending marriage and resolves to remain until it is over. Plummer realizes he is in love with Andrews and dissolves the engagement with Parker, who realizes she must give him his freedom. The children approve of their new mother, and after the marriage, they leave on a lengthy honeymoon. Haydn takes advantage of the absence to enter them in the song festival. In their absence, the Nazis take over Austria. When Plummer returns, he is ordered to accept a naval commission and conform to the new regime, which is most distasteful to him. They plan an escape to Switzerland but are intercepted and go through with the singing at the Festival. They get away with the help of Wood and the nuns.

X-RAY: The scenery, photography, and settings to be found here are magnificent in color. The story, a familiar one to many, holds interest pretty much on high throughout though a bit of editing and reduction in the running time might have served to improve it even more. The performances are capable, with Julie Andrews brightening each and every scene that she is in. She receives fine support. The direction and production are superior, and the show, as a whole, looks as though it should be more than successful with the majority of audiences. A number of the tunes heard have been well established in the minds of viewers and the public, and they add to the overall enjoyment. Ernest Lehman wrote the screenplay based on the stage presentation, with the music by Rodgers and Hammerstein and the book by Howard Lindsay and Russel Crouse. Music includes "Maria," "I Have Confidence In Me," "You Are Sixteen," "My Favorite Things," "Do-Re-Mi," "The Sound of Music," "Edelweiss," "The Lonely Goatherd," "So Long, Farewell," "Climb Every Mountain," "Something Good."

TIPS ON BIDDING: Roadshow rates in many situations.

AD LINES: "The Ever-Popular Show Becomes

A Great Motion Picture"; "Thrill To Julie Andrews In A Wonderful Filmization Of A Fine Show."

UNITED ARTISTS

The Train

DRAMA
133 M.

United Artists
(Filmed in France)

ESTIMATE: High rating war-time adventure entry.

CAST: Burt Lancaster, Paul Scofield, Jeanne Moreau, Michel Simon, Suzanne Flon, Wolfgang Preiss, Richard Munch, Albert Remy, Charles Millot, Jacques Marin, Paul Bonifas, Jean Bouchad, Donal O'Brien, Jean-Pierre Zola, Art Brauss. Produced by Jules Bricken; directed by John Frankenheimer.

STORY: In 1944 as the Allied troops commence their march across France, the Germans in Paris start getting edgy. German Colonel Paul Scofield gathers together many treasured paintings from the Louvre and has them crated for shipment to Germany. He has trouble getting a train for his cargo since troops and munitions have a priority. He persuades the commanding general that sale of the paintings could mean more equipment, etc., and a train is ordered for him. Suzanne Flon, curator of the museum, informs the underground of the plan to take away the national treasures of France, and orders are issued from London to stop the train. Burt Lancaster, French railway inspector and underground leader, is reluctant to get involved because of the risk to the few remaining members of the underground, but he finally agrees. When sabotage of the engine is attempted by elderly engineer Michel Simon, he is shot, with Scofield ordering Lancaster to drive the engine himself. Lancaster is put up at a small railway hotel owned by widow Jeanne Moreau, and he manages to get away during the night to alert other underground units. The train is shuttled around the outskirts of Paris so skillfully that the German guards and office think they are enroute to Germany. Lancaster manages to crash the train into another, delaying its movement. Now wanted, he is hidden by Moreau, and they are attracted to each other. When the tracks are cleared, Scofield takes command himself and mounts hostages on the locomotive to insure its going through. Lancaster, only survivor of his small underground group, does what he can to delay them. He succeeds in derailing the train. Retreating convoys refuse to take the art treasures, and Scofield's men desert him after killing the hostages in the face of the advancing Allies. Scofield and Lancaster face each other alone, and Lancaster kills him.

X-RAY: An attempt by a German officer to loot France of its treasured paintings by famous artists in the waning days of the Nazi occupation, and the efforts of the French underground to thwart him make for an exciting wartime adventure. The freedom fighters use the French railway system and its personnel in lieu of weapons, and the resulting conflict is different, intriguing, suspenseful, and loaded with action in all the right places. There is a hint of romance, but it doesn't interfere with or slow the unreeling. Burt Lancaster is fine in the principal role, and he is excellently backed by some of the better actors on the Continent. Scofield is particularly impressive. The direction and production values are of top quality. Audiences should find this worthwhile and thought provoking entertainment. The story and screenplay are by Franklin Coen and Frank Davis.

TIP ON BIDDING: Higher bracket.

AD LINES: "Ride The Marked Express Into Danger And Excitement"; "This Train Had To Be Stopped At All Costs, And It Took An Underground Army To Do It."

MISCELLANEOUS

Nothing But A Man

DRAMA
92M.

Cinema V

ESTIMATE: Poignant, sensitive portrait of a southern Negro's marriage.

CAST: Ivan Dixon, Abbey Lincoln, Gloria Foster, Julius Harris, Martin Priest, Leonard Parker, Yaphet Kotto, Stanley Greene, Helen Lounck, Helene Arrindell, Walter Wilson, Milton Williams, Melvin Stewart. Produced by Robert Rubin and Robert Young; directed by Michael Roemer; screenplay by Roemer and Young.

STORY: Ivan Dixon, strapping section hand, finds the money and freedom he gets working for the railroad to his liking. He has been around—up north and to Japan while in the army—and resents how Negroes are treated in the south. While laying a stretch of track near a small southern town, he meets Abbey Lincoln, a preacher's daughter, and falls in love. Dixon, not nearly as educated as Lincoln, a teacher who has been to college, considers settling down. Despite her knowledge of an illegitimate child Dixon supports in Birmingham and the objections of her father, she agrees to marry him. When Dixon gets a job at a lumber mill, he finds Jim Crow hard to take and urges the other Negroes to protest racial abuse. A fellow worker informs his boss that he is a "troubleman." Told to get in step or leave, he quits. As he tries unsuccessfully to find other employment, he begins to realize that life in his wife's town without compromising his pride and independence is impossible. Lincoln's father gets him a job as a filling station attendant when Lincoln finds herself pregnant. A run-in with a white customer makes trouble for the station owner, and he fires Dixon. In anger and frustration, Dixon leaves his wife and goes to Birmingham. He locates his drunken father living with a woman in a rundown project. The old man dies on the way to the hospital, and Dixon, sensing that his own life could end the same way, takes his child from the woman who is looking after him and goes back to Lincoln.

X-RAY: Ivan Dixon is driven by a fierce pride and sense of self-dignity. He lashes out at apathy, and is filled with a burning hatred for the oppressive ways of the whites. He quickly discovers that the price of maintaining his self-dignity in the town is trouble for himself and his wife. Another Negro tells him, after he has scoured the town for work, that he can "work like a real nigger—go out and chop cotton. Two dollars a day and all the cotton you can eat." He takes out his hostility and frustrations on his wife—who has committed herself to staying in the town and working to better conditions there for her people. Lincoln, who fell in love with him because, unlike the others in the town, he was willing to fight against the status quo, lets him decide things for himself. He runs away, but, faced with the emptiness of life without her, returns. The film abounds in little insights which, when totalled, create that elusive slice of life that marks good drama. The settings are simple, haunting recreations of the southern Negro's world. The camera invades the run-down bars, the respectable, middle-class homes, the squalid ghettos, and frames the characters in their compelling environment. The statement made by the film on racial prejudice is accomplished indirectly in terms of the effects of the climate of suspicion, hatred, and fear on the characters. The hero, determined not to end up an anonymous figure rooted on a slum porch, reaffirms his right to live as a man by taking up the challenge of those who would deny it. It is all done within the framework of a simple love story whose

principals turn in memorable performances. The film has a strong message for both Negroes and whites, but is clearly not a "message" picture of the ilk witnessed recently on the same subject. Its proportions, language, and effect are distinguished enough to earn it a place with the classics of the screen.

AD LINES: "A Simple Story You'll Remember For A Long Time;" "A Beautiful Film Everyone Should See."

FOREIGN

The Guide

DRAMA
120M.

Stratton International
(Pathe Color)
(Filmed In India)

ESTIMATE: Fairly interesting import set in modern India.

CAST: Dev Anand, Waheeda Rehman, Kishore Sahu, Leela Chitnis, Anwar Hussein, K. N. Singh, Levy Aaron, Rashid Khan, Dilip Dutt. Produced and directed by Tad Danielewski.

STORY: In a provincial Indian town, young, handsome Dev Anand makes a good living as a tourist guide, also owning a small news and candy stand. He meets Kishore Sahu, wealthy Indian archeologist, and his beautiful and considerably younger wife, Waheeda Rehman, a frustrated dancer. While the husband explores area caves and rock formations, Anand and Rehman discover each other. When Sahu leaves, he does so without Rehman, who moves in with Anand. Their love defies local moral standards, which arouses the people, and Anand's money as well as his news stand go by the boards. Rehman makes her bow at a local dance recital, and her success is instantaneous. They move on to fame and fortune, but their personal relationship deteriorates. Anand takes to drink. He forges a receipt for jewels sent on to her by her husband and lands in jail. After two years, he is released but doesn't try to return to Rehman. He continues drifting lower and lower, winding up seeking refuge in an ancient temple ruin. The ignorant villagers mistake him for a holy man and bring their problems to him as well as food and clothing. He is reasonably happy again until a draught strikes the area, and he is inadvertently forced into a fast in an attempt to bring rain. The event stirs the government and attempts are made to dissuade him, with Rehman even brought to plead with him. He persists because he sees himself in a useful position as far as human life is concerned.

X-RAY: This entry offers viewers a look at parts of the India of today in color, as well as a familiar story-line with a few different twists possible because of the locale. It contains efficient performances and capable direction and production, as well as a bit of unnecessary length. Art house audiences may be drawn to the work, possibly because of the subject matter as well as by the name of Pearl Buck, who is co-author of the screenplay with Tad Danielewski. It might also go in other areas because of the novelty of the entry. The use of color is of value and provides an assist. The screenplay is based on a novel by R. K. Narayan.

AD LINES: "A Stirring Love Story From India"; "The Story Of A Man Torn By Love, Ambition, And Fate."

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ALPHABETICAL GUIDE TO 166 Feature Reviews

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Woman Is A Woman, A—80m.—For. .5248
Woman Of Straw—117m.—UA .5215
World Without Sun—93m.—Col. .5241

Y

Yellow Rolls-Royce, The—122m.—MGM .5246
Young Cassidy—110m.—MGM .5258
Young Lovers, The—108m.—MGM .5222
Youngblood Howke—137m.—WB .5227
Young Fury—80m.—For. .5249
Your Cheatin' Heart—99m.—MGM .5222
You're Never Too Young—102m.—Par.—Re. .5222

Z

Zorba The Greek—142m.—Fox .5238

Sweet and Sour

COMEDY
98M.

Pathe Contemporary
(French-made)
(English titles)

ESTIMATE: Cute, wacky import.

CAST: Guy Bedos, Jean-Pierre Marielle, Sophie Daumier, Francis Blanche, Anna Katina, Simone Signoret, Jean-Paul Belmondo, Alexandra Stewart, Jacques Dufilho, Francis Perier, Monica Vitti, Roger Vadim. Directed by Jacques Baratier; produced by Pierre Kalfon.

STORY: Young students armed with cameras go about learning the business of film-making by aiming and shooting their cameras everywhere and at everything. They also record sounds and interviews at the same time for a sort of candid camera type of offering. They cover French prostitutes and get some of their stories; two fathers trading secret thoughts about their babies in the carriages they are wheeling are filmed; the downfall of a tennis champion is caught; Simone Signoret is seen pleading for more romance with French Foreign Legion soldier Jean-Paul Belmondo; there's a rumble of teenagers, which turns into a dance session; peeping toms are seen in action; etc.

X-RAY: French film-making and bits and pieces of films and techniques are satirized in this lively import that doesn't settle down into any one story groove but rather wanders here and there. There's quite a bit that is different and interesting, as well as unusual. The performers are efficient, and direction and production are unique. Art house audiences may appreciate the off-beat qualities of the entry, written by Guy Bedos and Jacques Baratier.

AD LINES: "Next Time You're Doing Something You Shouldn't, Look Out—There Might Be A Hidden Camera About;" "A Candid View Of Paris At Work And Play."



MARCH 3, 1965

SECTION THREE
Vol. 73 No. 6

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

MGM's Mate-Wanted Plea Answered By Cincinnati Zoo

MGM is gratified to report that its nationwide search for a suitable mate for its newest star, Milton Fox, who portrays a radio shack messenger in "Quick, Before It Melts," has not been in vain. The plight of this poor bachelor in distress, who measures only two feet tall in shoes, has been considered by the Cincinnati Zoological Park, and they have offered a suitable bride. Although on the surface it may seem unusual for a zoo to offer a bride for an MGM star, actually this isn't too far out when you consider that Milton is only a penguin.

Be this as it may, Miss Dorothy Visser, Public Relations Director for the zoo, finds the thought of playing Cupid for a pair of penguins downright irresistible. Although possessing several eligible and attractive feminine penguins the one she feels Milton will be most attracted to is a beautiful, properly mannered female named Minook. A Victorian-reared penguin, Minook would never think of pursuing Milton, but should the MGM star decide to come a-calling, Miss Visser is certain he will be most graciously received.

Miss Visser's letter has been forwarded to Milton at MGM's Studios in Culver City, California, and should he find the young lady's description enticing, he may journey to Cincinnati to find out exactly how charming Minook is "in person."

On the other hand Milton, the sly bachelor that he is, isn't necessarily going to accept the first offer received. So get busy, all you penguins in the vast unknown, for Milton isn't saddled yet, he's still playing the field.

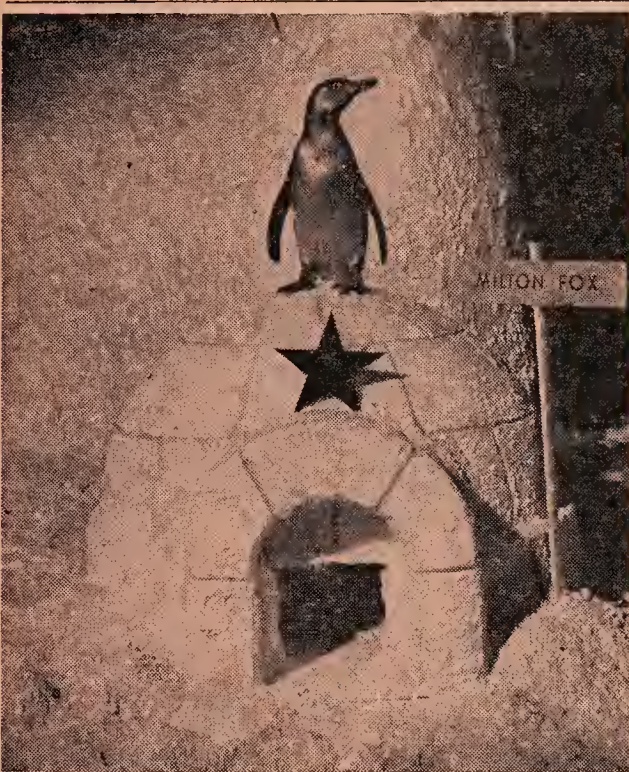
"Sky King" For "Poppins"

The Walt Disney "Mary Poppins"-National Biscuit Co. tie-in has been expanded to include close to \$300,000 for its television campaign. Now set for 55 top markets and 180 stations on the CBS network, the campaign was originally scheduled for 60 television stations in 45 markets.

All spots in the seven-week campaign are 60-second announcements with local campaigns averaging 10 spots per week in each market. "Sky King" is the CBS network show carrying the promotion.

Nabisco is offering "Mary Poppins" pop-up toys free in packages of their breakfast cereal.

"Sound Of Music" Soundtrack Album Launched By RCA Victor-20th Fox



MGM's newest star is Milton Fox, who makes his debut in "Quick Before It Melts." Milton is seeking a bride, and is considering the charms of a lovely penguin lass named Minook, who resides at the Cincinnati Zoo.

James Bond Merchandise

James Bond, the Ian Fleming hero of the international block-buster films, "Dr. No," "From Russia With Love," "Goldfinger" and the upcoming "Thunderball," is enlarging his theatre-of-operation. No longer content to be the biggest money-maker in motion pictures today, he is now moving into the lucrative field of merchandising.

According to stories breaking simultaneously in such widely-read and influential publications as Time Magazine and the New York Times, James Bond is now to be the subject of an extensive range of products that will cover everything from Berettas to bedsheets. Other items include toiletries, shirts, golf clubs, jewelry, gin, vodka and a secret agent attache case.

According to these and other publications, the fabulous success of the James Bond films has prompted the initiation of the largest film-inspired merchandising boom since the early days of the Walt Disney characters.

Dealers in 70 countries will act as local agents for this wide spectrum of goods. In Britain, which will be supplied by 20 licensed manufacturers, a booming market is expected to amount to \$14,000,000 this year, according to Time.

A vast advertising, publicity and promotion campaign to herald the original soundtrack recording of "The Sound of Music" is being launched by RCA Victor Records, with the co-operation of 20th Century-Fox.

Keyed to the world premiere of the Robert Wise production March 2 at the Rivoli Theatre, N. Y., the campaign will carry a minimum expenditure of \$100,000 by RCA Victor and will encompass newspapers, magazines, television, radio and trade publications.

To date, RCA Victor Records has received advance distributor orders in excess of 250,000 albums and the campaign for the recording is the most comprehensive in support of one album since the soundtrack LP of "South Pacific" in 1958.

Noting that the distribution of the motion picture and the release of the record album dovetail, Jonas Rosenfield, Jr., 20th-Fox vice president and director of advertising, publicity and exploitation, reported that "The Sound of Music" would be playing in every major city in the country by Easter.

"The campaign to sell a musical motion picture and the campaign for a soundtrack album from that film are inseparable," he stated, "and 20th Century-Fox's promotion, publicity and advertising efforts will be conducted in tandem with RCA Victor Records and their affiliates."

For the first time, four-color, full-page advertisements will be placed in newspapers for a record album; on March 10 in the Los Angeles Times and on March 17 in the Chicago Tribune. Additionally, on March 2, the opening day of the film, a full-page ad will appear in the New York Times and will be followed by a four-color, full-page ad in the Times magazine on March 14.

Full-page ads also will be placed in Esquire, Cue, New Yorker, Show and Playboy as well as in record industry trade journals.

"The Sound of Music" LP will be designated as "Album of the Month" for March, guaranteeing additional merchandising emphasis from the RCA promotion and distributing organization.

Special materials prepared to boost the campaign for "The Sound of Music" include letterheads, stickers, deluxe four-color promotion and publicity kits, postal stamps, four varieties of ad mats and 45 second radio scripts highlighting the album.

A specially created music box and albums will be sent to radio stations, as well as weekly mailings. Additionally, screenings and

(Continued on page EX-659)

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

British Showmanship

by Jock MacGregor

Who is impressed by those elaborate campaign folders which must be as time absorbing to prepare as they are to read? The tradepaperman is certainly not. He wants facts presented in a concise easily read form and supported by evidence without having to turn back and forth through countless pages. These thoughts are prompted by the report submitted by the Rank Theatre Division on Ray Cossey's promotion for "Goldfinger" at the Gaumont, Norwich. Opposite the theatre is Bond's Store and that provided a natural. A good looking sales girl was named "Bond's Girl" and wearing a gold play suit and title sash took part in a number of promotions. It is through her eyes by means of photos of her with dialogue balloons and typescript that the campaign is reported. Once through the guff a fine one is revealed. Cossey persuaded Charles de Temple, who created the \$30,000 jewelled goldfinger for the movie, to take it to Norwich for a perception. He arranged for him to be met at the railway station by Securior Guards for drama, the Bond Girl for glamor and press and TV reporters for results. Later most visited the Anglia TV Studios and two coverages of interviews and clips from the film amounting to 15 minutes resulted. A subsequent newscast reported that "Goldfinger" had taken in more money in its first four days at the Gaumont than any other film had in seven and was breaking every record. The "goldfinger" was later displayed in a jeweler's window, backed by newspaper advertising paid for by the owner, for a week and \$14,000 worth of jewels were loaned for theatre foyer display. Other pages of the report are devoted to window displays, street stunts, contests, press advertising and editorials.

Leslie Grou, of the ABC, Fulham Road, London, is a manager who makes the tradepaperman's task easier. He submits campaigns in monthly batches and adds a covering story listing highlights. He plays pre-release and sometimes London first run. In consequence he can be faced with last minute program changes and find himself without publicity material while it is being rushed through. For such emergencies he has prepared standby displays of old stills headed "A Page of Cinema History" so that he never has empty frames. A personal tieup with Pye Records resulted in long players being given for contests to plug "The Carpetbaggers" and "Of Human Bondage." With the theatre situated in Kensington but also drawing heavily on nearby Chelsea he was delighted that his contributions to the community were so recognized that the Mayors of both boroughs invited him with his wife to their annual receptions. A clip which he enclosed from the Kensington Post reported how two Australasian members of the staff had traveled widely since arriving in England once again revealing how happy editors are to carry staff news when provided by managers.

In cooperation with the People's Journal, R. Wood, of the Gaumont in Scotland's Dundee, sponsored a Golden Girl contest to plug the first week of his "Goldfinger" season. Husbands were invited to say why their wives qualified—best cook, model mum, long suffering, etc.—and deserved a luxurious night out. Age was immaterial. The prize included a hair do, dinners at a hotel, seats for the gala performance and a chauffeur driven car for the evening. Extensive press coverages were spread over several weeks. For the gala which was attended by civic guests he persuaded two blonde hairdressers to wear gold swim suits and cover their skin with Lechner's gold lacquer. The ensuing photos made the Scottish national as well as the Dundee press. That the movie broke every record in

(Continued on page EX-659)



Albert E. Hallam, ABC Nuneaton, England, offered prizes recently for the best colored headbands worn at a matinee for Warners' "Cheyenne Autumn." This group of winners among his "minors" made the local paper in a four-column cut.



Fred McHam, manager, Strand, Wichita Falls, Texas, effectively used the old stunt of guessing how soon the ice would melt to exploit MGM's "Quick Before it Melts."

An "In" With Westinghouse

The Schine Circuit's publicity department, Gloversville, N. Y., was advised recently by Columbia Pictures that Westinghouse Electric Corporation is experimenting with the diving saucer which was used in "World Without Sun"; and that Westinghouse is very interested in tying up with the film to promote the future of oceanography. Westinghouse is going to run a major story in its national house organ and will permit bulletin board bulletins concerning the film and local playdates on the boards in their many plants throughout the country.

Consequently, Schine suggested to managers that if they have a Westinghouse plant in their city and are booked with "World Without Sun," that they contact the manager of Industrial Relations at once and set up a local promotion which should consist of bulletin boards, posters promoting the playdate and exploring the connection between Westinghouse and the film; and by all means try to arrange for displays consisting of stills and poster material showing the diving saucer in the film. It was further suggested that managers might also include Westinghouse in plans if a gala opening night was planned.

Herald Pre-Sells "Crack"

A special four-page herald tying in Paramount's "Crack in the World" with actual scientific experiments that could develop into tomorrow's terrifying headlines, has been prepared for local exploitation campaigns on the suspense thriller.

The two-color herald is being used by exhibitors throughout the country as a direct mail piece, a merchant-sponsored flier, in lucky number contests and as an insert in newspapers and magazines. They also are being mass distributed in schools, playgrounds and youth centers.

Showing how scientists could actually crack the world in two by drilling too deeply into the earth's surface, "Crack in the World" stars Dana Andrews, Janette Scott and Kieron Moore.

**LOOK FOR EXPLOITATION
EVERY OTHER WEEK IN
MOTION PICTURE EXHIBITOR**

MGM-Vogue Fashion Promotion Set For "The Yellow Rolls-Royce"

Metro - Goldwyn - Mayer and Vogue, the famed fashion magazine, have formulated plans for one of the most elegant and extensive fashion promotions ever to be executed on behalf of a motion picture, for MGM's "The Yellow Rolls-Royce."

Featured in the promotion are Rolls-Royce Fashions by Casper of Joan Leslie and Pearls by Star of Siam, which will be pictorially displayed, in a six-page section in Vogue, against the background of the yellow Rolls-Royce used in the all-star production. The section, which will be in both color and black-and-white, will appear in the magazine's May issue.

The fashions have been specially created by Casper of Joan Leslie for the film promotion, and will be confined to one leading store in each of the major cities in which MGM's romantic drama will open during the months of June, July and August. "Yellow," this summer's big color, will be the theme of these fashions, which run the gamut from street wear to late afternoon and evening wear.

A new group of transition clothes in black crepe will appear in an advertisement in the June issue of Vogue, to sustain the promotion throughout the summer months. Additional support for the fashion promotion will be supplied editorially by Vogue, beginning in June.

Prior to the May issue, Vogue will inform stores across the country about the tie-in with the MGM release. Stores participating in the promotion will receive kits containing suggested newspaper ads, display material (window and in-store), publicity releases, a fashion show commentary and counter cards.

More Marriages Italian

A "Marriage Italian Style" rage is beginning to sweep over Long Island with 50 engaged couples already clamoring to be married on the stage of the Twin Theatre South, in Hicksville, L. I., N. Y., during the extended engagement of the Joseph E. Levine presentation, starring Sophia Loren and Marcello Mastroianni.

The couple selected will be married in the theatre, in a private ceremony, with only invited guests in attendance.

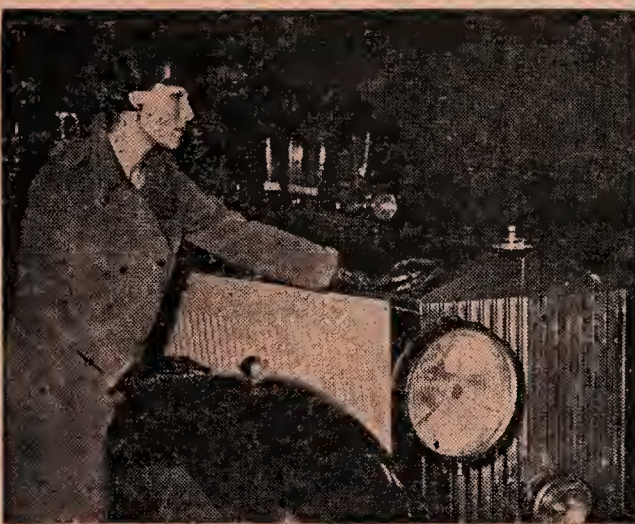
The lucky newlyweds will receive a host of prizes, including a free honeymoon trip, complete vacation wardrobes, a catered wedding party and many additional gift items.

The contest was sponsored by Town and Country Theatres, operators of the Twin Theatre South. Mid-Island Plaza merchants contributed most of the gift items.

"Lord Jim" Windows

Three of Fifth Avenue's most posh stores added their names to the dozens of retailers throughout the nation that had window displays for Columbia's "Lord Jim," New York's Loew's State.

Bergdorf-Goodman Department Store, noted for exclusive fashions, F. R. Tripler, one of the city's finest men's haberdashers, and Mark Cross, internationally-famous leather merchant, all used the theme of "Lord Jim," as the basis of window displays.



The traditional radiator cap, with its "Flying Lady" emblem which distinguishes all Rolls-Royces, was removed from this 1932 yellow Rolls-Royce while it was parked on a New York pier shortly after its arrival from London. Carol Davidson, who will go on tour with it in connection with MGM's "Yellow Rolls-Royce" film, regards the car wistfully. MGM offered a reward for the return of the irreplaceable cap.

Luggage Tied Into "Joy"

A major advertising tie-in has been set with American Tourister Luggage for MGM's "Joy in the Morning," the results of which will bring the romantic drama to the attention of 25,000,000 magazine readers.

BRITISH SHOWMANSHIP (Continued from page EX-658)

its first week and that while the chief constable agreed to an extra midnight show the transport convener was not prepared to provide late buses also received good press coverages.

F. C. Murray, of the Odeon, Wimbledon S. W. London, staged a golden week for the same film and invited traders to participate. For the opening night he pulled off a scoop by persuading Olympic Games gold medalist Ann Packer, a local school physical training mistress, to attend along with police personalities, factual and television. A good press resulted.

With "The Battle of a Simple Man" concerning the misadventures of a football fan on a trip to London for a match, H. T. Bolton, of the ABC, Woolwich, through the Kentish Independent invited patrons to say how many ladies size Kleenex tissues would be needed to cover a football pitch. The local football club manager provided the measurements and ABC's computer department worked out the result. The prize was a giant box of Kleenex. Many window displays backed the promotion.



Associated British Cinema's top showmen were honored recently at a London lunch at the Savoy Hotel. From left to right are R. D. McKay, ABC, Dumfries, Scotland, ABC Minors' Matinees promotion; Archie Heaton, ABC, Darlington, champion showman; Bill Cartlidge, assistant managing director; Ken Oakes, district manager champion; Ron White, runner up district manager; R. D. Bowden, ABC, Westover, Bouremouth, runner up champion; and G. Evans, district manager.

RCA ALBUMS

(Continued from page EX-657)

receptions will be held throughout the nation to make the debut of the film and the album.

Point-of-sale materials created for the campaign include four-color lighted motion window displays, album blow-ups, mounted covers, 3-bin and 6-bin rack headers, four-color window streamers and counter cards.

Other unusual aspects of the mammoth promotion will be a display at the RCA Exhibit at the World's Fair where listening rooms will feature "The Sound of Music" album; a month-long display in the window of RCA Exhibition Hall in New York; a classified newspaper advertisement program enabling consumers to hear "The Sound of Music" by telephone; a special program featuring the Rogers & Hammerstein score to be presented as a closed circuit World's Fair television program; national radio coverage via a special program featuring the works of Richard Rodgers for RCA's "Music You Want" service, and a Rodgers open-end interview to be made available to radio stations coast-to-coast.

"The Sound of Music," a 20th-Fox presentation in Todd-AO and DeLuxe Color, stars Julie Andrews and Christopher Plummer. The film version of the Rogers & Hammerstein stage musical was produced and directed by Robert Wise from a screenplay by Ernest Lehman.

"Cheer" Plugs Warner Films

Two major Warner Bros. motion picture releases—"Cheyenne Autumn" and "The Third Day"—are being promoted in 40,000,000 American homes weekly through television commercials for Procter & Gamble's Cheer.

THE EXHIBITOR'S EXPLOITATION EFFORTS

CHARLES STOKES, manager, Plaza, Patchogue, L. I., N. Y., based 90 percent of his promotion on Embassy's "A House Is Not A Home" on window tie-ins. First, he made a display for the lobby with stills and a home-made display board. This was placed in the lobby two weeks before playdate. Then, he says, he got lucky. While looking over some magazines in a local cigar store he noticed that one national magazine featured a story on Polly Adler, on whose book and life the film is based. This was headlined, "Last Of The Red Hot Madams—Stories they don't tell in the movies!" Featured were photos of Polly Adler and Shelley Winters, who portrays her in the film. I purchased the magazine and pinned it on my home-made board; and I assure you it was well scanned by the males. Among the window tie-ins were two stores which had the magazine on sale. All in all, 26 store window-tie-ins were obtained. All had a 40 x 60 poster in their window and each read according to what they sold, for instance: "A HOUSE IS NOT A HOME—until you visit Yale Furniture and see movie at your Plaza Theatre," or "A HOUSE IS NOT A HOME until you send her flowers from Morley's." Recently, Stokes staged a free morning show for underprivileged children and collected the money in an unusual way. Six weeks before, he placed a large mustard jar with a little whisky glass on the bottom. The jar was filled with water, and placed on top of a stool in the lobby. A poster read: "Say folks! Try your luck and win a free pass. Throw a dime into the mustard jar and if it lands in the whisky glass you receive a free pass. Proceeds to go to a free show for underprivileged children on (date)." Enough was collected to cover expenses of the free show and loads of free presents were contributed by cooperating merchants. This free show created a lot of good will for the theatre.

MARYON HUDGINS, manager, Trans-Texas Theatres' Capri, Dallas, Texas, sold Universal's "The Night Walker" by touching enough bases to turn in a good solid gross. A personal appearance by star Robert Taylor



Charles Stokes, manager, Plaza, Patchogue, L.I., N. Y., recently created this home-made display board for Embassy's "A House Is Not A Home," featuring a national magazine article as Polly Adler, authoress of the book on which the film was based.

the week prior to opening was exploited to the limit. Radio, television, and newspaper promotions netted tapes, live tv shows, cuts, stories and breaks in the newspaper columns. This coverage over a period of two days covered Dallas and Ft. Worth—the two cities being some 30 miles apart. He played day and date with the Trans-Texas house in Ft. Worth which made it possible to contact all mediums with cross-plugging. Disc jockeys were supplied with promoted Decca platters on the title song. Paperbacks of the book, "The Night Walker," were also promoted and presented to all the various media. A "walking book" carried by an usher, who was accompanied by a model dressed in a white sheet with a card on her back reading, "Sleep Walker" on way to see "Night Walker" got a lot of attention in the urban shopping centers. Additional copies of the paperback were stamped page by page and then handed out a page at a time on street corners, etc. A special herald was made up and put in barber-shops, beauty shops, cafes, drug stores, lunch rooms, etc., in the urban shopping centers. A six-sheet lent itself to a lobby cutout display. This inexpensive panel was sniped advance and current and used to back up regular displays in lobby. We received a letter of thanks from the paperback distributor in Dallas for such wide, wide coverage on the title.



This cut-out six sheet and a "sleep walker" clad in a white sheet were effectively used by Maryon Hudgins, Manager, Trans-Texas Theatres' Capri, Dallas, to bally the recent showing of Universal's "The Night Walker."

GEORGE KILPATRICK, manager Cinema One, Springfield, Pa., says "there is some good in all pictures" and has been opening the door to old fashioned showmanship with his adoption of some hard and soft sell. For "Topkapi," he had a bar set up in the lobby with champagne glasses on top for atmosphere. The week before opening everyone was given a seven-ounce cup of Canada Dry, "The Champagne of Ginger Ales." A sign on front of the bar read: See "Topkapi" starting (date). You'll pop with excitement; bubble over with laughter." Canada Dry through their distributor, Springfield Beverage Company, furnished 20 cases of Canada Dry. We had it all iced and used an usher in a white shirt and black bow tie to serve the patrons. Springfield Beverage also had banners on their trucks advertising the date of the picture. We also had a wall safe on a platform in two super markets with a sign reading: "See 'Topkapi' at the Cinema One. If you open this safe you will receive a string of 'Topkapi' pearls." In the safe we had six strings of 57-cent pearls purchased from the local store. The combinations were given to the store managers, and they had stooges open the safes when the super markets were crowded on the weekend previous to opening of the picture. On "Where Love Has Gone," we promoted red roses and gave them out personally at evening show break to the ladies, telling them to be sure and see "Where Love Has Gone," a picture for mothers, to bring their daughters, husbands—but not little juniors." On "Goldfinger," in addition to usual distribution of heralds, window cards, etc., we sawed six pieces of two by four lumber, rounded the edges, and painted "Gold" to resemble gold bars at Fort Knox. Displays of the "gold bars" were set up in each super market with appropriate copy: "James Bond's back in 'Goldfinger,' the story of the plot to rob the U.S. gold depository at Fort Knox. Starts Cinema 1, Springfield (date)." For "Marriage Italian Style," arrangements were made for a couple to have a church wedding, with a reception at the Fireside Inn on Baltimore Pike, after which they were driven to Atlantic City, N. J., where they were guests of the Lafayette Motor Inn for three days, with the Italian Fiat agency cooperating by furnishing their car to drive the couple to the shore. Kilpatrick also has a birthday party stunt going for his Saturday matinees with Perkins' Pancake House whereby the children are registered there and at the theatre. The week before their birthday they are sent a greeting card. This explains three plans for a party. The deluxe party with novelty hats, birthday cake, etc., costs \$2.00 per child, including theatre admission. The birthday child is admitted free at the theatre and there is also a free dinner at the Pancake House with their parents. This is going over big.

DAVE CARHART, manager, Schine's Strand, Ogdensburg, N. Y., did not let the weather interfere with his recent showing of "Emil and The Detectives"; and the fact that he opened in a snowstorm did not discourage him from whipping up a really good advertising campaign on this attraction. Along with his regular radio spots, Dave had two radio interviews about the program and the station also ran a contest and gave away a few guest tickets. The local newspaper ran a coloring contest for Dave and used parts of mats for their want ad header. Then, the day before opening, at Dave's kiddie show and stage activity, he plugged EMIL AND THE DETECTIVES thoroughly. To add a little extra interest, Dave set up displays in local department stores' toy sections.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

BUSINESS OPPORTUNITIES

AVAILABLE: Bristol Theatre, Bristol, Pa. The only 2nd run theatre in this expanding area of Delaware Valley. Ample parking, excellent potential. Owner will consider partnership with strong management. MICHAEL H. EGNAL, Atty., 1315 Walnut St., Phila. PE 5-2929.

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Please notify: CIRCULATION DEPARTMENT

MOTION PICTURE EXHIBITOR 317 N. Broad St., Phila., Pa. 19107

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C & M RECON COMPANY, 11 Witherspoon Street, Princeton, New Jersey.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 262 South St., N. Y. C.

THEATRES FOR LEASE

FOR LEASE, drive-in theatre. Contact WESTFIELD DRIVE-IN THEATRE, Westfield, New York.

THEATRES WANTED

DRIVE-IN OR INDOOR—Lease or Buy, Baltimore, Washington, Pennsylvania Exchange area preferred. BOX 281, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

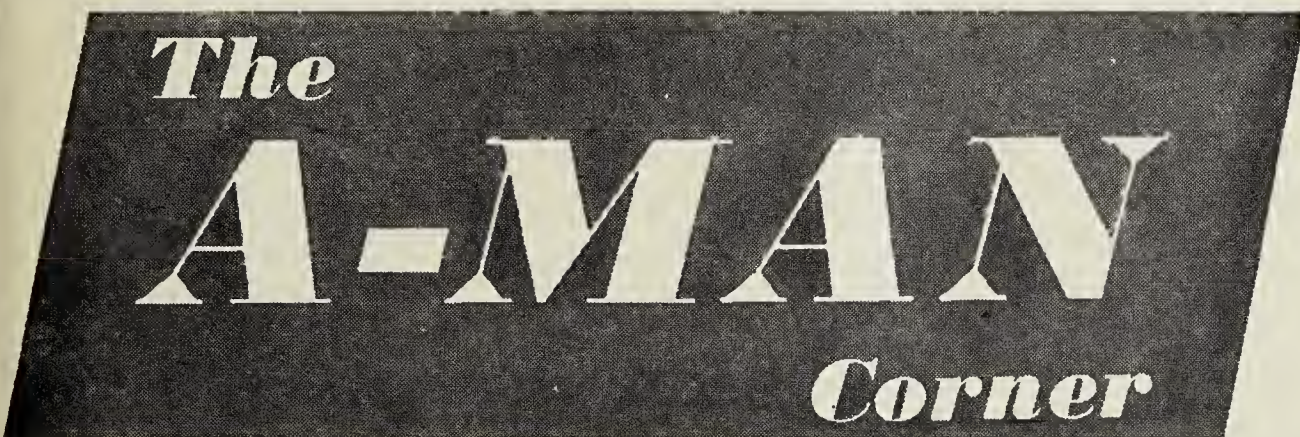
USED EQUIPMENT

FOR SALE—300 American Bodyform Chairs installed in 1951. NORTH THEATRE, Box 561, Danville, Va.

BEST BUYS! Brenkert Enarc lamphouses, clean, \$345.00 pair; aluminum reels, \$2.00; E7 Mechanisms, beautiful, \$449.50 pair; Hilux Val Anamorphics \$175.00 pair; No Junk! Everything guaranteed. STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

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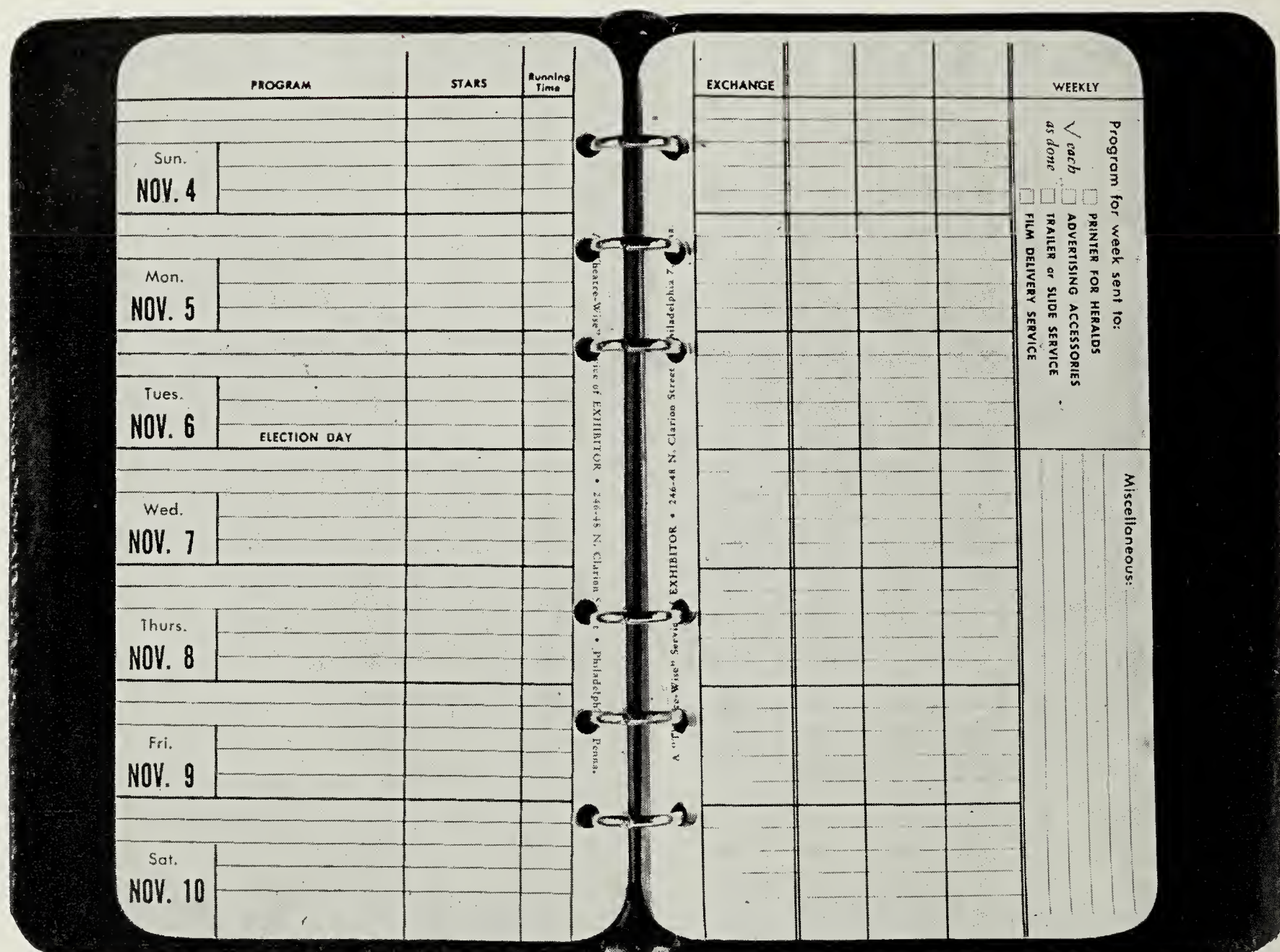
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MOTION PICTURE

EXHIBITOR

MARCH 10, 1965

Volume 73

Number 7

IN TWO SECTIONS • THIS IS SECTION ONE



Goldwurm, Bilgrey, Freedman

Two Go All The Way

"Motion pictures are entitled to the same degree and kind of protection under the first amendment as other forms of expression . . . A pictorial presentation occupies as preferred a position as any other form of expression, and so films should be as free of requirements for advanced submission as other media."

Supreme Court Justices Black and Douglas

Unification Near, Tex. D-I Meet Told

(See Page 6)

New York Tent Maps Newsboys' Day

(See Page 13)

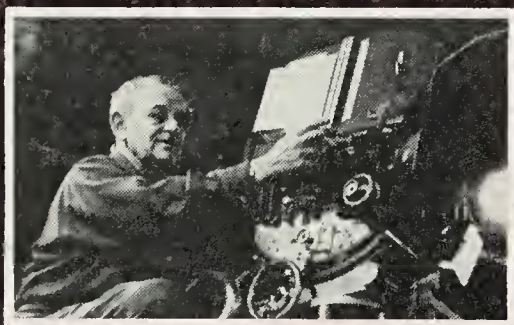
Jean Goldwurm, left, president, Times Film Corporation; Felix Bilgrey, general counsel; and Baltimore, Md., theatre manager Ronald Freedman exchange congratulations on winning a unanimous decision against Maryland movie censors in the U. S. Supreme Court.

STRIKING A BLOW FOR FREEDOM ■ ■ ■ see editorial—page 3

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Volume 73 • No. 7

March 10, 1965

OUR 47th YEAR

STRIKING A BLOW FOR FREEDOM

THE SUPREME COURT may not have gone as far as some film people would have liked in its latest ruling on censorship, but it sure went a lot further than it has ever gone before.

There is no doubt that the morning after the Freedman vs. Maryland decision, censors, wherever they plied their trade, were wondering just how much longer they could stay in business. If you want to know what they were puzzled about, just put yourself in their place. Try to come up with a sensible and effective censorship law under the latest court interpretation. *Remember, you can't break the ground rules or violate the guide lines laid down by the nine good men and true who joined unanimously in slapping the wrists of the Maryland censors, and censorship in general.*

Breaking it down in simple terms to see just where the industry stands at the moment in regard to censorship, before the new ruling, if one had a picture that offended the tastes of a little old lady, a politician, or a retired policeman on a censor board, he had a real problem. First, he had to submit his film to their scrutiny before he could play it in any theatre in their state or city. For this dubious privilege, he paid a rather hefty fee. They looked and judged and may have handed it back to him with the terse comment that they would not give it their seal of approval unless he chopped it up the way they wanted. He had the choice of chopping away, or instituting long and involved court proceedings to overturn their decision. Since he was the plaintiff in the case, he had to prove that his property was not obscene or would not incite to crime or did not violate accepted community standards or wasn't guilty of the host of other sins that censors love to write into their laws.

As often as not, the best course was to mutter "the heck with it" and make the cuts. If he was made of sterner stuff, he might bypass the city or state entirely, giving up what could be very important playdates to satisfy what he thought to be a very important principle.

Now along comes Jean Goldwurm and Felix Bilgrey of Times Film, and Baltimore exhibitor Ronald Freedman. With all the drama of a movie cavalry charge, they take on the Maryland censors. You know the rest of the story. They may have lost early skirmishes, but they routed the enemy in the climax of the battle against censorship.

I still must show my film to the censor and pay my fee. *Seven of the nine Supreme Court justices still won't give films the same rights they admit belong to other forms of expression.* (At this time, we can't resist complimenting Justices William Douglas and Hugo Black, who came out four-square against any movie censorship prior to exhibition. It seems inevitable that the court eventually will come around to the same thoughts.)

So the censors look at a picture. The little old lady, that politician, and retired policeman are still offended, but that is as far as the similarity goes. Now the shoe is on the censor's foot. According to the Supreme Court, censors have one of two alternatives. Either they provide a seal of approval and let exhibitors play a film where they like, or they must

go to court.

If they choose to go to court, they are the plaintiffs in the action, not the movieman. The burden to prove a film is entirely unfit to be seen is all theirs and it isn't a light burden either. Recent decisions are vivid proof that the courts are a lot more reluctant than the censors to issue final bans. The censor can no longer approve or reject. Now he must approve or fight. Under these very different conditions, it appears likely that it will be the censor not the movieman who will think twice before he throws his weight around.

To anyone schooled in the American way of justice, handed down to us from the English common law, the new way is a lot more sensible. We have heard the expression, "Innocent until proven guilty." Now it applies to film-makers as well as murderers.

The Supreme Court only spoke about the Maryland law in this latest case. However, the repercussions are being felt in three other states—New York, Virginia, and Kansas—and a host of cities. Reviewing the case, attorney Bilgrey and Barbara Scott of the MPAA agreed that the day of the all-powerful censor has come to an end. His power, if any remains, will be strictly advisory in nature from now on. Of course, the politicians will not give up easily. After all, it isn't their money that they're spending.

Sometimes we champ at the bit when it comes to Supreme Court decisions. Sometimes it seems that the mills of justice grind with excruciating slowness. However, they grind fine, and the history of censorship decisions emanating from the high court is one of constant progress for the advocates of freedom of the screen. This latest and most important ruling is but another step along a long road.

Yes, a vigorous blow has been struck for freedom of the screen. Let us not lose sight of the fact that freedom carries with it a great responsibility to use it wisely. There are those in the film community, just as there are those in all communities, who can't differentiate between freedom and license. There are those without the taste to refrain from pandering to the worst in the public appetite for entertainment. They are the real enemies of screen freedom, and we must fight them just as vigorously as we fought the censors who would pre-judge our efforts and bar us from the free marketplace of ideas where we belong with every other medium of expression.

In effect, the Supreme Court has issued the motion picture industry a challenge. Show us, these justices have said, that you deserve to be free to appeal to the hearts and minds of men by way of the screen.

It is a challenge we must accept and meet successfully. If not, the Supreme Court will have been wrong and the censors will deserve to be handed back their scissors.

MOTION PICTURE EXHIBITOR, though not empowered with judicial authority, has traditionally refused to publicize any film that has been condemned or violates our own canons of good taste. We hope, in the wake of this new freedom, that this same principle is followed by all who might confuse freedom with license.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Independent distributor Jack Zide, who is chief barker of Variety Club of Detroit, Tent Five, became a grandfather for the third time with the arrival of the third boy for his oldest son, Micky Zide, of American International Pictures in Hollywood.

Obituaries

Mrs. Harriet Cherrington, 81, widow of Harold E. Cherrington, died at her Columbus, Ohio, home. Her late husband was theatre editor of The Columbus Dispatch for 25 years until the early 30's.

Jacques Hermans, 39, Warner Bros. publicity manager in Belgium, died in Brussels. He had been associated with Warners for 20 years. David Marshall Holtzmann, 55, noted theatrical attorney and a founder and partner in the legal firm of Holtzmann and Holtzmann, New York, died in New York. He is survived by his wife, a son, a daughter, six sisters, and a granddaughter.

Mrs. Josephine Smith, 76, died in Phoenix, Arizona. She is survived by two sons, Rod-erick, San Francisco area manager for National General Corporation, and Dick, city manager, Fox West Coast Theatres in Phoenix; one daughter; six grandchildren; and six great-grandchildren.

"Oscar" Trailer Available

HOLLYWOOD—A special 30-second trailer promoting the 37th annual Academy Awards presentation, and featuring Bob Hope, has been developed exclusively for motion picture theatres.

The trailer is being offered to exhibitors without charge, according to Arthur Freed, Academy president, who said the package includes a one-sheet lobby poster promoting the presentation.

Theatres wishing to take advantage of this free offer are being advised to contact their local National Screen Service office.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., MARCH 8

Fox Convenes Sales Meet For Europe, Middle East

PARIS—Twentieth Century-Fox is conducting its second annual European and Middle Eastern sales convention, honoring the 50th anniversary of the company, here, headed by David Raphael, vice-president of 20th Century-Fox International.

The conference will highlight 1965 as the most outstanding product year in the half-century history of the company. The convention will be conducted under the theme "1965-66, 20th Century-Fox's Golden Year: Our Accomplishment, the greatest line-up of product in our 50-year history—Our Goal, the greatest film revenue in our 50-year history."

The meeting will be attended by 45-key sales and advertising-publicity executives from the home office, the United Kingdom, the Continent and the Middle East.

The Paris conference will provide an opportunity for the executives to see first-hand the box office qualities and merchandising ingredients which have been built into the company's unprecedented program of 35 motion pictures for production and distribution this year. Special attention will be given to the company's three roadshow pictures—Robert Wise's "The Sound of Music," "The Agony and the Ecstasy," and "Those Magnificent Men in Their Flying Machines, or: How I Flew from London to Paris in 25 Hours and 11 Minutes."

Executives from the home office who will attend the conference, in addition to Raphael, are Jonas Rosenfield, Jr., vice-president and director of advertising, publicity and exploitation, and Keith Goldsmith, home office representative for English-speaking territories. Jean Mourier, managing director for France, will be the host of the event.

Among the others who will address the convention are Elmo Williams, managing



BROADWAY GROSSES

Hard Tickets Rule Roost

NEW YORK—With reserved seat, hard ticket attractions more or less ruling Broadway, the first run grosses were headed by 20th-Fox's "Sound Of Music" at the Rivoli and Fox's "Hush, Hush, Sweet Charlotte," on regular admission basis at Loew's Capitol.

"DEAR HEART" (Warners). Radio City Music Hall, with usual stage show, reopened after refurbishing with a reported \$63,344 for Saturday and Sunday and the first five-day week estimated at \$110,000.

"GOLDFINGER" (UA). DeMille claimed \$24,000 for the 11th week.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama on hard-ticket policy announced \$44,557 on the third week of 10 performances.

"LORD JIM" (Columbia). Loew's State on reserved seat policy did \$51,000 on the second week.

"HUSH, HUSH, SWEET CHARLOTTE" (20th-Fox). Loew's Capitol reported \$42,000 for the opening week.

"THE LOVE GODDESSES" (Continental). Astor garnered \$15,000 on the first week.

"HOW TO MURDER YOUR WIFE" (UA). Victoria had \$19,000 for the sixth week.

"MY FAIR LADY" (Warners). Criterion with hard-ticket policy did \$59,000 on the 20th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli did capacity business of \$45,118 on the opening week, of road show engagement of 10 shows.

"NONE BUT THE BRAVE" (Warners). RKO Palace tallied \$13,000 for second week.

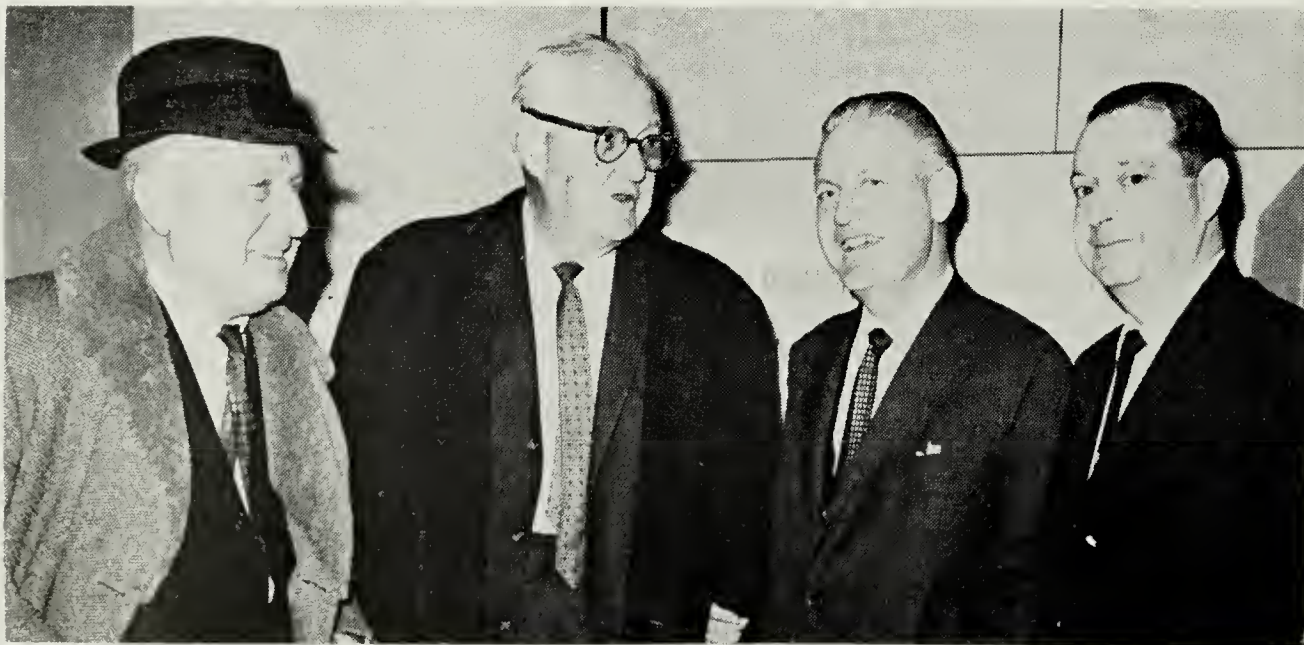
director of European production; Julian Berman, Continental supervisor; Fred Hift, director of European production publicity; and Dan Chamberlin, Continental advertising publicity director.

Johnston Heads Glen Alden

NEW YORK—Albert A. List, chairman of the board of Glen Alden Corporation, announced that Paul A. Johnston is joining Glen Alden as president. Johnston is expected to be elected a member of the board at the next meeting of the directors on March 16.

As president of Glen Alden, Johnston will be responsible for the operations of the Glen Alden Coal Division, the nation's major producer of anthracite; RKO Theatres Division; and Swift Manufacturing Company, Opp Cotton Mills and Micolas Cotton Mills, textile subsidiaries. Initially, he will devote a large portion of his efforts to the operations and expansion of the Glen Alden Coal Division.

Johnston is resigning his post as vice-president of the Martin Marietta Corporation and president of its Cement and Lime division. Prior to joining Martin Marietta, Johnston served as executive assistant to Luther H. Hodges, then Secretary of the U. S. Department of Commerce. Before that, he was administrative assistant to Governor Hodges of North Carolina and was director of administration for the North Carolina State Government.



Among celebrities and industry executives attending the recent press preview of 20th-Fox's "The Sound Of Music," Rivoli, New York, were, left to right, Barney Balaban, board chairman of Paramount Pictures; George J. Schaefer, producer's representative; producer-director Robert Wise; and Joseph M. Sugar, 20th-Fox vice-president in charge of domestic sales.

Censors Reeling From New Blow

Supreme Court Knocks Out Md. Law, Places Burden Of Proof In All Cases Right In Censor's Lap

WASHINGTON—The Supreme Court of the United States went farther than it ever had before in striking down film censorship in a unanimous decision that the Maryland censor law, as presently administered, is unconstitutional.

Seven of the nine Justices maintained that "the requirement of prior submission to a censor sustained in *Times Film* (Chicago) is consistent with our recognition that films differ from other forms of expression." Justices Hugo Black and William Douglas, however, can't see the difference. They urged in a minority report that all prior censorship of motion pictures be eliminated.

Although the majority of the court stopped short of kaying censorship, there is no doubt that they dealt it a crippling blow. The court decision in favor of exhibitor Ronald L. Freedman of Baltimore applied only to the Maryland law, but it is doubtful that any existing censorship body can meet the new guidelines established by the court's unanimous opinion.

The court held that lower courts which had ruled against Freedman were in error in their interpretation of the earlier Supreme Court okaying prior censorship in Chicago. The only question in the earlier case was whether prior restraint was in itself unconstitutional, and the highest court stated that the Freedman case raised broader questions.

Primarily, the Supreme Court ruled that prior censorship may be maintained only if the censor law contains provisions for a speedy court review of any ban imposed by the censors. Justice William J. Brennan, Jr., speaking for all justices except Black and Douglas said, "Risk of delay is built into the Maryland procedure, as is borne out by experience; in the only reported case as indicating the length of time required to complete an appeal, the initial judicial determination has taken four months and the final vindication of the film on appellate review six months.

"Because the censor's business is to censor, there inheres the danger that he may well be less responsive than a court to the constitutionally protected interests in free expression. And if it is made unduly onerous, by reason of delay or otherwise, to seek judicial review, the censor's determination may in practice be final."

The court gave Maryland a strong judicial hint that any future censorship law should cover the following points:

"The exhibitor must be assured by statute or authoritative judicial construction that the censor will, within a specified brief period, either issue a license or go to court to restrain showing the film." This, of course, shifts the burden of proof in censorship cases from the showman to the censor. It appears likely that municipalities and states will be more reluctant to deny licenses to films when the alternative is to go to court as plaintiff and prove that the film is obscene.

Maryland is one of four states still censoring movies. The others are Virginia, New York, and Kansas. In addition, many cities operate censor boards. Maryland officials im-

Inter Faith Group Wants Pix To Look At Stars, Not Gutter

COLUMBUS, O.—Noting that more and more teenagers and young adults are attending movies regularly, editors of the newsletter of the Columbus Interfaith Committee for Better Entertainment asked why producers are not producing more films "which make one want to look up at the stars rather than down into the gutter?"

Said the newsletter: "The vast majority of teenagers and young adults have high ideals—witness the tremendous success of the Peace Corps. Producers have never gotten around to filming the life of Dr. Tom Dooley, but there are great plans for doing the sordid life of Jean Harlow."

mediately began to review present censorship rules and plan new ones in the hope that a new law can be formulated to fit Supreme Court specifications.

Goldwurm, Bilgry, Scott See Far-Reaching Effects

NEW YORK—Jean Goldwurm, president of Times Film, announced that Times Film counsel Felix Bilgry has won his case against film censorship in the state of Maryland in a unanimous decision by the Supreme Court of the United States.

The film involved was "Revenge at Daybreak," a Times Film release, shown by theatre manager Ronald Freedman at the Rex Theatre in Baltimore, Maryland. Freedman was arrested in November, 1962, for not having submitted the film to the Maryland Motion Picture Censor Board prior to showing it in his theatre. The case was tried in the Baltimore Criminal Court on March 18, 1963. Freedman was convicted though the court conceded that "Revenge at Daybreak" did not violate any of the standards set forth in the Maryland Code.

Encouraged and supported by Times Film, with Bilgry acting as attorney, the case was appealed and retried in the Maryland Court of Appeals on Feb. 10, 1964. The court upheld the conviction, and it, too, noted that "Revenge at Daybreak" would have been approved had it been submitted to censorship.

Arguing that the Board of Censors served no valid governmental purpose, but taxes the exercise of the right of free expression and delays the exercise of this right, Bilgry took the case to the Supreme Court for its October term, 1964. Goldwurm said, "Today's decision is a major breakthrough in the battle against indiscriminate film censorship."

At a meeting in the offices of Times Film, Bilgry and Barbara Scott, MPAA attorney, agreed that censor groups would probably be relegated to advisory status only by the Supreme Court decision.

Bilgry said, "The future of motion picture censorship laws is in serious doubt. Some states may change their laws, but I don't see how the states can satisfy judicial requirements and retain censorship as we know it. I am jubilant over the decision."

Miss Scott and Bilgry also indicated that the case casts serious doubt over the validity of other censor laws. They pointed out that Justice Douglas noted that the Chicago censor

N. Y. Bill Would Forbid Certain Films For Youths

ALBANY—Three kinds of motion pictures could not be legally sold, lent, given away, shown, advertised for sale, or distributed commercially to persons under 18 years old if a bill introduced by Assemblyman Frederick B. Schmidt, Queens County Democrat, were to receive the approval of the Legislature and the Governor.

The measure specifies, "Any homosexual picture; any motion picture inciting or glorifying crime or violence, any motion picture depicting and arousing sex interest and passion and suggesting experimentation in sex activities, outside of marriage."

mentation in sex activities, outside of marriage." Bill not only would make it a misdemeanor to sell, show, etc., or to possess, with intent to do likewise, a variety of obscene materials, but would also classify it as a misdemeanor for a person who offers or permits anyone under 18, not accompanied by his parent or guardian, to "enter or remain on any premises wherein any of the articles described in this section are to operate, be exposed or offered for sale."

M. P. Council Honors "Story"

LOS ANGELES—George Stevens' production of "The Greatest Story Ever Told" has received a certificate of "Outstanding Merit," the highest award ever accorded a film by the Southern California Motion Picture Council.

The presentation was made by Elayne Blythe, president, to producer-director Stevens.

In making the presentation, Miss Blythe thanked Stevens on behalf of the Motion Picture Council for "the finest use ever made of the motion picture medium, revealing its certain place as one of the great art forms," and for "this motion picture which will lift men's minds and hearts for generations to come."

law could not stand up under the latest ruling. Miss Scott said it appeared that the high court ruling "certainly sounded the death knell" as far as Chicago was concerned.

For Goldwurm, the victory had a special significance. He fled Europe in 1940 to find freedom in America, where he entered the film business in 1942. He has always been in the forefront of the battle against censorship. Thanking his wife for her constant support, he added, "Thank God I have lived to win this decision."

The principals also had words of thanks for the assistance provided by the MPAA.

Ralph Hetzel, acting MPAA president, commented on the decision thus:

"The Association is gratified at the decision by the unanimous Supreme Court holding the Maryland censorship statute unconstitutional."

"The decision marks another advance in the continuing fight of the motion picture industry to enjoy the same freedom from government censorship granted to other communication media.

"The Association and its legal staff were happy to be of assistance to Felix Bilgry, counsel for Mr. Freedman."

Texas D-I Convention Concentrates On Exhib Unity, Censorship Battle

DALLAS—The 13th annual convention of the Texas D-I Theatre Owners Association was held here for three days, with headquarters at the Statler Hilton Hotel.

Convention arrangements were handled by Bill Slaughter, chief barker of Dallas Variety, as chairman, with Harry McCartney as co-chairman. Mrs. Evelyn Neely was booth chairman and Jack Arthur as co-chairman. Earl Podolnick, president of TDIOA, headed the sessions.

More than 500 registered for the meeting, coming from various sections of the U. S. and Mexico as well as from throughout Texas.

The convention was opened with ribbon cutting ceremonies at the exhibit area. American International Pictures sponsored a cocktail party and buffet, with Jim Nicholson, president, and Sam Arkoff, vice-president, plus film stars John Ashley and Deborah Walley, on hand as hosts.

The Dallas WOMPI held a dinner-dance at the Hotel Adolphus Century Room to which the convention delegates were invited.

Sumner Redstone, president, Theatre Owners of America, was chief speaker at a luncheon honoring the trade press. Redstone predicted the unification this year of Theatre Owners of America and Allied States Association into one organization.

Redstone said the TOA executive committee has approved the constitution, which is still under consideration by Allied. The proposed nationwide public relations caravan, sponsored jointly by TOA, Motion Pictures Association of America, and the Screen Producers Guild, will probably include Dallas on its itinerary of 40 cities.

A symposium on "Product of the Future and How to Sell" was held, with Alton Sims as chairman. Speaking during this work session were D. J. Edele, vice-president and sales manager, Embassy Pictures, New York; Milton Goodman, assistant general sales manager, Columbia Pictures Corp., New York; Al Fisher, director of exploitation, United Artists Corp., New York; Richard Jones, manager of the Twin City D-I, Little Rock, Ark.; W. B. Williams, 20th Century-Fox exchange manager, Dallas; James Gillespie, publicity director, 20th Century-Fox, Dallas; Roy Smith, Universal exchange manager, Dallas; Bill Schaefer, Paramount publicity director, Dallas; Judson Moses, Metro-Goldwyn-Mayer publicity director, Dallas; and Melvin Gold, general sales manager, National Screen Service Corp., New York.

Harry McCartney served as chairman of a workshop session on "Drive In Operation Guides," with speakers dealing with concessions, maintenance, and all other phases of D-I theatre operations.

Margaret Twyman, director of community relations for the Motion Picture Association of America, spoke on "Film Classification and Censorship," a particularly timely subject in Dallas where the city council is studying a proposed ordinance which would impose a \$200 fine on an exhibitor convicted of selling a ticket to a person under 18 years of age for a picture classified as "adult."

Mrs. Twyman warned the theatre owners that classification too is censorship and praised Dallas as "one of the best informed cities on the content of films." She called attention to the MPAA sponsored "Green Sheet." Her

Para. Has 10 Features Awaiting Early Release

NEW YORK—Paramount Pictures has 10 productions completed and awaiting release, an increase of four at this time a year ago. The films represent a veritable United Nations of filmmaking, being produced in Israel, Spain, South Africa, England, and Hawaii, as well as Hollywood.

Included in the group are Otto Preminger's "In Harm's Way," "The Amorous Adventures of Moll Flanders," "Judith," Samuel Bronston's "Circus World," "Situation Hopeless But Not Serious," "The Naked Prey," "Dr. Terror's House of Horrors," "Girls on the Beach," "Black Spurs," and "Town Tamer."

chief target in her opposition to censorship was the group which attacks films as a whole, not those who criticize particular films.

In the afternoon session, the convention adopted several resolutions, among them one opposing censorship and classification in any form. Other resolutions adopted opposed pay television; called for more features to be released to the small operator; urged more research into technical improvements; endorsed proposals for the merger of TOA and Allied; and asked for more efficient distribution methods.

The John H. Hardin Award was presented to Earl Podolnick of Austin, retiring president as "Outstanding Texas D-I Exhibitor," for his leadership in the industry, at the president's banquet. A special plaque was also presented to A. J. Valentine of Lockhart, treasurer of the association for eight years, for his service to the group. Special awards were also presented to Nicholson and Arkoff of AIP.

Special guests at the banquet were Bette Davis and Olivia DeHavilland, stars of "Hush, Hush Sweet Charlotte," and Joan Freeman and Hope Holiday, co-stars of "The Rounders." Humorist Bob Murphy was the speaker at the final banquet of the convention.

Podolnick, president, Trans-Texas Theatres, Austin, was selected along with the entire slate to head up the TDITOA for 1965.

Other officers are Al Reynolds, chairman of the board, Stanley Warner of Dallas; vice-presidents, S. K. Barry, San Antonio; M. K. McDaniel, La Marque; and John Fagan, Borger; treasurer, Harry McCartney, Stanley Warner, Dallas; and secretary, Philip Tidball, Ft. Worth.

Members of the board of directors are Jack Arthur, Stephenville; W. E. Cox, Seminole; Eric Deneve, Dallas; H. L. Durst, Kerrville; Robert E. Davis, Sherman; Tim Ferguson, Grand Prairie; Joe S. Jackson, Dallas; Sam B. Jones, Brownfield; Wayne Long, Monahans; Sam Kellogg, Corpus Christi; Bill Rau, San Antonio; F. W. Zimmerman, San Marcos; Edward W. Joseph, Austin; Eddie Reyna, Victoria; Jack V. Cole, Rosenberg; Bill Slaughter, Dallas; Cliff Turner, Athens; Lt. Gov. Preston Smith, Lubbock; Charles W. Weisenburg, Dallas; Sam Tanner, Beaumont; John Rowley, Dallas; Bill Hagle, Corsicana; August J. Valentine, Lockhart.

How Far Can Film Go? Notre Dame Asks Court

ALBANY—Counsel for the University of Notre Dame and Father Theodore M. Hesburgh filed a brief with the New York State Court of Appeals seeking to have an Appellate Division finding overruled—in essence asking the same action as the original suit, the prohibition of exhibition as a motion picture or sale as a book of a property known as "John Goldfarb, Please Come Home." Defendants in the suit are 20th Fox Film Corporation, 20th-Fox International Corporation, Doubleday & Company, Fawcett Publications, and Fawcett World Library.

"The order of the Appellate Division being clearly erroneous," the brief said, "it should be reversed and the order of Special Term affirmed both as to the University of Notre Dame and Father Hesburgh."

The Notre Dame brief is based on the points that Notre Dame has property rights "of immense commercial value in its name, symbols, reputation, and football team"; that the defendants' fictional productions are trade, and . . . commercial misappropriation; that the defendants' right of free speech does not excuse or legalize the misappropriation; that it is further "unfair, parasitic, and commercially immoral"; and that the defendants have violated Father Hesburgh's right of privacy under the Civil Rights Law.

Notre Dame feels, the brief continues, that the Appellate Division at no point comes to grips with the case the University presented. The defense that "outlandish exaggeration" is involved, and the fact that a direct satire of the university as such is apparently not involved, fall wide of the mark, the brief contends, and, if the ruling of the Appellate Division is allowed to stand, would give motion pictures and books carte blanche because they are a "form of expression" and unimpeachable.

In elaborating on the "commercial piracy" charge, the Notre Dame brief states, "No one has questioned the right of defendants to fashion their fable as they will . . . but they can not, we contend, without the University's consent and over its objection, tack on the name, symbols, and representation of Notre Dame and its football team as trappings to make their products marketable."

"There is no element of 'expression' thus involved; but the sheer appropriation and marketing of the university's valuable assets for their commercial value."

The brief continues, "The stark question for decision by this court, then, is simply this: From this day forward may movie-makers and book publishers prey freely on the property of others without risk of judicial sanction?"

K. C. Leads Col. Drive

NEW YORK—Columbia Pictures' Kansas City branch has forged into the lead in the company's 40th year sales and billings drive now heading into the home stretch. The Los Angeles and Oklahoma City branches are running second and third.

Indianapolis and Salt Lake City, paired in the relative standings because they have achieved the same percentage of their quotas, are maintaining a hot pace behind Oklahoma City. Canada is pressing them hard, followed by the Atlanta branch.

The Columbia drive, inaugurated last summer, will wind up on March 26. The drive is in honor of the company's 40 years of service to the industry.

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PROGRAM
Pennant
Streamers

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Intermission
Clock

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SALES DRIVE
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"Showmanship is our Business"

MPAA's Mrs. Twyman Tells Exhibs To Be Active In Community Affairs

KANSAS CITY—"I am here to announce some new and exciting activities which will reach directly into your own back yards and hopefully lend a hand to the wave of redevelopment and optimism which recently have come to our industry," said Margaret G. Twyman, director of community relations of the Motion Picture Association of America, as she opened her talk at Show-A-Rama VIII, sponsored by the United Theatre Owners of America.

In describing certain new positive programs which the community relations department has launched recently, Mrs. Twyman stated: "This past year it was wisely decided by our enlightened board of directors that two major programs should be undertaken with the help of additional staff in the community relations department of the MPAA. One of them is dedicated to a grass roots 'education' program directed to the membership of the world's largest women's organization . . . namely, the General Federation of Women's Clubs. This organization is made up of 15,500 clubs, with a total membership of 11,000,000 members."

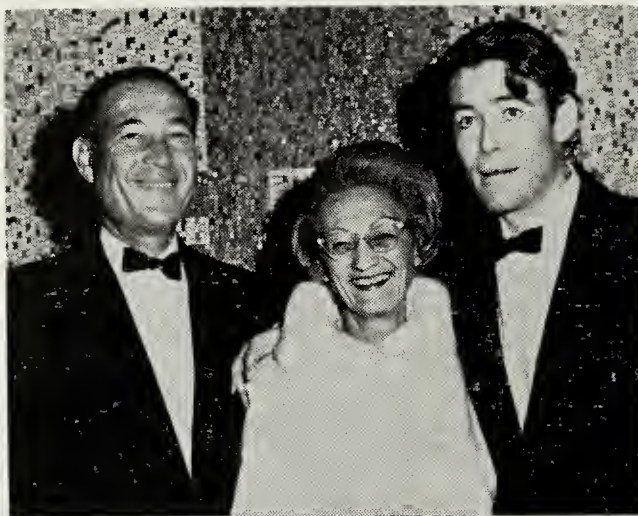
After describing the importance of exhibitor participation in the success of the Association's community relations program, Mrs. Twyman commented: "Some of you may have heard me say this before, that if we develop friends for our theatres . . . day in and day out . . . these friends will come to our defense when we do stumble now and then. In other words, if on the whole, the citizens in your community respect you for running a good theatre, for trying to bring good film entertainment to them, and for being a constructive and cooperative force in the town . . . then, on occasion, if you or your product do not 'measure up,' they will tend to be more forgiving, so to speak . . . and it won't become a cause celebre. However, if the opposite is true and you have not involved yourself and your theatre with your community and your customers . . . then when you make a mistake it will be exaggerated out of all proportion."

"Most of you know that there isn't a reputable business in this world today which doesn't consider it of utmost importance to devote some of its time, some of its money, and some of its energy to the programs which build good solid friendship and understanding. This is not easy, because it requires that each member of such industry be: 1. interested in such activities; 2. informed about their own industry; and 3. articulate about their own industry. Without this, programs of the type I've described cannot work . . . so we are counting on you, the theatre owner, to do your share . . . and I am confident you will."

Redstone, Armstrong Paint Rosy Picture of Future

Sumner Redstone, president, Theatre Owners of America, and Jack Armstrong, head, Allied States Association of Motion Picture Exhibitors, both painted an uplifting picture of the industry's future.

Redstone said that "the heart of our business is to survive rather than to falter and that depends upon what we commonly call showmanship." He spoke of the renaissance in the industry evidenced by new excitement, enthusiasm, and spirit, and noted that it has begun to seep out among the public



A. Schneider, president, Columbia Pictures; Mrs. Schneider; and star Peter O'Toole are seen in the lobby of Loew's State, New York, at the premiere of Columbia's "Lord Jim."

Callow Leaves U. S. A.

NEW YORK—Everett C. Callow, international director of advertising and publicity for United Screen Arts and formerly international director of advertising and publicity for Cinerama for 11 years, has resigned his position with United Screen Arts.

at large.

Armstrong reviewed the radical change taking place in the theatre business as a great challenge and an opportunity for exhibition and distribution to attract a larger public interest and a bigger share of the amusement dollar.

He charged that distribution is demanding terms that "resemble wrecking crew tactics" and suggested that "the Federal Trade Commission report compiled for the Department of Justice should be released now," observing that "the industry can then digest the findings and conclusions."

"TOA, Allied and exhibition as a whole could present their case if the remedies are not clear and complete," he said. "The establishment of guide lines for all our vital trade practices is an industry responsibility which, lacking leadership and statesmanship, will require the DJ's solution."

Both Armstrong and Redstone mentioned the proposed constitution drawn up for a unified exhibitor organization, with Armstrong saying that ratification would be a true industry milestone.

Jay Wooten, president, UTO, and convention keynoter, offered an optimistic view of the industry in "a hard look into the future."

Actor-producer Dale Robertson told the convention that the time had come for the industry to reverse the pendulum from a swing toward the so-called "adult" pictures back toward pictures adults and families can view together. He said motion pictures can aid the proper development of our youth by helping to foster clean thoughts and ideals in our young people; and pointed out that, now that there has arisen some public disenchantment with television, theatre men have an opportunity to get families out of their homes. He suggested that exhibitors organize community efforts and meet with community leaders, clubs, parent-teacher groups, churches, and others to provide information about the industry.

Outspoken Exhibitor Sack Goes Out After Big Films

BOSTON—Ben Sack, Boston exhibitor with five houses here who has four pictures up for Academy Awards, says exhibition today hangs on the "right" picture. "You can have all the theatres you want and they can all be showplaces, but if you haven't got the right picture, you're dead," the Boston showman declared.

Should one of the four Sack theatre nominees for best picture win the coveted Oscar, it will mark the eighth Academy Award picture for Sack in eight years. Sack has the 13-nomination "Mary Poppins" at his Gary Theatre; the 12-nomination "My Fair Lady" at his Saxon; the seven-nomination "Zorba The Greek" at his Capri; and the fourth, "Beckett," terminated an extended run at the Saxon prior to the opening of "My Fair Lady."

In addition to all this, Sack Theatres had their biggest grossing week in history Washington's Birthday week with over \$200,000 taken in the five theatres: "Goldfinger," 11th week at the Music Hall, \$65,000; "Mary Poppins," 19th week at the Gary, \$55,000; "How to Murder Your Wife," third week, Beacon Hill, \$22,500; "My Fair Lady," 19th week, Saxon, 14 shows, \$39,000.

Sack, an outspoken exhibitor, who transformed the city's old legit houses into modern film theatres and refurbished existing film houses to streamlined efficiency units, says the only way "to be successful in exhibition today is to get the right pictures." Sack says he gets his pictures by going out after them. "I put up the money now before they even start shooting," he says, "if I've got the feeling that it's a film that will make it big." He cited "Mary Poppins," breaking all records at his Gary. "I saw a rough cut on the coast and 90 percent of those at the showing didn't think so much of it. I liked it and grabbed it."

He said he had a private showing before he opened "Zorba The Greek," and most of those who saw it didn't think it would go. I liked it. Now business is smash and the film's up for seven awards."

"But," Sack admits, "they all don't make money. I brought 'Becket,' another Academy Award nominations picture, into the Saxon. This was a real class film, but we lost money."

Hitting out at tv, which he contends costs exhibitors "billions," he declared:

"If the studios would stop selling films to tv, we'd close tv down. If people couldn't stay home and see films, they would go out to see them in a theatre."

Sack wears two hats. Besides being the top film exhibitor in Boston with his five big showcase houses, he's president of the Bay State Smelting Co. in Somerville, Mass., where he has two staffs, one for the theatres and one for the smelting business. One minute he's checking the ticker tape on copper prices; the next he's checking theatre receipts. With both copper and his theatre grosses up, Sack is riding two winners.

Local 306 Sets Spring Meet

NEW YORK—The regular scheduled spring meeting of the New York State Association of Motion Picture Projectionists will be held May 17 at the Hotel New Yorker.

Steve D'Inzillo, business agent of Local 306 in New York City, and his staff are going all out to make this a gala affair.

Highlight of the meeting will be a tour of the World's Fair on Tuesday, May 18, for delegates and guests.

N. Y. Assemblyman Urges Bill To Outlaw Boxing

ALBANY—Reintroduction of a bill prohibiting the showing of boxing matches on closed circuit television in theatres and other places of public assembly within New York State was scheduled by Assemblyman Alexander Chananau, Bronx Democrat.

Chananau, who served as secretary of a Joint Legislative Committee that studied the conduct of boxing, thinks the professional sport should be outlawed. If the profits from closed tv championship and near-championship bouts were eliminated by banning them "in New York and two other major states," boxing would be dead, Assemblyman Chananau believes.

He is one of many who would not mourn its demise, the veteran New York legislator said. Chananau feels strongly that no pugilist should be permitted to participate in a bout reaching New York state via closed circuit, if the boxer is not licensed in this state.

The Chananau measure likewise would bar the exhibition "by means of pictures projected or transmitted by any other means, in a theatre, place of amusement or entertainment, or public assembly "to which the public is invited and for which admission is charged.

The owner, lessee, proprietor, or manager of a theatre "who or which uses it or permits it to be used for the showing of any boxing match in violation of subdivision one of this section, shall be guilty of misdemeanor," the bill provided.

Effective date would be Sept. 1, 1965.

Perakos Looks To Future

NEW HAVEN—The American film industry's exhibition arm is looking to the future with much more than mere lip-service to the idea of modern facilities, Sperie P. Perakos told a gathering of last-year students at the Yale University Architectural School.

Perakos, vice-president and general manager of Perakos Theatre Associates, independent Connecticut circuit, commented that tomorrow's theatre will be even more functional, with stress on leg room, lighting, access, harmoniously-blended colors, parking, and community rooms for local activity.

The shopping center theatre, he said, will be a dominant future factor.

Allied Urges Theatres To Set Up Film Education Series With Public

Light Brigade To Charge In Levine-O'Toole Feature

LOS ANGELES — Joseph E. Levine, president of Embassy Pictures Corp., announced the second of his three picture commitment with Peter O'Toole will be the picturization of Cecil Woodham-Smith's action-packed best seller, "The Reason Why," which has as its dramatic highlight the famed charge of the Light Brigade at Balaklava. Co-starring with O'Toole will be Laurence Harvey.

AIP To New Zealand

NEW YORK—David D. Horne, vice-president in charge of foreign distribution for American International Pictures, has announced that Ralph Carter, Associated Film Distributors in New Zealand, will distribute 16 films of American International Pictures' 1964 line-up for the territories of New Zealand and the Fiji Islands, Samoa, New Caledonia, Tonga, and Rara-Tonga.

The first picture slated for release by Carter is "Bikini Beach." The second will probably be "Pajama Party," which has already been selected for screening at the upcoming convention of the National Exhibitors of New Zealand.

Loew's Acquires Warwick Hotel

NEW YORK—Laurence Alan Tisch, president of Loew's Theatres, Inc., and his brother, Preston R. Tisch, president of Loew's Hotels, a wholly-owned subsidiary, announced the acquisition of the Warwick Hotel at 54th street and Avenue of the Americas.

The purchase of the 500-room, 36-story Warwick from Kirkeby Corporation gives Loew's Hotels eight major hostleries in midtown Manhattan. It also makes the company the largest hotel operation in New York City, with nearly 6000 modern rooms under single ownership.

DETROIT—Executive director Milton H. London of Allied States has sent its 6,000 members a letter urging exhibitors to set up "film education programs for your theatre in cooperation with local schools, church groups, or civic organizations.

"Educators, church officials, and heads of community organizations," he writes, "are urging the establishment of film study programs as a means of developing understanding and appreciation of great motion pictures."

He enclosed the current issue of the "Catholic Film Newsletter," which urges such a step. He believes this National Legion of Decency publication may spark a demand for such a program, and so alerts Allied members to be prepared to organize groups.

Outlined are the steps to be taken: To approach college presidents, superintendents of schools, priests, ministers, rabbis, and civic leaders suggesting they sponsor a "great film series," guaranteeing a minimum attendance. Then comes the selection of films, dates, and prices for series tickets. One session a month is suggested.

Allied and the National Center for Film Study offer assistance in planning.

Mrs. Margaret Twyman, director of community relations for the MPAA is also prepared to furnish film information and materials used in setting up and running series.

Current films recommended by the Catholic Film Newsletter enclosed are:

"The Sound of Music," "Nothing But a Man," "Zorba the Greek," "Seance on a Wet Afternoon," "Banana Peel," "Hush . . . Hush Sweet Charlotte," "The Greatest Story Ever Told," "Marriage Italian Style," "Mary Poppins," "My Fair Lady," "These Calloways," and "World Without Sun."

Embassy Acquires "Darling"

NEW YORK—Continuing Embassy's expanding production and distribution program, president Joseph E. Levine announced the acquisition of "Darling" for world-wide distribution outside of the United Kingdom.

Negotiations for the film were made in London by Leonard Lightstone, Embassy's executive vice-president, with Nat Cohen, head of Anglo Amalgamated Productions, Ltd.

A biting contemporary drama, the film recently completed principal photography on location in London, Italy, and France with a cast headed by Laurence Harvey, Dirk Bogarde, and Julie Christie.

Currently starring in the film version of "Dr. Zhivago," Miss Christie has been signed additionally, to make two films before the end of 1966 to be co-produced by Embassy and Anglo Amalgamated.

Para. Int. Names Ad Man

PARIS—John Nelson-Sullivan has been appointed director of advertising and publicity for the European division of Paramount International Films, it was announced by Henri Michaud, Paramount's general manager for Continental Europe and the Near East.

Nelson-Sullivan replaces Guenter Schack, who has been promoted to director of advertising and publicity for Paramount International.



Joining Carroll Baker and Joseph E. Levine in celebrating the recent start of production of "Harlow" at Paramount Studios in Hollywood are, from left, Bernard Donnenfeld, Adolph Zuker, Howard W. Koch, Raf Vallone, Red Buttons, Michael Connors, and Y. Frank Freeman.





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... and Studio costs ... \$403,000;

Production staff ... \$275,000;

Sets ... \$242,600; Story ... \$143,500;

Location ... \$86,500 ...

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than Eastman
films?***

More than anything else except creative skill, film is crucial to quality in movie-making. Isn't it a false economy, then, to attempt to save a fraction of a cent per foot on film stock which has less than Eastman quality? And doesn't poor film quality jeopardize your entire investment, even make talent look bad?

But total-picture quality doesn't demand that you merely shoot on the best negative. There's also the print stock to consider ... and some don't. It's a great mistake—both from your point of view, and that of your audience—to print on anything less than EASTMAN Film.

Look at it this way. Film—both negative and print stock—must have consistent speed, uniform processing characteristics, dimensional stability, precision perforations and uniform slit edges. In the theater it must possess a long wear-tear capability for precision in projection, and in order to hold down costly print reorders. EASTMAN Films have all these qualities because Eastman's engineering and technical facilities are unique. Furthermore, Eastman's film specialists are always at hand to help you maximize production efficiency.

Everything considered, doesn't it make good sense to use EASTMAN all the way?

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EASTMAN FILM

Full ACLU Endorsement To Pay-TV As Means To Increase Diversity

NEW YORK—The American Civil Liberties Union gave its full endorsement to the system of pay television as a means of increasing diversity on the air.

Revising a 1955 position which conditionally supported pay-tv as an experiment provided that safeguards were attached, the Union's board said:

"Licenses to broadcast should be judged in terms of the public interest, convenience and necessity. And since the ACLU believes diversity is an essential element in this field, we resolve that one way of promoting such diversity is to remove all restrictions on pay-tv other than those falling within the framework of existing laws governing radio-tv communication."

Emphasizing the need for new forms of communication to be given an opportunity to develop, the civil liberties group said it would support efforts in California to void a recent state-wide referendum in which the voters outlawed pay television. The ACLU board said it would back the move announced by its affiliate, the ACLU of Southern California, to enjoin enforcement of Proposition 15, on the grounds that the outlawing of pay-tv abridges rights protected by the First Amendment—"The right of the public to listen to tv programs of their choice"—and the Fifth Amendment's due process guarantees. International Telemeter Corporation, a subsidiary of Paramount Pictures Corporation, has also brought suit in the Superior Court of Sacramento against the state of California. The suit challenges the constitutionality of proposition 15 as abridging freedom of speech and expression under both the federal and state constitutions.

The Union's 1955 position, while stating that pay-tv might increase diversity, expressed concern that pay-tv plans then announced might weaken the First Amendment interest in increasing information and opinion on the air and offered these safeguards: "1) that there be no sponsors of pay-tv programs; 2) that pay-tv should not be allowed in any city unless there are at least two other free channels broadcasting; 3) the experiment should be limited in time, whatever period is agreed upon; and 4) pay-tv programmers must give ample guarantees that the program content will add something not now available, if asked by the FCC."

The new ACLU policy strikes out these conditions. The first two were eliminated on the ground they do not foster civil liberties and indeed might limit the right of competition among different franchises and thus reduce diversity. The third was deleted because it referred to an experimental time period whereas pay-tv is no longer in the experimental stage. The fourth condition was dropped as discriminatory because no other television system must give such special guarantees. In this connection, the ACLU pointed out that pay-tv programming should be evaluated in the same manner as free television, in that a station's over-all performance should be reviewed by the Federal Communications Commission to determine if it was serving the public interest, convenience, and necessity.



Seen at the recent Los Angeles premiere of United Artists' "The Greatest Story Ever Told" were, left to right, William Foreman, president, Cinerama; David Picker, Julie Andrews, Roddy McDowall, Greer Garson, and Arnold Picker.

Detroit's Big Snow Brings Industry To Grinding Halt

DETROIT—Movie men here certainly sustained their share of the estimated \$70 million loss caused by the recent blizzard. While everything but business for the balance of the season of Michigan's large skiing industry was adversely affected, movies were in the unhappy category of those completely bogged down. They couldn't make money with no personnel, no film delivery, and no audience.

To give an idea of what struck this far-flung community:

When, after 30 hours, the snow ceased flying except for drifting, there were 110,000 cars abandoned, some in the middle of important arteries. There is no way of knowing how many hundreds of thousands were isolated in garages or unable to move on side streets.

Public schools remained closed for six days. For two days there was no mail, and then but a trickle.

Competition for snow removal equipment was terrific, and this faced all year drive-ins. Thousands of social and other affairs were put back a week or more, and this again took away from audiences.

The few houses and distribution offices that remained open were in the downtown area. Personnel could not get home and managed to get rooms in over-stuffed hotels beset by marooned travelers. While these theatres remained open, the pickings were pretty slim.

Astor Bow For "Train"

NEW YORK—"The Train," starring Burt Lancaster in a drama of the French Resistance during World War II, will have a gala American premiere at the Astor on Tuesday, March 16. The motion picture, a United Artists release, starts its regular run the following day at the Astor and Plaza.

MCA Declares Dividend

NEW YORK—The board of directors of MCA, Inc., declared a dividend of 37½ cents per share on its outstanding convertible preferred stock to preferred stockholders of record on March 18, payable March 31.

350 Newsmen To Flock To WB "Great Race" Jubilee

BURBANK, CALIF.—"The Great Race" Jubilee, a two-day event that will focus global attention on the Warner Bros. motion picture comedy extravaganza that stars Jack Lemmon, Tony Curtis, and Natalie Wood, will be held at the Warner Studios in Burbank, Calif., on June 24 and 25, with 350 leading newsmen from this country and around the world participating, it was announced by Jack L. Warner, president of Warner Bros.

One week after the Jubilee, "The Great Race" will have its gala world premiere on July 1 at the Pantages, where the production will be presented on a "hard-ticket" basis, Warner declared.

Among the hosts at "The Great Race" Jubilee will be Warner, other Warner Bros. executives, Blake Edwards, who directed "The Great Race" from his own screenplay; Martin Jurow, who produced the film in Technicolor and SuperPanavision 70; and members of the all-star cast that also includes Peter Falk, Keenan Wynn, Dorothy Provine, Arthur O'Connell, and Vivian Vance.

Guests invited to "The Great Race" Jubilee will come from all 50 states and more than a score of countries in Europe, South America, and the Far East. It is expected to exceed the excitement generated by the Warner Bros. Jubilee of Films, attended by 200 newsmen in 1961.

Highlighting the two-day program of activities in "The Great Race" Jubilee will be a special preview screening of the motion picture. "The Great Race" will be shown on a Warner Bros. studio sound stage, especially equipped for SuperPanavision 70 projection.

"Our enthusiasm for 'The Great Race' is so immense," Warner said, "that we felt it should be seen at once by the world press representatives, rather than allow for the normal wait for print availability and distribution."

"We also feel it is of tremendous value to the motion picture industry itself to bring the motion picture press at opportune times to the world center of picture-making for a festival of this kind, as we did in our highly successful Jubilee of Films in 1961 and as we are doing now with 'The Great Race' Jubilee."

"We are confident that, in showing 'The Great Race' to members of the press from all parts of our country and the world, we will not only arouse enthusiasm for the picture itself, but will once more bring to global attention the dynamic quality that exists here in our industry, today more than ever before."

MGM Adds To Board

NEW YORK—The stockholders of Metro-Goldwyn-Mayer, Inc., reelected the 13 incumbent members of the board of directors and added two additional members to the board. The newly elected members are Frank E. Conant, vice-president of the Chase Manhattan Bank, and Philip J. Levin, real estate and construction executive of Plainfield, N. J.

The board voted the regular quarterly dividend of 37½ cents per share, payable on April 15 to stockholders of record March 17.

Electronovision Names Ham

LOS ANGELES—Al Ham has been appointed vice-president in charge of all musical activities for Electronovision and president of Electronovision Records, it was announced by Bill Sargent, president.

U Talent Roster Pays Off As Youngsters Get Breaks

UNIVERSAL CITY, CALIF.—As evidence that Universal City Studios' talent program is paying off, many of the contractees are being given important breaks. Latest to benefit are Tom Simcox and Linden Chiles, both of whom have been set for co-starring roles in "The Faceless Men," starring Robert Fuller and Jecelyn Lane, both of whom also are on the studio's talent roster, and Dan Duryea.

For more than a year the studio has been taking advantage of the fact that most of its young players have contracts covering both features and television. Although many of them spend the greater part of their time before the tv cameras, they are given breaks in features whenever the opportunity arises.

Simcox and Chiles both appeared in a number of important tv shows. Chiles' current assignment is his first in a feature. However, Simcox also had a featured role with James Stewart in "Shenandoah," as did Katharine Ross, another of the studio's contractees, who currently is on loan-out to MGM for "Mister Buddwing."

An outstanding example of what Universal has done to push its contract talent is Michael Parks, who was lifted out of tv and given a starring role in "Wild Seed." This was followed by a starring role opposite Ann-Margret in "Bus Riley's Back In Town," and then he was loaned to John Huston to play "Adam" in "The Bible."

Don Galloway, who has been a regular in a couple of the studio's tv series, is now making his feature debut in one of the leading roles in "The Rare Breed." Doug McClure, a "Virginian" regular, recently starred with James Stewart in "Shenandoah" and with James Darren and Pamela Tiffin in "The Lively Set." James Farentino started his contract with an important role with Charlton Heston in "The War Lord."

Theatre Listings Change

DOVER, DEL.—The Delaware Sunday News, circulating in all three counties of Delaware and in nearby Maryland, has come up with a new method of listing films for the coming week.

Twenty-four current attractions are given "Movie Code" letters A through X, and the theatre listings show the days of the week followed by the code letter and the feature times.

Theatres listed are the Capitol, Dover; Capri Art, Wilmington; Cinema Center, Newark; Everett, Middletown; Kent Drive-In, Dover; Milford, Milford; Smyrna, Symrna; and State, Newark.

Also listed are exhibits at Warehouse Gallery, Arden; University of Delaware, Newark; and Delaware Art Center, Wilmington; concerts at Mt. Pleasant High School and Wilmington Music School; lectures at Winterthur Garden Pavilion near Wilmington; and plays at the Guild Hall, Arden, and the Wilmington Drama League Theatre.

The movie code permits the listings which formerly spread across half a page to be condensed into two columns, half page depth.

Boyd As Israeli James Bond

HOLLYWOOD—Producer-director Menachem Golan, head of Israel's Noah Films, has set Stephen Boyd to star in "Trunk to Cairo." Boyd will portray the role of an "Israeli James Bond." Co-starred is Senta Berger. Picture, which is Israel's first color production, will be filmed on location May 1 in Rome, Berlin, Paris, Tel-Aviv, and Cairo.

The NEW YORK Scene

By Mel Konecoff

"AS CHILDREN GO, SO GOES THE WORLD." SAMMY DAVIS, JR., MADE THIS observation in lauding the aims of the Variety Clubs and of the charity efforts of the New York Tent in particular the other day before more than 250 barkers, women of Variety, and guests at a membership luncheon of Tent 35 at the Hotel Astor. The famed entertainer was being made an honorary barker, the first ever by the Tent, for his efforts on behalf of charitable causes.

The occasion also marked the unveiling by chief barker Jack H. Levin of the most ambitious fund-raising project in the history of the Tent, a tie-in with the New York Journal American, which will publish a special issue of the paper on June 29 devoted to the charity efforts of the Tent and to Variety Clubs International.

The Variety special edition on that day, which will be commemorated "Variety Old Newsboy Day" by city officials, will spark the campaign to raise \$250,000 for the Variety Club Foundation, which will allocate monies to the Variety Club Children's Heart Center at the New York Medical College—Flower Fifth Avenue Hospitals, due for construction later this year. This hospital pavilion will be devoted solely to infants born with cardiac malfunctions. Another heart project of the Tent has been the Institute of Applied Biology at Tralfalgar Hospital.

Cooperation has been pledged by industry organizations as well as by stars, personalities, home office executives, radio, television, and sports divisions of the entertainment industry. June 29 will see all participants out in Times Square, which will be renamed "Variety Square" for the day.

Stars of Broadway shows will act as "newsboys" in front of their theatres and in Shubert Alley. Motion picture theatres on the Gay White Way will also cooperate in the newspapers hawking under their marquees.

Kingsbury Smith, publisher of the Journal American and one of the dais guests, in accepting the position of general chairman along with prominent theatre circuit owner Harry Brandt, stated that his paper and organization were more than happy to cooperate with the entertainment industry through the Variety Club of New York in this worthy project. Prominent columnists and staff members of the paper were also in attendance at the luncheon.

E. David Rosen was luncheon chairman. He also heads the Old Newsboy Day committee consisting of Mrs. Edward Fabian, Mrs. George Waldman, Phil Harling, Charles Smakwitz, Si Seadler, Levin, Harold Klein, yours truly, and Fred Lowe, the latter representing the Journal American.

Also aboard the dais were Levin, Lee Koken, Herman Schleier, William Reddick, Ed Finneran, Charles Boasberg, James Velde Roth, Saul Jeffe, Charles Smakwitz, Irving Dollinger, George Waldman, Mort Sunshine, yours truly, campaign chairman Si Fabian, and past chief barkers Edward Fabian, Harold Klein, Charles Alicoate, Ira Meinhardt, as well as Dr. Robert Conn, Dr. Ralph E. Snyder and Mrs. George Waldman, president of the women of Variety of Tent 35.

Rosen, in detailing this first step in this phase of fund-raising for the Tent, urged cooperation from the entire membership, stressing that all offers of aid would be welcomed and appreciated. Davis volunteered to be a "newsboy," as did Dan Kendall, president of Pepsi Cola, while Kingsbury Smith became the newest Variety barker during the luncheon. Rosen also announced the appointment of Si Seadler as co-chairman of promotion; Phil Harling as co-chairman of manpower; and yours truly, co-chairman of press relations (oh, you dog, you).

Irving Dollinger, first assistant chief barker, made the presentation to Davis amid a standing ovation. Double-talk artist Al Kelly and comic Jackie Mason provided the entertainment. Issues of the J-A announcing the event were passed out to attendees.

A MATTER OF PROTEST: A GROUP OF MERCHANTS IN THE UNION COUNTY community of Roselle Park, N. J., are unhappy over competition from an unexpected source—a student-operated retail shop in the high school. It seems to us that when local exhibitors protest the showing of films in schools at cut rates, which they can't even get for their theatres some times, there has been a looking down the noses on the part of some in the various towns as if exhibitors are playing dirty pool. Wonder how the shoe fits on the other foot?

THE METROPOLITAN SCENE: FRAN HEPPNER, DAUGHTER OF METROPOLITAN Service's popular industry photographer "Red" Heppner, engaged . . . Director-writer-co-producer Melville Shavelson was filming background scenes in this city for his "Cast A Giant Shadow," based on the life of David "Mickey" Marcus, whose military career ranged from West Point to Jerusalem and from the Pentagon to Normandy on D-Day. Kirk Douglas will star as Marcus, and John Wayne will have a key role as well . . . Foster Films produced a special short on the premiere of Columbia's "Lord Jim." . . . A musical salute to George M. Cohan highlights the stage show reopening the Radio City Music Hall following a five-day shutdown for the painting of the auditorium and installation of a new contour curtain. . . . Henry Fonda off for Madrid for the starring role in "Battle of the Bulge," which will be completed by July. . . . Ruth Pologe, American International's eastern advertising and publicity director, off for a 10-day visit to the AIP studio on forthcoming films.

LONDON Observations

By Jock MacGregor

BRITISH MOVIE MEN WERE INDEED FLATTERED WHEN THEY READ JAY Emanuel's generous remarks about them in his MOTION PICTURE EXHIBITOR editorial for Feb. 17. Many have expressed their appreciation for the recognition that most put the industry before themselves. Among these was C. H. B. Williamson, editor of the Daily Cinema, who felt the views deserved the fullest airing and quoted them extensively in his widely read gossip feature.

"OUR BOX-OFFICE RESULTS WERE THE BEST FOR TEN YEARS," SIDNEY L. Bernstein proudly writes in his review of Granada's 30th year. "Individual theatres broke their business records on 46 different occasions, and of the 10 most successful films, six were British. The chief factor was that the standard of films was higher than for many years past. There is now every indication that the decline in cinema admissions has been halted. Clearly there is still a large public for films despite the changing pattern of entertainment."

More than half of Granada's 46 theatres are in London and the Home Counties, and all are reported to be in first class order following a three year \$1,400,000 modernization program. Bernstein concludes the movie section, restricted to six paragraphs, so diversified have the company's interests become: "Good shows demand good settings. Granada Theatres provide both."

NOT FAVORING DIVERSIFICATION IS CHAIRMAN SIR PHILIP WARTER OF the Associated British Picture Corporation which has come under the Daily Mail's Monday Microscope. His policy is to stay in entertainment as "there is a lot to be done in cinema and tv yet," and stress that theatres remain and always will be the company backbone. Financial editor Patrick Sergeant sums up a complimentary survey: "It looks like a good income stock to me particularly as AB's management is good, cost conscious, and not given to egomania—rare qualities in the entertainment industry."

ST. PATRICK'S DAY, OR TO BE MORE PRECISE THE WEARING OF THE SHAM-rock, came to London a little early this year. Aer Lingus hostesses handed sprigs to all attending the midnight preview of "Young Cassidy." Earlier in the evening, it had had its triumphal world preme at Dublin's Adelphi in aid of the Variety Club of Ireland. This was a complete sellout a week in advance and prompted the President of Ireland, Eamonn De Valera, to send chief barker Noel Coad this message: "The Variety Club of Ireland continues to earn our highest praise for its magnificent work for children. It is to be commended in particular for its present project to provide a swimming pool at St. Mary's School for the Blind. This project, which is being carried out with the customary zeal and unstinted endeavor of the club members, deserves the support of all who can in anyway contribute to its success." The London launching was garnished by a press lunch attended by the producers, Robert Emmett Ginna and Robert D. Graff, artists, and Arthur Pincus, MGM's international publicist, who I am happy to see is increasing his visits, and a cocktail party at the Irish Embassy.

BRITISH FILM ACADEMY SUPPORTERS HAVE BEEN ENDEAVORING TO DRUM up enthusiasm in the industry for their awards, which will be presented by Prince Philip at the Talk of the Town on March 30. "Becket," "Dr. Strangelove," and "Pumpkin Eater" dominate nominations with seven each, and are joined by "The Train" for "Best Film From Any Source" and "King and Country" for "Best British Film." One has to read to the last category of all to find mention of "Mary Poppins." Julie Andrews is nominated along with Elizabeth Ashley, The Beatles, and Lynn Redgrave as "Most Promising Newcomer to Leading Roles." How condescending can we get? Audrey Hepburn gets a Best British Actress nomination for "Charade." ("Fair Lady" is a 1965 presentation).

ALWAYS THE MOST EXUBERANT OF INDEPENDENT EXHIBITORS, JACK X. Prendergast must be positively bursting with parental pride. His son, John Barry, has topped the U. S. LP charts with his score for "Goldfinger," completed the music for the Rank-Universal co-production, "The Ipcress File," and is Hollywood bound to record the score for Columbia's "King Rat." Down the years, I have heard about "the boy," his work as assistant theatre manager, national service amateur group, professional debut, first movie and screen arrangements. Jack is justly proud.

IT REALLY WAS A SLIP OF THE TONGUE WHEN DISCUSSING A HANDOUT I said: "reading between the lies." . . . After seven months publicising the "Born Free" production in Kenya, Ken Green sends a picture postcard—of lions, of course—to say he is coming home. I imagine we shall be calling him Ken-ya Green. . . . With about 1000 barkers, the Variety Club of Great Britain has temporarily suspended membership. . . . ABPC's deputy chairman, Robert Clark, in his capacity as chairman of Stock Conversion, is behind London's largest property development in Euston Road. . . . Nothing is sacred to Peter Rogers. His next mickey taker—"Carry on Cowboy." . . . 20th-Fox's road show, "Those Magnificent Men in Their Flying Machines," preme in aid of flying charities at the Astoria on June 3. . . . In launching a handsome brochure in English, French, and German with the object of presenting the creative personality of Swedish films, the Swedish Film Institute promises: "We will not insult your intelligence by producing a publicity journal." . . . Cooperation—Anthony Mann, making "Heroes of Telemark" in Norway, gave Girk Douglas time off to swap his British army uniform for that of a U. S. Navy commander to appear in a trailer for Otto Preminger's "In Harm's Way."

Big Las Vegas Welcome For NGC's New Fox

LAS VEGAS, NEV. — Giant searchlights, music, and cheering fans heralded the opening night of National General Corporation's new \$400,000 Fox Theatre in the Charleston Plaza Shopping Center.

"How To Murder Your Wife," United Artists comedy, was the opening night attraction at the 864-seat deluxe theatre. All proceeds were earmarked for the Heart of Variety Trust Fund of Tent 39, Variety Club of Southern Nevada.

Continuing National General's expansion program of new motion picture theatres in shopping centers, the Fox is the newest in the company's announced plans to add 60 to 75 theatres in the next five years, according to Eugene V. Klein, president of the 218-theatre circuit.

"We are backing our faith in the future of motion picture exhibition by additional construction in the area where mass growth and population movement have created a need and opportunity for new theatres," Klein pointed out.

In a message of welcome to Richard Goldsworthy, managing director, Fox, Mayor Oran Gragson said:

"On behalf of the citizens of Las Vegas, I, as Mayor, wish to join in extending official greetings to National General Corporation for its foresight and confidence in the opening of the new Fox Theatre in our city.

"The motion picture industry occupies a most important position in the interests and activities of people in all walks of life. By means of numerous cinematic and technical achievements, the motion picture screen presents—for everyone—the brilliant talents of internationally-known actors, actresses, directors, producers, writers, and composers.

"In this spirit, we welcome and wish success to our new community associates."

Chamberlain, Ann-Margret Win

HOLLYWOOD—Photoplay Magazine's 43rd annual Gold Medal Awards have been won by Richard Chamberlain and Ann-Margret, named the most popular actor and actress of 1964, and by MGM's "The Unsinkable Molly Brown," voted the best motion picture of 1964-65 in the public poll conducted each year by the magazine.

The presentation of the Gold Medal Awards will be made by Johnny Carson on his NBC-TV "Tonight Show," tomorrow (March 11) at 11:30 p.m. (EST).

McAllister Joins Tech.

BEVERLY HILLS, CALIF.—The appointment of G. Eric McAllister as manager of management services of Technicolor Corporation was announced by Edward E. Ettinger, executive vice-president of the company. McAllister will be in charge of the newly organized function encompassing the three departments of data processing, computer programming, and information systems.

Wolper Goes Dramatic For UA

NEW YORK—David L. Wolper, president of Wolper Productions, Inc., and David V. Picker, first vice-president of United Artists Corp., jointly announced that "The Remagen Bridge," story concerning the decisively important Ludendorff Bridge at Remagen, Germany, during World War II, will be the first dramatic theatrical venture to be filmed by Wolper Productions.

ATLANTA

Cable television providing 11 channels to subscribers will be available here in 15 months. City Council has awarded the franchise for the \$750,000 project to Cablevision, Inc., of Gastonia and Cherryville, N. C. . . . Visitors included R. A. Davis and Dorris Pate, Martin Theatres, Dotham, Ala. . . . Charles D. Beeland, 60, an industrial motion picture producer, died in a private hospital here after a long illness. . . . A second world premiere within two years is being scheduled for Knoxville, Tenn., for Landau's "The Fool Killer" at the Tennessee, Wilby-Kincey first run. The film was produced and filmed in the Knoxville area. . . . Franklin S. Shinger, Sr., Buena Vista, Ga., a Georgia showman for many years, died at his home after a lengthy illness. . . . Jimmy Hobbs, Allied Artists district manager, announced that AA will hold a screening and seminar of Landau's "The Fool Killer" at the Columbia screening room on March 9. Following the screening there will be cocktails and luncheon at the Fulton Room of the Americana Hotel. Tony Perkins was expected to attend as well as general manager Nat Nathanson and Erwin Lasser, general manager of Landau.

BUFFALO

Sydney S. Cohen, president, Allied Theatres of New York State, Inc., in a recent communication to members urges exhibitors to get behind the drive to publicize the annual Academy Awards, the date of which is April 5. "In previous years, you have cooperated in promoting the show in your theatres, and I sincerely urge you to do so again and to use the theatre trailer and one sheet posters which will be distributed free through National Screen Service," said Cohen. . . . The Paramount, downtown Buffalo, which has withstood floods, explosions, and earthquakes on film, was unable to withstand the real impact of a wrecking ball. Razing of the 3,000-seat theatre began at 5:55 on Friday, Feb. 26, after downtown traffic lessened. The iron wrecking ball pounded into the rear of the theatre, sending bricks tumbling down—just like in the movies. Although the wrecking crew worked only two hours, by 7:30 in the evening the northwest corner of the building was demolished. The lobby of the 37-year-old theatre will remain intact for store rental. Arthur Krolick, AB-PT district manager, Buffalo and Rochester, is now established in new offices adjoining the entrance to the Paramount. Krolick is busy making plans for the opening of the Starlite Drive-In, Rochester, which AB-PT will operate. . . . "It is indeed a pleasure to report and comment on the sensational job that was done in raising well over \$200,000 for the Rehabilitation Foundation of the Children's Hospital in the recent Variety Club telethon," said Sid Cohen, N. Y. State Allied president. Cohen has sent a communication to all N. Y. Allied members saying that organization has received many requests to investigate the possibility of sponsoring a group plan of hospital-surgical and major medical insurance, and asking members if they would be interested. . . . John A. Blatt, Jr., Erie, Pa., has been elected president of the Blatt Brothers corporations, operators of the Aurora, East Aurora, and the Star, Park, and Lakeshore drive-ins in the Buffalo area. The organization has extensive theatre interests in western New York and Pennsylvania and holdings in the cable television and dry cleaning fields. . . . In Jamestown on Chautauqua Lake, an official of Booth Broadcasting Company, Detroit, told the City

Council that he believes Jamestown can support two cable television systems. F. H. Clark, vice-president, spoke at a special Council meeting. The Council granted a 15-year cable tv system franchise Feb. 8 to Jamestown Cablevision, Inc., headed by Simon Goldman. Goldman is president of radio station WJTN, Jamestown, and four other radio stations. An estimated 14,500 homes in Jamestown have tv sets, Clark said. He said surveys indicated more than half of them would become subscribers. Clark maintained the 8,000 potential subscribers divided equally between the two companies. Booth requested a 20-year franchise, five years longer than Jamestown Cablevision. The Council agreed to turn over the proposal to Corporation Counsel Samuel S. Edson and to meet again with Booth Broadcasting officials before March 10. . . . Four mornings a week, bus loads of youngsters arrive at Schine's Granada for an English lesson that could make school an eagerly awaited pleasure. But then no ordinary classroom could ever offer "My Fair Lady," that most delectably set course in spoken English. By special arrangement between Joe Garvey, Granada manager, and the Buffalo Diocesan schools, youth showings of the Oscar nominee have been held at 10 a.m. Monday, Tuesday, Thursday, and Friday mornings since Feb. 8, and are continuing through March 5 for

Catholic elementary and high school students. Garvey figures about 20,000 youngsters will have seen the film at the end of the schedule. . . . Carl Schaner, managing director, Century downtown Buffalo, and Joe Garvey, Schine Granada, were quick to take advantage of the Academy Award nominations for their respective attractions, "Mary Poppins" and "My Fair Lady." Both made up special ads that were real eye-catchers.

The Regent, Rochester, will continue as a motion picture house after the theatre is vacated by American Broadcasting-Paramount Theatres in March. It will be operated by Charles Martina, who runs a number of western New York theatres, including the Lyell and Waring, Rochester. Paramount will keep the Regent under its wing until the lease runs out March 31. Martina will take over April 1. Seymour Nusbaum, long associated with the exhibition business in Kodak Town and now managing the Waring, will direct operations at the Regent for Martina. It is reported that the name of the theatre will be changed to the Martina, and it will be known as the Albion outfit's flagship.

CHICAGO

Sig Sakowicz will repeat his salute to the late Jeanette MacDonald on April 3 over

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WGN because of the calls and requests from the entire midwest. Sig's recent one-hour salute to the film star included a 15 minute taped interview he made at her home at Bel-Aire in 1962 and her recordings. . . . National Sporting Goods Assn. presented a special industry award to Bob Hope at its recent 36th annual convention here. The award was accepted by Jerry Colonna on behalf of Hope. . . . Herbert Elbert, William Sokoll, David Moon, and Theodore Artwick are celebrating more than 25 years of employment with the Bell and Howell Company. . . . Mr. and Mrs. Harry Balaban are the proud grandparents of Debra Lynn, recently born to their daughter, Mrs. James Goldstein. . . . Little Gallery at the Esquire displayed the oils and collages of Hilda and Daniel Cohen. . . . Spiros Papas, executive vice-president, Alliance Theatres, and Pete Panagos, sales promotion manager, were in Kennewick, Wash., on an inspection tour of their Mid States Theatres in the Washington territory. . . . Jacob Kulp, theatre builder, died at the Columbus Hospital. He leaves surviving a son, four brothers, and five sisters. . . . Ed Seguin, Balaban and Katz publicist, reports that B and K has signed a contract to carry the closed circuit telecast of the 1965 Indianapolis 500-mile race on May 31. The four-hour spectacle will be shown at the State-Lake and Uptown, Chicago and the Midway, Rockford, Ill. . . . Chicago is installing the newest and finest 70-mm equipment for the premiere presentation of "In Harm's Way" at its premiere on April 16.

COLUMBUS, O.

"Goldfinger" continued for a 10th record week, longer run than any other film in Loew's Ohio history. . . . Charles Sugarman turned the first spadeful of dirt at the site of the new de luxe suburban 1000-seat theatre he will operate in Whitehall. Tentative name is Cinema East and Sugarman expects the house to be completed in August. . . . For the second time within a month, rioting teenagers damaged the Eastern neighborhood theatre. Police said about 300 youngsters caused damage estimated at \$200. A dual horror film bill, "The Gorgon" and "The Curse of the Mummy's Tomb," was interrupted by the riot. . . . Columbus and Franklin County Motion Picture Council is protesting the booking of "Kiss Me, Stupid," scheduled to open following the run of "Goldfinger" at Loew's Ohio. . . . Gene Gerrard, supervisor of special programming for the Ohio State University Telecommunications Service, has been named theatre editor of the Commentator, bi-weekly news magazine published by WRFD radio, Columbus-Worthington.

DALLAS

The Texas made film, "Indian Paint," is being released nationally April 7 by Eagle-American International Films. The film has been booked by 1,000 theatres in the south and southwest. Bob O'Donnell, president of Eagle-American, said that if the present rate of bookings is maintained, there would be 2,000 bookings by the release date. The film is expected to reach 10,000 playdates before it finishes. American International Pictures has petitioned for injunction from U. S. District Court to enjoin Eagle-American from using that name. AIP also is asking for \$100,000 damages in a suit filed at the same time. Hearing was set for March 3. AIP contends that the name of the local company is too similar to its own and constitutes unfair competition. . . . Bill Schaefer, publicity department of the Paramount exchange, has returned from New York where he attended



The gavel of Variety Club Tent 7 of Buffalo, N. Y., recently changed hands at the third annual installation banquet. From left to right are Tom Fenno, outgoing chief barker; Mrs. Frank B. Quinlivan, new president, Women of Variety; Anthony T. Kolinski, new chief barker; Miss Giannina C. Pappalardo, outgoing women's president; and Phil Stone, International representative of Toronto, who issued the oaths of office.

a meeting. . . . "The Yesterday Machine," with Tim Holt, is currently being filmed here and is being backed by a Houston doctor. . . . Starlet Joey Heatherton is scheduled to be a visitor here on March 11 in behalf of her latest film, "My Blood Runs Cold." . . . The Rowley United Theatres, the Texas, Wynnewood, and Vogue, list in their newspaper advertisements along with their attractions the listing given to the film by the Texas Motion Picture Board of Review. Also listed is the starting time of each feature. . . . The world premiere of Magna Pictures double horror program, "The Ghost" and "Dead Eyes of London," was held at eight theatres. . . . Among the film stars here for the Texas D-I Theatre Owners convention were Hope Holiday and Joan Freeman for "The Rounders," Olivia DeHaviland and Bette Davis for "Hush. . . . Hush, Sweet Charlotte," and distributor Artie Shaw in behalf of his "Seance on a Wet Afternoon."

DENVER

William T. Hastings has resigned as manager of the RKO International 70 theatre to become vice-president and general manager of Deeb's Carpet Studios of Denver. Transferred here in 1946 from Cincinnati, Hastings was with the RKO organization since graduating from Washington College and has managed theatres in New York and Philadelphia. He has won national recognition and many awards for showmanship since taking charge of the local RKO house here 19 years ago. At this writing, his successor has not been named. . . . Denver Post stated it would censor all amusement ads which did not meet with certain standards of morality it set forth in a letter outlining its new screening code. Even such subjects as "burlesque" and words like "nudies" and "girlie" are on the taboo list. . . . In addition to still running his theatre, Art Ziegler, Range, Saratoga, Wyo., has the Jeep agency now and operates a charter bus service, too. . . . Three bandits gained entrance to the Mayan here by first purchasing three tickets at a dollar each. Following the holdup, manager William Marx says it was discovered their entire haul in the robbery was—you guessed it three dollars. . . . Annual membership drive of the Rocky Mountain Picture Association is under way.

The drive-in and hardtop in Tularosa, New Mexico, have been acquired by Cliff Reed and Susan Reed from the Otero County State Bank in N.M. They plan extensive alterations to both, including new names.

DETROIT

Sol Krim, in association with his brother Mac of Los Angeles under the style of Krim Car Import Company, has obtained the U. S. and Canadian franchises for the new Italian Ghia 1500 GT sports car. Dealerships have already been set up here. It is equipped with a Fiat motor and sells for about \$4,000. Automotive news from the motor city is inserted here inasmuch as veteran Krim is of the second generation of a family in exhibiton. He is currently the owner of the Translux Krim. Recently, he announced the building and leasing of a drive-in to Loew's Theatres which marks the latter's first entry into this area. . . . In Highland Park, Mich., burglars got away with \$1,000 belonging to the Translux Krim the hard way, according to managing director Norman Myers. They climbed to the roof, forced open the skylight. On the main floor, they smashed the lock of the outer office, then one of the inner office. They dragged a sizeable safe from inner to outer office, and cut a hole in the bottom. . . . Detroit movie business was at its worst in over 30 years recently. The day of the big snow, hardly a movie house opened its doors. Four inches is considered a phenomenal snowfall for the city. In 30 hours, nearly 11 inches fell. The city was completely paralyzed. Six lane highways had one open. Many side streets were closed. Schools and factories were almost all closed. Mail was not delivered. One large cab company had but one taxi on the streets. Many restaurants closed. This is being written the day following and conditions have improved but little. Barring further snowfall, it will take at least one week to restore anything like normalcy.

HOUSTON

The Trans-American Pictures Corp., which has headquarters here, has completed "The Hot Bed," an exploitation picture filmed on location in Dallas, Houston, and Mexico City. Produced by Dale Berry and directed by Jorge Midon, the film will be distributed nationally by Crescent International Pictures. . . . Houston television-motion picture star Ty Hardin was a visitor en route to make a movie and stopped here to see his mother, Gwen Hungerford. . . . The Airline, Pasadena, and Winkler D-I's gave away free gifts to the first 200 cars entering for a Sunday George Washington Hatchet Party. . . . The King Center and Hempstead D-I's each staged special midnight shows when "T.A.M.I." show was presented. . . . The Bronco D-I, in addition to screen fare, presents exotic dancers as special fare. . . . Newsreel Digest, Inc., Houston firm, has purchased more than 90,000,000 feet of old newsreel films. The company plans to turn them into 10 narrated historical documentaries and show them in theatres across the country. . . . Rex Allen, cowboy actor and singer, is appearing here at the Van's Ballroom in conjunction with the Houston Livestock Show and Rodeo. . . . George Christian, columnist for the Houston Post was among the columnists and newspaper personnel visiting with Burt Lancaster on his recent visit in Dallas on behalf of his latest film, "The Train." . . . "Sylvia," scheduled to open at the Metropolitan, was again postponed to give "Goldfinger" a 10 week run at the Interstate downtown house. . . . Hope Holiday and Joan Freeman, seen in "The Rounders," were in for a promotional visit. The film opened at the Majestic. . . . Bob Hope called off his tentative Houston visit scheduled for May 1. Hope starts a motion picture in April. He may be here for a show in the fall, however. . . . Houston freelance

actor Jake Sheffield, whose next motion picture is "The Great Race," was in the city on a visit.

JACKSONVILLE

Hal Stanton, former local exhibitor, is now managing Florida State Theatres' new twin theatres on the Hollywood Mall in south Florida. For his grand opening, Hal had the world premiere of "Strange Bedfellows." . . . Art Levy, salesman for Don Kay of New Orleans, has recovered from heart trouble which hospitalized him in Jackson, Miss. Art is now restricting himself to the Florida film territory. . . . W. O. "Ollie" Williamson, Warner Bros. division manager from Atlanta, spent a few days here in the offices of Carroll Ogburn, Warner Bros. branch manager. . . . Marvin Schubert, Columbia salesman, recovered from an attack of pleurisy and returned to his road assignments. . . . During his run of "Mary Poppins," Marty Shearn, manager of the downtown Center, displayed in his spacious lobby a complete assortment of deepsea and scuba diving equipment as advance advertising for the suburban San Marco Art Theatre's run of the French underwater film, "World Without Sun." Mrs. Iva Lowe, WOMPI manager of the San Marco, didn't have room in her small lobby for the display, so Marty lent a helping hand. Both houses are in the FST circuit. . . . David Post, formerly of Michigan, is Bill Duggan's new assistant at the deluxe Florida, Gainesville. . . . A ground-breaking ceremony in Sarasota preceding the construction of new twin theatres for Florida State Theatres was attended by LaMar Sarra, FST vice-president from this city; Bob Harris, FST district supervisor from Tampa; and Carlton Bowden, FST city manager in Sarasota. . . . Joanne Starr, formerly of the FST home office advertising staff in the Florida Theatre Bldg., is now an advertising associate of Walter Colby, FST city manager in Orlando. . . . Mrs. Gloria Fridgen, who has been on a maternity leave of absence from her duties as cashier at the Center, gave birth to a son, Michael, at Baptist Hospital. . . . Local exhibitors face heavy competition from the many attractions booked into the city-owned Coliseum and Civic Auditorium during March. They include the Fred Waring Show, the Johnny Mathis Show, trumpeter Al Hirt, Holiday on Ice, the Oberammergau Passion Play, the Vienna Choir Boys, the Czechoslovakian State Folk Dancers, and the Harlem Globetrotters. . . . As usual at this time of year, the Academy Award nominations are enlivening local theatre marquees and newspaper ads.

MEMPHIS

Suzore Theatre, unused for four years, and a downtown landmark for nearly 30 years, suffered fire damage recently. Fred Suzore, owner of the two story building, said that when silent films went out, he installed the most modern equipment to show sound movies, but that four years ago he closed the house because of lack of patronage. . . . Rosemary Theatre, one of midtown Memphis' older houses, is to become the location of a branch bank. Rosemary, property of the Cianciolo family, and presently owned by Augustine Cianciolo, who also owns Plaza Bowling Lanes, opened in 1929, and was a showplace of what was then suburban Memphis. Presently, the house will continue to operate. Marion Campbell is manager. . . . The local WOMPI had an eventful February meeting, beginning with a dinner, and ending with the showing of a film at the 20th Century-Fox screening room. Between these

two events, Mrs. Juanita Hamblin, president, conducted a business session. Plans were made for a rummage sale on March 13. Mrs. Mary Catherine Baker and Mrs. Katherine Keifer were appointed co-chairmen of this fund raising event. Les Price, sales manager for Cleo Wrap Corp., was the winner of the Lucky Buck contest, another charity project of the group. A contribution of discarded costume jewelry was made by WOMPI members to the local Goodwill Industries, which was the February charity project of the Memphis WOMPI. . . . Skyvue Drive-In, Jackson, Tenn., reopened. . . . Bay, Red Bay, Ala., is closed for a complete remodeling. . . . Jeran, Booneville, Miss., is now operating on a full-time basis. . . . Mrs. Opal Ginn announces that the Mavon, Pickens, Miss., is closed for repairs. . . . Skyvue Drive-In, Arkadelphia, Ark., reopened, and Starlite Drive-In, Gassville, Ark., is now operating on a Friday-Saturday basis. . . . Victor Weber is operating the Joy, Bald Knob, Ark.

NEW HAVEN-HARTFORD

Robert E. Carney, Stanley Warner Hartford city manager, hosted the Capital district, Boy Scouts of America, at a special Strand program, featuring Warner Bros.' "The Incredible Mr. Limpet," as an industry salute to Boy Scout Week. The boys marched from Constitution Plaza to the theatre in a morning parade preceding the theatre schedule. . . . Ray McNamara, Hartford resident manager for New England Theatres, Inc., AB-PT regional affiliate, has arranged for a March 22 Hartford Rotary Club luncheon address by Boston sportscaster Jim Britt, through the Variety Club of New England. . . . Mrs. Harold Ranson, member of the Allyn family, which owns the Allyn Theatre property, died. . . . The Villa Rosa, 7-room-mansion on the Woodmont shorefront in Milford, New Haven suburban town, once the summer home of Poli Theatres circuit founder, the late Sylvester Z. Poli, may become a seminary for missionaries of the Legionaries of Christ, a Catholic religious group. . . . The Strand Theatre Building, Bridgeport, ordered closed last year by city authorities, has been razed by a wrecking crew. . . . Charlie Tolis, Tolis Theatres general manager, has named Edwin Biestek as assistant manager. Capitol, Meriden. . . . In Springfield, Mass., B&Q has promoted Maureen Higgins to house manager of the downtown, first-run Arcade. Howard Smith, veteran Arcade projectionist, has retired and moved to Michigan. Ovila Lattinville, long-time Arcade boothman, has been promoted to chief of projection. . . . Chet Stoddard, president of New England Theatres, Inc., AB-PT regional affiliate, visited John R. Patno, Jr., Paramount manager, Springfield. . . . B&Q continues to keep the first-run Bijou Springfield, closed because of a product shortage. . . . MGM by-passed downtown Springfield for regional opening of "Your Cheatin' Heart," at the Goldstein Bing. . . . John M. Gordon, retiring April 17 as amusements editor of the Springfield Union, morning daily, and Springfield Sunday Republican, will be honored at a testimonial dinner March 22 at Peppi Siano's Restaurant, Chicopee. Sam Hoffman, amusements editor, Springfield Daily News, is chairman. . . . Long-anticipated Connecticut premiere of Warner Bros.' "My Fair Lady" is now firmed up for April 7 at the Lockwood & Gordon Cine Webb, Hartford. The theatre, now playing extended engagement of UA's "Goldfinger" to record-smashing business, is expected to close the last week of March for installation of 70mm equipment. . . . In Middletown, Conn., a

second offer for the long-vacant, state-owned Middlesex theatre property has been turned down by State Treasurer Gerald Lamb, bringing sharp criticism from the bidder, Middletown real estate man Olin Wilcox. Wilcox said his new offer was a net of \$85,000, some \$25,000 more than he offered last November. His anger, Wilcox told newsmen, was attributable not so much to the rejection as to the state's refusal to tell him how much it did want for the buildings or to negotiate the price. Lamb, however, indicated that the state prefers a price closer to the \$127,000 interest-and-principal figured as property's value. The state took the property in 1963 from the Middlesex Realty Corporation after the company defaulted on a large note. The property consists of the Middlesex Theatre and an office building.

NEW ORLEANS

Professional models displayed the original "My Fair Lady" costumes in the lobby of the Saenger Orleans prior to a recent Wednesday evening showing of the Warners' road-show attraction. . . . Officials of the Mississippi Theatre Owners Association met with group from the Louisiana Association of Theatre Owners at the Andrew Jackson French Quarter Restaurant to map plans for the upcoming MTOA and LATO joint convention set for June 13-14-15 at the Broadwater Beach Hotel, Biloxi, Miss. . . . R. L. Johnson, theatre consultant for Ballantyne of Omaha, was in conferring with William H. Cobb and associates, and with E. V. Landaiche regarding the construction of Lake-side Theatre by Cobb and associates on Veterans Highway in Jefferson Parish; and the Westgate Drive-In, also in Jefferson Parish, by Landaiche. Work on the buildings is to get underway in the near future. . . . Thomas Prieto closed the Lake, Mandeville, La., indefinitely. . . . Donald Dietrich has resumed operation at the Amite, Louisiana, Drive-In which had been dark since last September. . . . Mrs. Shirley Eagan, Exhibitors Poster Exchange, has assumed chairmanship of the WOMPI nominating committee. . . . MGM branch manager H. A. Arata became a grandfather for the fourth time with the birth of a son to the Thomas Arata's. . . . The WOMPI's changed their monthly meeting date from the third Tuesday to the fourth Tuesday of each month to avoid conflict with meetings of exchange employees' union Local 57. . . . A highlight of the WOMPI's February meeting was a "Mardi Gras" frolic and dinner at Forest Steak House. . . . WOMPI corresponding secretary Audrey Hall won the entrance prize contributed by Goldchaux at the Style Show of Goldchaux's spring and summer fashions for the benefit of WOMPI charities. Modeling was by a group of professional models from Audrey Stark's Star Modeling Studio.

PHILADELPHIA

The Norris, Norristown, Pa., the Ridge Pike Drive-In, and the Valley Forge Drive-In were taken over by Claude Schlanger from the Sablosky interests as of March 3. . . . The Trans-Lux closed on March 8 for alterations which will include installation of new carpeting, new wall covering, a new blue and white-star effect ceiling, new outside box-office, newly upholstered seats, new lobby furniture and lighting fixtures, and a new theatre front to be built of Italian marble. Upon completion of the remodelling program, the theatre will reopen around March 17. . . . Rosalind Russell was in and joined producer William Frye and director Ida Lupino, who are doing location shooting of "Mother Superior" in nearby Ambler, Pa. . . . Bernie

Sackett has planned a "World Film Classic Festival" at his Wayne Avenue Playhouse. Films scheduled are "The Sound Of Trumpets," "The Fiancee," "The Guest," "The Troublemaker," "Rules Of The Game," "Hiroshima Mon Amour," "Playboy of the Western World," "Sparrows Can't Sing," and "Ivan The Terrible." . . . Joe Solomon has given up his Fanfare exchange; and is now national sales representative for American Film Distributing Corporation. . . . The guys and gals at the MGM exchange again ask the help of all in helping them to get to the top in the current sales drive. They thank all who booked features, shorts and newsreels; and ask for continued support of exhibitor friends.

SAN ANTONIO

Relationship of crime and the movies was the subject of a talk presented at a meeting of the San Antonio Motion Picture Advisory and Reviewing Board at the Wayfarer Motor Hotel. Capt. G. E. Matheny, juvenile division of the San Antonio Police Department, was guest speaker. William B. Beuhler, Jr., presented a report from the San Antonio Bar Association. . . . Gordon B. Dunlap, manager, Aztec Film Exchange, and Robert Gallegos, head booker, attended the Texas D-I Theatre Owners Association held in Dallas. . . . William C. Rau, operator, Alamo Booking Service, is also a member of the San Antonio Gun Club. Rau will represent the Gun Club as representative of 24 participating member organiza-

Theatre Exemption Sought In Del. Minimum Wage Bill

DOVER, Del.—Delaware motion picture theatres would be excluded from the proposed \$1 hourly minimum wage law under an amendment offered by Senator Margaret R. Manning, Republican, Marshallton.

This amendment, along with another by Senator Russell D. F. Dineen, Democrat, Wilmington, to exempt taxicab drivers and salesmen who work outside, was noted by Majority Leader Allen J. Cook, Democrat, Kenton, who moved that the chairman of the Labor Committee, Senator Joseph A. Martin, Democrat, Wilmington, hold a public hearing on the bill.

The motion passed, and Senator Cook moved and the Senate again agreed to ask Senator Martin to hold a hearing on the companion measure to establish a wage payment and collection law.

Senator Martin said the hearing would be held some time after the Senate returns from a recess due to begin next week.

The minimum wage proposal, an administration measure introduced on behalf of Gov. Charles L. Terry, Jr., Democrat, was approved by the House of Representatives 32-0 with three absent.

If the motion picture theatre exclusion is adopted, House approval of this Senate change would be necessary.

tions of the Fiesta San Antonio Commission, now working on the final planning stages for the 1965 observance of the Fiesta to be held April 17 through 25. . . . Calling on R. A. Barron, operator, Independent Theatre Supply Co., the city's oldest, was Ira Kutok, representing the Edward H. Wolk, Inc., distributor of parts. . . . Two of the three motion pictures that won the highest number of Academy Award nominations, "Mary Poppins" and "My Fair Lady" are now showing at local theatres. Newspaper display ads are taking advantage of the fact that the pictures were nominated for the awards. . . . To acquaint local moviegoers with the Cinema I and II, North Star Mall, the theatres in cooperation with radio station KITE are giving away 100 tickets to that many listeners who are the first to send in post cards. . . . The suburban Olmos will observe its 15th birthday this year, and plans are being made by John Santikos. . . . Bill Boren, operator, Tower D-I, Memphis, Tex., suffered a heart attack recently and was confined to a Memphis hospital, then transferred to a hospital in Amarillo, Tex. . . . IATSE Local 378, Wichita Falls, Tex., recently observed its 50th anniversary. There were three charter members present, with two still active. Herman Voss, president of the local, is at the Wichita, operated by Interstate, and S. F. Weidman, secretary-treasurer, is at the Strand, operated by Trans-Texas. The third, W. C. Shaver, is in semi-retirement.

SEATTLE

20th-Fox held a special showmanship meeting on "Those Magnificent Men in their Flying Machines" at the Town Theatre. Acting division manager C. F. (Mike) Powers, Jr., came up from San Francisco to conduct the session, attended by leading exhibitors and circuit buyers. Also on hand was Ken Septka, sales representative from Portland. . . . Mark Penser, vice-president of Favorite Films of California, was in Seattle from Los Angeles, on the exploitation of "Fanny Hill," which opens soon for an extended run at the Uptown. He and Bob Parnell, Seattle branch

Orange, Tex., Parents Plan "Non-Radical" Decency Fight

ORANGE, Tex.—The slogan for a group of parents who have launched a fight against obscene movies in Orange County is "Do something."

Mrs. Sammie Parish, who fostered the movement, said, "We decided when we first began this course of action that anything we did would be done with Christian dignity and within the law. This is not a radical movement."

Mrs. Parish said that the group has viewed the different aspects of the Texas penal code dealing with obscenity in movies.

She pointed out that little can be done concerning movies as they are, for the most part, excluded from prosecution because they are handled through interstate commerce. Protected foreign films are passed through U.S. customs at the different ports of entry, she said.

The group, according to Mrs. Parish, has contacted members of the Orange Area Ministerial Fellowships and other pastors throughout the community to alert their congregations on obscene movies.

Youth councils throughout the county also have been contacted and asked to aid in upgrading the movies throughout the area. She said the possibility of young people picketing movies was mentioned, but added that this would be done only as a last resort to reach the final goal.

The group also has met with managers of the movie theatres in hopes of setting up a standard for movies to be shown.

CATV Controls Sought

COLUMBUS, O.—Regulatory authority over community antenna television systems in Ohio cities would be placed with the Public Utilities Commission under terms of a bill prepared for introduction in the Ohio Senate by Sen. Tennyson Guyer, Republican, Findlay.

The bill is modeled after the Connecticut statute which sets up guidelines for necessity, public convenience, and requirements of installation for cable television.

The Guyer bill includes a home rule provision under which city councils could grant or refuse to grant franchises for wired video transmission. Guyer explained that the Federal Communications Commission, which has authority over radio and television, does not have authority over wired transmission.

manager, then went to Portland to set up the campaign for Cinema 21. . . . James Beale, Columbia branch manager, made a quick trip to Los Angeles to attend a special preview of "Lord Jim," which will be playing in Seattle in the near future. . . . Al Hemingway is the new salesman for 20th-Fox, replacing Dave Dunkle who left to head Portland's Paramount office. Hemingway formerly represented the Butte and Montana areas with headquarters in Billings. . . . Celia Blatt, who has resigned her position at the Benton, in Kennewick, is on a vacation trip with Helen Reynolds, secretary at Saffle's Theatre Service, to southern points, including Nevada and southern California. . . . "Sound of Music" (20th-Fox) is scheduled for a March 31 opening at the Fifth Avenue. The opening night will be sponsored by the YWCA. . . . "Major Dundee" (Columbia) is going into the Coliseum April 14.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 27 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



MARCH 10, 1965 SECTION TWO
VOL. 73 NO. 7

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	
Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as			
CN—Cinerama	DS—Dyallscope	PC—Pathe Color	TE—Technirama
CS—CinemaScope	EC—Eastman Color	PV—Panavision	TS—Techniscope
DC—Deluxe Color	MC—MetroColor	RE—Reissue	VV—VistaVision
		TC—Technicolor	C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

- 6414 BLOOD ON THE ARROW—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western
- 6410 MASTER SPY—D-71m.—Stephen Murray, June Thorburn—5209 (9-2-64)—Fair programmer—English-made
- 6407 NAKED KISS, THE—D-92m.—Constance Towers, Anthony Eisley—5227 (11-4-64)—Fair Adult Programmer
- 6406 NEVER PUT IT IN WRITING—C-93m.—Pat Boone, Milo O'Shea—5161 (4-29-64)—Cute suspense comedy—Filmed in Ireland
- 6405 SECRET DOOR, THE—MD-72m.—Robert Hutton, Sandra Dorne—5209 (9-2-64)—Spy yarn for program—English-made
- 6411 STATION SIX SAHARA—D-99m.—Carroll Baker, Peter Van Eyck—5197 (8-19-64)—Interesting drama—Filmed abroad
- 6409 STOP TRAIN 349—D-95m.—Jose Ferrer, Sean Flynn, Nicole Courcel—5189 (4-22-64)—Interesting topical drama—(Filmed abroad)
- 6403 STRANGER, THE—D-89m.—Victor Buono, David McLean, Diane Sayer—5153 (4-15-64)—Good mystery meller
- 6408 THIN RED LINE, THE—MD-99m.—(CS)—Karl Dullea, Jack Warden—5161 (4-29-64)—Good war film

COMING

BIKINI PARADISE—(EC)—Janette Scott, Kelron Moore

ESCAPE BY NIGHT—Terence Longdon, Jennifer Jayne—English

LAST MESSAGE FROM SAIGON—Burt Reynolds

LIFE IN DANGER, A—Derrin Nesbitt, Julie Hopkins

MARA OF THE WILDERNESS—(EC)—Adam West, Linda Saunders

RACING FEVER—(C)—Joe Morrison, Barbara Bigert

TAFFY AND THE JUNGLE HUNTER—(TC)—Jacques Bergerac, Manuel Padula

TICKLE ME—Elvis Presley

YOUNG DILLINGER—Nick Adams

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

- 417 ATRAGON—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made
- 406 BIKINI BEACH—CMU-100m.—(PV; PC)—Frankie Avalon, Annette Funicello—5189 (7-22-64)—Best for teen tastes
- 815 BLACK SABBATH—MD-99m.—(PC)—Boris Karloff, Susy Anderson, Mark Damman—5161 (4-29-64)—Three-part horror entry is well made, intriguing—Italian-made; English dialogue
- 822 COMMANDO—MD-98m.—Stewart Granger, Dorlan Grey—5145 (3-18-64)—French Foreign Legion programmer—Italian-made; English dialogue
- 6410 CONQUERED CITY—M-91m.—David Niven, Ben Gazzara, Lea Massari—5257 (3-3-65)—War-time meller has names to help—Filmed abroad
- A13 DIARY OF A BACHELOR—NOV-88m.—William Traylor, Dagne Crane—5217 (10-7-64)—Fair sexploitation entry
- 814 EVIL EYE, THE—MD-92m.—John Saxon, Leticia Roman, Valentina Cortese—5173 (6-10-64)—Good whodunit for program—Italian-made; dubbed in English
- 412 GODZILLA VS THE THING—FAN-90m.—(Colorscope; PC)—Japanese cast—5213 (9-23-64)—Japanese fairy tale of monsters aimed at juveniles—Japanese-made; dubbed in English
- 402 GOLIATH AND THE VAMPIRES—MD-91m.—(Colorscope)—Gordan Scott, Gianna Maria Canale—5161 (4-29-64)—Interesting spectacle—Italian-made; dubbed in English
- 403 LAST MAN ON EARTH, THE—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made
- 405 MASQUE OF THE RED DEATH—MD-90m.—(PV; PC)—Vincent Price, Hazel Court—5169 (5-27-64)—Effective horror drama
- 401 MUSCLE BEACH PARTY—CMU-94m.—(PV; PC)—Frankie Avalon, Annette Funicello—5149 (4-1-64)—Teeners may think this a cute novelty
- 6411 OPERATION SNAFU—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made
- 416 PAJAMA PARTY—CMU-83m.—(PV; PC)—Tommy Kirk, Annette Funicello, Elsa Lanchester—5229 (11-18-64)—Good for teens and family crowd
- 407 TIME TRAVELERS, THE—SFD-82m.—(C)—Preston Foster, Merry Anders—5225 (11-4-64)—Good science fiction entry
- 6419 TOMB OF LIGEIA—MD-81m.—(C)—Vincent Price, Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made
- 823 TORPEDO BAY—MD-95m.—James Mason, Lilli Palmer—5145 (3-18-64)—Different war meller is okay programmer—Italian-made; English dialogue
- 404 UNEARTHLY STRANGER—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made
- 408 VOYAGE TO THE END OF THE UNIVERSE—D-81m.—Dennis Stephens—5213 (9-23-64)—Science fiction programmer

TO BE REVIEWED

BEACH BLANKET BINGO—(PV; C)—Frankie Avalon, Annette Funicello

GO GO MANIA—(TC)—The Beatles—English-made

HOUSE AT THE END OF THE WORLD—(C; S)—Boris Karloff

LOST WORLD OF SINBAD—(C; S)—Tashiro Mifune

NAVAJO RUN—Johnny Seven, Virginia Vincent

UNDER AGE—Anne MacAdams, Roland Royter

WAR LORDS OF THE DEEP—Vincent Price, Susan Hart, Tab Hunter—English-made

WONDERFUL LIFE—(TE; TC)—Cliff Richard

BUENA VISTA DISTRIBUTED DURING THE PAST 12 MONTHS

- 160 EMIL AND THE DETECTIVES—C-99m.—(TC)—Walter Slezak, Bryan Russell—5221 (10-21-64)—Engaging Disney comedy for family and young viewers in particular—Filmed in Germany
- 157 MARY POPPINS—MUC-140m.—(TC)—Julie Andrews, Dick Van Dyke—5209 (9-2-64)—Colorful, pleasant entertainment from Disney
- 156 MOON-SPINNERS, THE—D-119m.—(TC)—Hayley Mills, Eli Wallach—5181 (6-24-64)—Good adventure entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

- | | | |
|--------------------------------------|----------|------|
| • A.B.C. Murders, The | | MGM |
| • Advance To The Rear | A2 | MGM |
| • Adventures Of Scaramouche | | Emb. |
| • Agony And The Ecstasy, The | | Fox |
| • Americanization Of Emily, The | B | MGM |
| • Amorous Adventure Of Moll Flanders | | Par. |
| • Anatomy Of A Marriage | A4 | For |
| • Andy | A3 | U |
| • Apache Gold | | Col. |
| • Apache Rifles | A1 | Fox |
| • Ape Woman, The | A3 | Emb |

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

• Aphrodite, Goddess Of Love ... A2 Emb.
 • Archangels, The ... Col.
 • Arizona Raiders, The ... U
 • Art Of Love ... A1 A-I
 Atragon ...

B

Baby, The Rain Must Fall ... A2 Col.
 Back Door To Hell ... A2 Fox
 Banana Peel ... For.
 Barbarian's, The ... For.
 • Battle of Villa Fiorita, The ... WB
 Bay Of Angels ... A3 For.
 • Beach Blanket Bingo ... A1
 Bedtime Story ... A3 U
 • Bear, The ... A1 Emb.
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 Becket ... A3 Par.
 • Bedford Incident, The ... Col.
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 • Blood On The Arrow ... A2 AA
 Blood On The Balcony ... For.
 Bomb In High Street ... For.
 • Born Free ... Col.
 Boy Ten Feet Tall, A ... A1 Par.
 • Brainstorm ... WB
 Bridge On The River Kwai, The RE ... A1 Col.
 Bridge To Glory ... For.
 • Buddha ... A3 Misc.
 Bullet For A Badman ... A2 U
 • Bus Riley's Back In Town ... A3 U

C

Caddy, The-Re ... A1 Par.
 Carpetbaggers, The ... B Par.
 Carry On Spying ... For.
 Cartouche ... A3 Emb.
 Casablan ... For.
 • Casanova '70 ... Emb.
 Castle Of Blood ... Misc.
 • Cat Ballou ... Col.
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 • Cincinnati Kid, The ... MGM
 • Circle Of Love ... Cont.
 Circus World ... A1 Par.
 • City In The Sea ... A1
 Clarence The Cross-Eyed Lion... MGM
 Cleopatra ... B Fox
 Code 7, Victim 5 ... A3 Col.
 • Collector, The ... Col.
 Commando ... A3 A-I
 • Congo Vivo ... Col.
 Conquered City ... A-I
 Contempt ... C Emb.
 Cool World, The ... A4 Misc.
 Crack In The World ... A2 Par.
 • Crack Of The Whip ... WB
 Crazy Desire ... B EMB
 Crimson Blade, The ... A1 Col.
 • Curse Of The Fly, The ... Fox
 Curse Of The Living Corpse, The B Fox
 Curse of the Mummy's Tomb, The A2 Col.

D

Dear Bridgett ... A1 Fox
 Dear Heart ... A3 WB
 Devil Doll, The ... For.
 Devil Ship Pirates ... A2 Col.
 Diary Of A Bachelor ... B A1
 • Die, Die, My Darling ... Col.
 • Dingaka ... Emb.
 Disorder ... For.
 Disorderly Orderly, The ... A1 Par.
 Distant Trumpet, A ... A2 WB
 • Do Not Disturb ... Fox
 • Dr. Terror's House Of Horrors .. A2 Par.
 Doctor In Distress ... For.
 • Doctor Zhivago ... MGM
 Dragon Sky ... For.

E

Earth Dies Screaming, The ... A1 Fox
 East Of Sudan ... A1 Col.
 • El Greco ... Fox
 Emil And The Detectives ... A1 BV
 Empty Canvas, The ... C Emb.
 • Escape By Night ... A2 AA
 Escape From Hell Island ... Misc.
 Evil of Frankenstein, The ... A2 U
 Evil Eye ... A2 A-I
 Eyes of Annie Jones ... A3 Fox

F

Face Of War, The ... For.
 Fall Safe ... A2 Col.
 Fall Of The Roman Empire ... A1 Par.

158 SO DEAR TO MY HEART—CD-82m.—(TC)—Burl Ives, Luana Patton, Bobby Driscoll—5217 (10-7-64)—Reissue has world of selling opportunities—Reissue
 TATTOOED POLICE HORSE, THE—D-48m.—(TC)—Sandy Sanders, Shirley Skiles—5225 (11-4-64)—Interesting featurette
 THOSE CALLOWAYS—D-131m.—(TC)—Brian Keith, Vera Miles, Brandon de Wilde—5229 (11-18-64)—Interesting outdoor drama could use a bit of editing
 154 TIGER WALKS, A—D-91m.—(TC)—Brian Keith, Vera Miles—5145 (3-18-64)—Good entry for family and younger set has Disney name

TO BE REVIEWED

THAT DARN CAT—(TC)—Hayley Mills, Dean Jones
 MONKEY'S UNCLE, THE—(TC)—Annette, Tommy Kirk
 UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

65015 BABY, THE RAIN MUST FALL—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
 65004 BEHOLD A PALE HORSE—D-118m.—Gregory Peck, Anthony Quinn—5197 (8-19-64)—Off-beat drama is well made—Filmed abroad
 64030 BRIDGE ON THE RIVER KWAI, THE—MD-161m.—(CS; TC)—William Holden, Alec Guinness, Jack Hawkins—5165 (5-13-64)—Reissue is high rating adventure story
 65011 CODE 7, VICTIM 5—MD-88m.—(TS; TC)—Lex Barker, Ann Smyrner—5229 (11-18-64)—Good program entry—Filmed in South Africa
 64018 CRIMSON BLADE, THE—MD-83m.—(Hammerscope; C)—Lionel Jeffries, June Thorburn—5149 (4-1-64)—Fair import—English-made
 65009 CURSE OF THE MUMMY'S TOMB, THE—MD—(TS; TC)—Terance Morgan—5249 (2-3-65)—Exploitable horror entry—English-made
 64019 DEVIL-SHIP PIRATES—MD-86m.—(HammerScope; EC)—Christopher Lee, Andrew Keir—5145 (3-18-64)—Okay adventure yarn—English-made
 65013 EAST OF SUNDAN—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syms—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made
 65005 FAIL SAFE—D-111m.—Henry Fonda, Don O'Herlihy—5213 (9-23-64)—Shattering topical drama deserves widest audience
 65008 FINEST HOURS, THE—DOC-114m.—(C)—Narrated by Orson Welles—5217 (10-7-64)—Highly interesting documentary on Sir Winston Churchill ranks with best—English-made
 65012 FIRST MEN IN THE MOON—MD-103m.—(PV; Lunacolor)—Edward Judd, Lionel Jeffries, Martha Hyer—5221 (10-21-64)—Good science fiction entry—Filmed in England
 65001 GOOD NEIGHBOR SAM—C-130m.—(EC)—Jack Lemmon, Romy Schneider—5181 (6-24-64)—Highly amusing entry
 65010 GORGON, THE—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made
 64021 HEY THERE, IT'S YOGI BEAR—CAR-88m.—(EC)—Produced and directed by William Hanna and Joseph Barbera—5169 (5-27-64)—Cute look at hero of comics and TV ranks with best cartoon features
 714 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
 65006 LILITH—D-114m.—Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter—5213 (9-23-64)—Sensuous, brooding drama of mental turmoil
 64020 LONG SHIPS, THE—MD-125m.—(TE; TC)—Richard Widmark, Sidney Poitier, Rosanna Schiaffino—5173 (6-10-64)—Lavish and spectacular period adventure tale—European made
 LORD JIM—D-154m.—(Super Panavision 70; TC)—Peter O'Toole, James Mason, Curt Jurgens, Dallah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad
 65017 LOVE HAS MANY FACES—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies
 65002 NEW INTERNS, THE—D-123m.—Michael Callan, Barbara Eden, Dean Jones—5165 (5-13-64)—Entertaining sequel should please wide audience
 65016 OUTLAWS IS COMING, THE—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade
 64017 PSYCHE '59—D-94m.—Curt Jurgens, Patricia Neal, Samantha Eggar—5162 (4-29-64)—Psychological drama with feeme-appeal—English-made—Davis-Royal
 64016 QUICK GUN, THE—W-87m.—(TS; TC)—Audie Murphy, Merry Anders—5153 (4-15-64)—Okay western
 65003 RIDE THE WILD SURF—D-101m.—(EC)—Fabian, Shelley Fabares, Tab Hunter—5193 (8-5-64)—Interesting entry with special appeal to younger fans
 65014 WORLD WITHOUT SUN—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

COMING

APACHE GOLD—(CS; C)—Lex Barker
 ARIZONA RAIDERS, THE—(EC)—Audie Murphy
 BEDFORD INCIDENT, THE—Richard Widmark, Sidney Poitier, James MacArthur
 BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
 CAT BALLOU—(C)—Jane Fonda, Lee Marvin, Michael Callan
 COLLECTOR, THE—(C)—Samantha Eggar, Terence Stamp
 CONGO VIVO—Jean Sebastian, Bachir Toure
 DIE, DIE, MY DARLING—Tallulah Bankhead—English Made
 GENGHIS KHAN—(PV; C)—Stephen Boyd, James Mason, Francoise Dorleac
 HARVEY MIDDLEMAN, FIREMAN—(C)—Eugene Troobnick, Hermione Gingold
 HEROES OF TELEMAR—(PV; C)—Kirk Douglas, Richard Harris
 KING RAT—George Segal, Tom Courtenay, James Fox
 LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
 LORD JIM—(Super PV; TC)—Peter O'Toole, James Mason, Curt Jurgens
 MAJOR DUNDEE—(PV; C)—Charleston Heston, Richard Harris
 MICKEY ONE—Franchot Tone, Hurd Hatfield, Alexandra Stewart
 PLAYBOY—(C)—Tony Curtis
 PLAY IT COOLER—Anthony Newly, Anne Aubrey
 SENILITA—Anthony Francosa, Claudia Cardinale
 SHIP OF FOOLS—Vivien Leigh, Jose Ferrer, Lee Marvin
 SYNANON—Chuck Connors, Stella Stevens, Edmond O'Brien
 THESE ARE THE DAMMED—Macdonald Carey, Shirley Ann Field
 TREASURE OF SILVER LAKE—(CS; C)—Lex Barker
 WATCH IT, SAILOR—Dennis Price, Mariorle Rhodes
 YOU MUST BE JOKING—Michael Callan, Terry-Thomas—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles
 BLACK LIKE ME—D-107m.—James Whitmore—5171 (5-27-64)—Exploitable, topical expose
 ORGANIZER, THE—D-126m.—Marcello Mastroianni, Annie Girardot—5166 (5-13-64)—Well made drama—Italian-made; English titles
 SEDUCED AND ABANDONED—CD-118m.—Saro Urzì, Stefania Sandrelli—5191 (7-22-64)—Good Import—Italian-made; English titles
 HIGH AND LOW—MD-142m.—Toshiro Mifune—5139 (2-19-64)—Highly interesting mystery melodrama—Japanese-made; English titles
 LOVE GODDESSES, THE—COMP-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips
 LUCK OF GINGER COFFEY, THE—D-100m.—Robert Shaw, Mary Ure—5217 (10-7-64)—Good entry for art and specialty spots—Filmed in Canada
 MEDITERRANEAN HOLIDAY—TRAV-128m.—(CS; TC)—Narration by Burl Ives—5221 (10-21-64)—Excellent travelogue
 RATTLE OF A SIMPLE MAN—CD-96m.—Harry H. Corbett, Diane Cilento—5237 (12-16-64)—Good entry for adult art house audiences—English-made
 SLAVE TRADE IN THE WORLD TODAY—DOC-86m.—(EC)—Produced by Meleno Malenotti—5233 (12-3-64)—Interesting documentary—Filmed abroad

COMING

CIRCLE OF LOVE—(EC)—Jane Fonda, Anna Karina, Catherine Spaak—French-made
 OMICRON—Renato Salvatori
 TIME OF INDIFFERENCE—Claudia Cardinale, Shelley Winters, Rod Taylor
 WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barry, Glenna Maria Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
 APE WOMAN, THE—CD-97m.—Ugo Tognazzi, Annie Girardot—5210 (9-2-64)—Okay art house fare—Italian-made; English titles
 CARTOUCHE—MD-115m.—(CS; C)—Jean-Paul Belmonde, Claudia Cardinale—5189 (7-22-64)—Okay adventure Import for art spots—(French-made; English titles)

CONTEMPT—D-99m.—(C-FS)—Brigitte Bardot, Jack Palance, Michel Piccoli—5218 (10-7-64)—Uneven effort has highbrow appeal, Bardot name—French-made
CRAZY DESIRE—CD-108m.—Ugo Tognazzi, Catherine Spaak—5185 (7-8-64)—Interesting Import—Italian-made; English titles
EMPTY CANVAS, THE—D-104m.—Bette Davis, Horst Buchholz, Catherine Spaak—5153 (4-15-64)—Fair Import for adults—Italian-made; English dialogue
HOUSE IS NOT A HOME, A—MD-95m.—Shelley Winters, Robert Taylor, Cesar Romero—5197 (8-19-64)—Exploitable meller based on madam's memoirs
LET'S TALK ABOUT WOMEN—CD-109m.—Vittorio Gassman—5218 (10-7-64)—Title reveals all and men should like what they see—Italian-made; English titles
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting Import with potent names—Italian-made; English titles
ONLY ONE NEW YORK—DOC-75m.—Narrated by Norman Rose—5218 (10-7-64)—Absorbing, well-made documentary
PASSIONATE THIEF, THE—C-100m.—Anna Magnani, Ben Gazzara, Toto—5210 (9-2-64)—Offbeat comic Import is fun for art spots—Italian-made; dubbed in English
SANTA CLAUS CONQUERS THE MARTIANS—FAN-80m.—(EC)—Leonard Hicks, John Call—5230 (11-18-64)—Cute seasonal entry for the kiddies
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegard Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
YESTERDAY, TODAY AND TOMORROW—COMP-119m.—(C)—Sophia Loren, Marcello Mastroianni—5149 (4-1-64)—Entertaining Import—Italian-made; English titles
ZULU—D-138m.—(TE; TC)—Stanley Baker, Jack Hawkins, Ulla Jacobsson—5173 (6-10-64)—Highly interesting entry—Filmed in Africa

COMING

APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey
ARCHANGELS, THE—Roberto Bisacco, Virginia Onorato—Italian-made
BEAR, THE—Renato Rascal, Francis Blanche
CASANOVA-'70—(WS; C)—Marcello Mastroianni, Michele Mercier—Italian-made
DINGAKA—Stanley Baker, Juliet Prowse
HELLFIRE CLUB—Peter Cushing, Adrienne Corri
KIMBERLEY JIM—(WS; C)—Jim Reeves
LIGHT FANTASTIC, THE—Dolores McDougal, Barry Bartie
LITTLE NUNS, THE—Catherine Spaak—Italian-made
SEASIDE SWINGERS—Freddie And The Dreamers—English-made
SECRET OF MAGIC ISLAND, THE—(EC)—Animal Novelty
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

- 423 **ADVANCE TO THE REAR**—C-97m.—(PV)—Glenn Ford, Stella Stevens, Melvyn Douglas—5150 (4-1-64)—Good cast sparks chucklesome service comedy
508 **AMERICANIZATION OF EMILY, THE**—CD-117m.—James Garner, Julie Andrews, Melvyn Douglas—5225 (11-4-64)—Solid entertainment for adult audiences
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
427 **FLIPPER'S NEW ADVENTURE**—D-103m.—(MC)—Luke Halpin, Pamela Franklin—5169 (5-27-64)—Good entry for youngsters and family trade
512 **GET YOURSELF A COLLEGE GIRL**—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance fling for teenagers
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
411 **GLADIATORS SEVEN**—MD-92m.—(EC; CS)—Richard Harrison, Loredana Nuccis—5153 (4-15-64)—Well made action Import—Italian-made; dubbed in English
408 **GOLDEN ARROW, THE**—FAN-91m.—(TC; TE)—Tab Hunter, Rossana Podesta—5165 (5-13-64)—Arabian Nights tale for undemanding and kids—Italian-made; dubbed in English
429 **GOLD FOR THE CAESARS**—MD-86m.—(TC)—Jeffrey Hunter, Mylene Demongeot—5174 (6-10-64)—Another action-packed Italian-made spectacle—Italian-made; dubbed in English
432 **HONEYMOON HOTEL**—C-89m.—(PV; MC)—Robert Goulet, Nancy Kwan, Robert Morse—5174 (6-10-64)—Names will assist tepid farce
455 **HOW THE WEST WAS WON**—D-152m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
506 **JOY HOUSE**—MD-98m.—(Franscope)—Jane Fonda, Lola Albright, Alain Delon—5225 (11-4-64)—Okay adult programmer—Made in France
431 **LOOKING FOR LOVE**—CMU-83m.—(PV; MC)—Connie Francis, Susan Oliver, Jim Hutton—5185 (7-8-64)—Pleasant musical boosted by appearances of guest stars
515 **LILI**—D-81m.—(TC)—Leslie Caron, Mel Ferrer, Jean Pierre Aumont—5226 (11-4-64)—Reissue of high rating romantic drama for class and art spots—Reissue
6501 **MGM'S BIG PARADE OF COMEDY**—COMP-109m.—MGM stars—5210 (9-2-64)—Sell the names and nostalgia
6511 **MURDER AHOY**—CMD-93m.—Margaret Rutherford, Lionel Jeffries—5214 (9-23-64)—Agatha Christie and Margaret Rutherford 'ave a go at murder again—English-made
503 **MURDER MOST FOUL**—90m.—(PV)—Margaret Rutherford, Ron Moody—5198 (8-19-64)—Margaret Rutherford and Agatha Christie ride again
355 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
417 **NIGHT MUST FALL**—D-105m.—Albert Finney, Sheila Hancock—5150 (4-1-64)—Well-made drama—English-made
430 **NIGHT OF THE IGUANA, THE**—D-125m.—Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon—5185 (7-8-64)—Award performance by fine cast should make this a big winner
6504 **OF HUMAN BONDAGE**—D-98m.—Kim Novak, Laurence Harvey—5214 (9-23-64)—Remake of Maugham classic aided by names—Made in England
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6507 **OUTRAGE, THE**—97m.—(PV)—Paul Newman, Claire Bloom, Laurence Harvey—5219 (10-7-64)—Top cast adds interest to "search for truth" drama
6502 **QUO VADIS**—HISD-168m.—(TC)—Robert Taylor, Deborah Kerr—5214 (9-23-64)—Topnotch epic reissue—Filmed in Italy
425 **RHINO**—D-91m.—(MC)—Harry Guardino, Shirley Eaton—5154 (4-15-64)—Interesting entry on African wild life—Made in Africa
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6515 **SIGNPOST TO MURDER**—D-74m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
424 **TAMAHINE**—C-85m.—(CS; EC)—Nancy Kwan, John Fraser—5150 (4-1-64)—Pleasant romantic comedy for program—English-made
513 **36 HOURS**—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
428 **UNSINKABLE MOLLY BROWN, THE**—MUC-128m.—(PV; MC)—Debbie Reynolds, Harve Presnell—5169 (5-27-64)—Superior musical fun entertainment
426 **VIVA LAS VEGAS**—MU-86m.—(PV; MC)—Elvis Presley, Ann-Margaret—5170 (5-27-64)—Bright, gay and sure to please the younger set
YELLOW ROLLS-ROYCE, THE—122m.—(C)—Rex Harrison, Shirley MacLaine, Ingrid Bergman, Omar Sharif—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 **YOUNG CADDIDY**—D-110m.—(PV)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
505 **YOUNG LOVERS, THE**—D-108m.—Peter Fonda, Sharon Huguely, Nick Adams—5222 (10-21-64)—Adult drama of college love should attract.
509 **YOUR CHEATIN' HEART**—MUD-99m.—(PV)—George Hamilton, Susan Oliver, Red Buttons—5222 (10-21-64)—Country music entry is fair programmer

COMING

A.B.C. MURDERS, THE—Tony Randall, Anita Ekberg—English-made
CINCINNATI KID, THE—(MC)—Steve McQueen, Tuesday Weld, Ann-Margret
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness
GUNFIGHTERS AT CASA GRANDE—Alex Nicol
HERCULES, SAMSON, AND ULYSSES—(WS; EC)—Kirk Morris, Richard Lloyd—Italian-made
HILL, THE—Sean Connery, Michael Redgrave
HYSTERIA—Robert Webber, Lella Goudoni—English-made
JOY IN THE MORNING—(PV; MC)—Richard Chamberlain, Yvette Mimieux
LADY L—(PV)—Sophia Loren, Paul Newman, David Niven
LOVED ONE, THE—(PV)—Robert Morse, Jonathan Winters, Anjanette Comer
MAYA—(PV; MC)—Clint Walker, Jay North
MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
ONCE A THIEF—Alain Delon, Ann-Margret, Van Heflin, Jack Palance

• **Family Jewels, The** Par.
• **Fantastic Voyage** Fox
Fate Is The Hunter A1 Fox
Father Goose A1 U
FBI Code 98 A1 WB
Ferry Cross The Mersey A1 UA
Finest Hours, The A1 Col.
First Men In The Moon A1 Col.
Flesh Eaters, The Misc.
Flight From Ashiya A3 UA
Flipper's New Adventure A1 MGM
• **Fluffy** A1 U
For Those Who Think Young A3 UA
Four Days In November A1 UA

G

• **Genghis Khan** Col.
Get Yourself A College Girl ... 8 MGM
Giant Monster, The For.
Girl Happy 8 MGM
Girl With Green Eyes A4 For.
• **Girls On The Beach** Par.
Gladiators Seven A-1 MGM
• **Glory Guys, The** UA
• **Go Go Mania** A-1
Godzilla Vs The Thing A1 A1
Gold For The Caesars A2 MGM
Golden Arrow, The A1 MGM
Goldfinger A3 UA
Goliath And The Vampires A2 A-1
Goodbye Charlie A3 Fox
Good Neighbor Sam A2 Col.
Gorgon, The A2 Col.
• **Great Race, The** W8
Greatest Story Ever Told, The UA
Guide, The For.
• **Gunfighter At Casa Grande** MGM
Guns At Batasi A3 Fox
Guns Of August A1 U

H

• **Hallelujah Trail, The** UA
Hamlet A1 WB
Hard Day's Night, A A1 UA
• **Harlow** Par.
• **Harvey Middleman, Fireman** Col.
• **Hellfire Club** A3 Emb.
Hercules In The Haunted World For.
• **Hercules, Samson And Ulysses** MGM
• **Heroes Of Telemark** Col.
Hey There, It's Yogi Bear A1 Col.
Hidden Room Of 1,000 For.
Horrors, The Cont.
High And Low Fox
• **High Wind In Jamaica, A** MGM
• **Hill, The** MGM
Honey Moon Hotel 8 MGM
Horror Of It All, The A2 Fox
Horror Of Party Beach, The 8 Fox
• **House At The End Of The World** A-1
House Is Not A Home, A B Emb.
How To Murder Your Wife A3 UA
How The West Was Won A1 MGM
Hush, Hush, Sweet Charlotte A3 Fox
• **Hysteria** MGM

I

• **I Saw What You Did** U
I'D Rather Be Rich A2 U
• **I'll Take Sweden** Par.
• **In Harm's Way** Misc.
Inheritance, The A3 UA
Invitation To A Gunfighter A3 UA
• **Ipcress File, The** U
Island Of The Blue Dolphins ... A1 U

J

John Goldfarb, Please Come Home 8 Fox
Joy House 8 MGM
• **Joy In The Morning** MGM
• **Judith** Par.

K

• Killers, The	A3	U
• Kimberley Jim		Emb.
• King Rat		Col.
Kiss Me, Stupid	C	Misc.
Kisses For My President	A3	WB
Kitten With A Whip	B	U

L

• Lady L		MGM
Lady In A Cage	8	Par.
Lassie's Great Adventure	A1	Fox
Last Man On Earth, The	A2	AI
• Last Message From Saigon		AA
Last Woman Of Shang, The		For.
Laterna Magika		For.
Lawrence Of Arabia	A2	Col.
Law Of The Lawless	A1	Par.
Les Abysses	B	For.
Let's Talk About Women	C	Emb.
• Life In Danger, A	A2	AA
• Light Fantastic, The	B	Emb.
Lili-RE	A2	MGM
Lilith	A4	Col.
• Little Nuns		Emb.
• Little Prince And The	A4	Col.
Eight-Headed Dragon, The		Col.
Lively Set, The		U
Living Between Two Worlds	A1	Misc.
Long Ships, The	B	Col.
Longest Day, The	A1	Fox
Looking For Love	B	MGM
Lord Jim		Col.
Lorna		Misc.
• Lost World Of Sinbad		A-I
Love A La Carte	A4	For.
Love Goddesses		Cont.
Love Has Many Faces	B	Col.
• Loved One, The		MGM
Luck Of Ginger Coffey, The	A3	Cont.

M

Mafioso	A3	For.
Malamondo		For.
• Major Dundee		Col.
Man From Button Willow, The	A1	Misc.
Man In The Dark	A3	U
Man Who Couldn't Walk, The		For.
Man Who Walked Through		
The Wall		For.
• Mara Of The Wilderness	A1	AA
Marnie	A3	U
Marriage-Italian Style	A4	Emb.
• Marriage On The Rocks		WB
Mary Poppins	A1	BY
Masque Of The Red Death	B	AI
• Masquerade		UA
Master Spy	A1	AA
• Maya		MGM
McHale's Navy	A1	U
Mediterranean Holiday	A1	Cont.
MGM's Big Parade Of Comedy	A1	MGM
• Mickey One		Col.
• Mirage		U
• Mister Moses		UA
Model Murder Case, The		For.
• Moment To Moment		U
Mondo Pazzo	C	For.
• Monkey's Uncle, The		BY
• Money Trap, The		MGM
Moon-Spinners, The	A1	BY
Moro Witch Doctor	A2	Fox
• Morituri		Fox
Murder Ahoy	A1	MGM
Murder Most Foul	A1	MGM
Muscle Beach Party	A2	A-I
Mutiny On The Bounty	A2	MGM
• My Blood Runs Cold		WB
My Fair Lady	A1	WB
My Wife's Husband		For.

N

• Naked Brigade, The		U
Naked Kiss, The	A3	AA
• Naked Prey, The		Par.
Nasty Rabbit, The		Misc.
• Navajo Run		AI
Never Put It In Writing	A1	AA
New Interns, The	B	Col.
Night Must Fall	8	MGM
Night Or The Iguana	A4	MGM
Night Train To Paris	A2	Fox
Night Walker, The	A2	U
Nightmare	A2	U
Nightmare In The Sun	A3	Misc.
None But The Brave	A2	WB
Nothing But A Man		Misc.
Nothing But The Best	A4	For.
Nutty, Naughty Chateau	B	For.

O

Of Human Bondage	B	MGM
• Omicron		Cont.
• Once A Thief		MGM
One Potato, Two Potato	A2	Misc.
One Way Pendulum		For.
Onibaba		For.
Only One New York	A1	Emb.
Operation SNFU		AI
• Operation Crossbow		MGM
Organizer, The	A4	For.
Orgy At Lil's Place, The		Misc.
Outlaws Is Coming, The	A1	Col.
• Outlaws Of Red River, The		Fox
Outrage, The	A3	MGM

OPERATION CROSSBOW—(PV; MC)—Sophia Loren, George Peppard
 PASSPORT TO OBLIVION—(PV)—David Niven, Francoise Dorlec
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
 SANDOKAN, THE GREAT—(WS; TC)—Steve Reeves
 SANDPIPER, THE—(PV; MC)—Elizabeth Taylor, Richard Burton
 SECRET OF MY SUCCESS, THE—(PV; C)—Shirley Jones, James Booth
 SEVEN WOMEN—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton
 SHE—Ursula Andress, Peter Cushing—English made
 SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
 TIKO AND THE SHARK—(WS; C)—Tahitian Cast
 VICE AND VIRTUE—Annie Girardot, Robert Hassenin
 ZEBRA IN THE KITCHEN—Jay North, Andy Devine

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6319	BECKET—D-148m.—(PV; TC)—Richard Burton, Peter O'Toole, Martita Hunt—5146 (3-18-64)—High rating dramatic entertainment
6407	BOY TEN FEET TALL, A—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6402	CADDY, THE—C-95m.—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue should have Martin-Lewis appeal—Reissue
6315	CARPETBAGGERS, THE—D-150m.—(PV; TC)—George Peppard, Carroll Baker, Alan Ladd, Martha Hyer—5154 (4-15-64)—Highly commercial explosive entry
6417	CIRCUS WORLD—D-135m.—(TC; CINERAMA)—John Wayne, Claudia Cardinale, Rita Hayworth—5186 (7-8-64)—Circus In Cinerama should prove popular—Filmed abroad
6410	CRACK IN THE WORLD—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6406	DISORDERLY ORDERLY, THE—C-90m.—(TC)—Jerry Lewis, Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarily for kids
6400	FALL OF THE ROMAN EMPIRE, THE—D-180m.—(Ultra-PV; TC)—Sophia Loren, Stephen Boyd, Alec Guinness—5150 (4-1-64)—Overwhelming entry rates high among epics—Filmed in Spain
6311	LADY IN A CAGE—D-93m.—Olivia de Havilland, Jeff Corey, Ann Sothern—5170 (5-27-64)—Well made horror-laden drama is rough on audiences; but gripping
6316	LAW OF THE LAWLESS—W-87m.—(TS; TC)—Dale Robertson, Yvonne DeCarlo, William Bendix—5146 (3-18-64)—Suspenseful western with big names
6314	PARIS WHEN IT SIZZLES—C-110m.—(TC)—William Holden, Audrey Hepburn—5146 (3-18-64)—Fair comedy will depend on name power—French-made
6322	PATSY, THE—C-101m.—(TC)—Jerry Lewis, Ina Ballin—5186 (7-8-64)—Jerry's legion of fans will enjoy it
R6408	PSYCHO—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6320	RING OF TREASON—MD-89m.—Bernard Lee, Margaret Tyzack—5174 (6-10-64)—Well-made spy thriller—English-made
6323	ROBINSON CRUSOE ON MARS—SFD-110m.—(TS; TC)—Paul Mantel, Adam West—5174 (6-10-64)—Good science fiction entry
6405	ROUSTABOUT—CMU-101m.—(TS; TC)—Elvis Presley, Barbara Stanwyck, Joan Freeman—5230 (11-18-64)—Okay Presley musical for his fans
6324	STAGE TO THUNDER ROCK—W-82m.—(TS; TC)—Barry Sullivan, Marilyn Maxwell—5174 (6-10-64)—Fair western
6409	SYLVIA—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6325	WALK A TIGHTROPE—MD-69m.—Dan Duryea, Patricia Owens—5170 (5-27-64)—Okay brief program meller—English-made
6404	WHERE LOVE HAS GONE—D-114m.—(TS; TC)—Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton—5222 (10-21-64)—Adult drama with particular appeal for women has big boxoffice potential
6411	YOUNG FURY—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program
R6403	YOU'RE NEVER TOO YOUNG—C-102m.—(TC)—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue is better Martin and Lewis comedy—Reissue

COMING

AMOROUS ADVENTURES OF MOLL FLANDERS—(PV; TC)—Klm Novak, Richard Johnson
 BLACK SPURS—(TC)—Roy Calhoun, Linda Darnell, Scott Brady
 DR. TERROR'S HOUSE OF HORRORS—(TS; TC)—Peter Cushing
 FAMILY JEWELS—(C)—Jerry Lewis
 GIRLS ON THE BEACH—(TC)—Beach Boys, Lesley Gore
 HARLOW—(PV; TC)—Carroll Baker, Peter Lawford
 IN HARM'S WAY—(PV)—John Wayne, Patricia Neal, Kirk Douglas
 JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
 PROMISE HER ANYTHING—Warren Beatty, Leslie Caron—English-made
 NAKED PREY, THE—(PV; TC)—Cornel Wilde
 RED LINE 7000—(TC)—Gail Hira, James 'Skip' Ward, Laura Devon
 SITUATION HOPELESS BUT NOT SERIOUS—Alec Guinness, Michael Connors
 SONS OF KATIE ELDER, THE—(PV; TC)—John Wayne, Dean Martin, Martha Hyer
 SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

425	APACHE RIFLES—MD-92m.—(DC)—Audie Murphy, Linda Lawson—5230 (11-18-64)—Okay program entry
430	BACK DOOR TO HELL—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
444	CLEOPATRA—D-192m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment
412	CURSE OF THE LIVING CORPSE, THE—MD-83m.—Helen Warren, Roy R. Sheldor—5154 (4-15-64)—Lower half, exploitable horror entry
503	DEAR BRIGITTE—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
424	EARTH DIES SCREAMING, THE—MD-62m.—Willard Parker, Virginia Field—5226 (11-4-64)—Okay science fiction meller for duallers—English-made
404	EYES OF ANNIE JONES, THE—MD-73m.—Richard Conte, Francesca Annis—5146 (3-18-64)—Okay dualler—English-made
423	FATE IS THE HUNTER—D-106m.—(CS)—Glenn Ford, Suzanne Pleshette, Rod Taylor—5214 (9-23-64)—Interesting drama about planes and people
428	GOODBYE CHARLIE—C-117m.—(CS; DC)—Tony Curtis, Debbie Reynolds, Pat Boone—5226 (11-4-64)—Cute comedy with potent cast
417	GUNS AT BATASI—D-103m.—CS—Richard Attenborough, Jack Hawkins, Flora Robson—5210 (9-2-64)—Good adventure drama
422	HORROR OF IT ALL, THE—CMD-76m.—Pat Boone, Erica Rogers—5222 (10-21-64)—Good comedy thriller for duallers—English-made
411	HORROR OF PARTY BEACH, THE—MD-78m.—John Scott, Alice Lyon, The Del-Aires—5154 (4-15-64)—Mediocre, but exploitable, horror opus for teens
504	HUSH, HUSH, SWEET CHARLOTTE—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
429	JOHN GOLDFARB, PLEASE COME HOME—C-96m.—(CS; DC)—Shirley MacLaine, Peter Ustinov, Richard Crenna—5230 (11-18-64)—Wacky comedy should prove effective crowd pleaser
322	LASSIE'S GREAT ADVENTURE—MD-103m.—(DC)—Lassie, Jon Provost, June Lockhart—5147 (3-18-64)—Okay for kids as part of program
414	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
431	MORO WITCH DOCTOR—MD-61m.—Jock Mahoney, Margia Dean—5230 (11-18-64)—Fair programmer—Filmed in the Philippines
420	NIGHT TRAIN TO PARIS—MD-65m.—Leslie Nielsen, Alizla Gur—5219 (10-7-64)—Good action entry for program—English-made
502	PLEASURE SEEKERS, THE—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry
427	RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer
426	RIO CONCHOS—W-107m.—(CS; DC)—Richard Boone, Stuart Whitman, Wende Wagner—5219 (10-7-64)—Big scale western has fine cast, fast action
	SOUND OF MUSIC, THE—MU-174m.—(Todd-AO; AC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
402	SURF PARTY—DMU-68m.—Bobby Vinton, Patricia Morrow—5151 (4-1-64)—Programmer has some teen appeal
405	THIRD SECRET, THE—D-103m.—(CS)—Stephen Boyd, Jack Hawkins, Diane Cilento—5162 (4-29-64)—Fair program entry—made in England
416	VISIT, THE—D-100m.—(CS)—Ingrid Bergman, Anthony Quinn—5214 (9-23-64)—Absorbing drama of human greed and vengeance—Filmed in Italy
415	WHAT A WAY TO GO—C-111m.—(CS; DC)—Shirley MacLaine, Paul Newman, Robert Mitchum—5151 (4-1-64)—Fun filled entry is headed for better returns
421	WITCHCRAFT—MD-79m.—Lon Chaney, Diana Clare, David Weston—5222 (10-21-64)—Good horror meller dualler—English made
325	YOUNG SWINGERS, THE—MU-71m.—Rod Lauren, Molly Bee—5155 (4-15-64)—Hootenanny musical for teen-agers, program
	ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-6-64)—Fine drama—Filmed in Greece—International Classics

COMING

AGONY AND THE ECSTASY, THE—(TODD-AO; DC)—Charlton Heston, Rex Harrison

CURSE OF THE FLY, THE—Brian Donlevy—English-made
DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien, Jean DelVal
HIGH WIND IN JAMAICA, A—(CS; DC)—Anthony Quinn, Viviane Ventura
MORITURI—Marlon Brando, Yul Brynner, Janet Margolin
OUTLAWS OF RED RIVER, THE—George Montgomery
RAPTURE—(CS)—Patricia Gozzi, Melvyn Douglas—English made
REWARD, THE—(CS; DC)—Max Von Sydow, Nina Castelvoa, Efrem Zimbalist, Jr., Yvette Mimieux
THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—(TODD-AO; DC)—Stuart Whitman, Robert Morley, Fernando
UP FROM THE BEACH—(CS)—Cliff Robertson, Irina Demick
VON RYAN'S EXPRESS—(DC)—Frank Sinatra, Trevor Howard, Brad Dexter
WAR PARTY—Michael T. Milker, Davey Davison, Donald Barry

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6409 **BEST MAN, THE**—D-102m.—Henry Fonda, Cliff Robertson, Edie Adams—5151 (4-1-64)—Good drama on men and women in politics—Miller-Turman
6502 **FERRY CROSS THE MERSEY**—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)
6408 **FLIGHT FROM ASHIYA**—MD-100m.—(PV; EC)—Yul Brynner, Richard Widmark, Shirley Knight—5147 (3-18-64)—Episodic but actionful meller has names to sell—Daieu-Hecht
6410 **FOR THOSE WHO THINK YOUNG**—CMU-96m.—(TS; TC)—James Darren, Pamela Tiffin, Woody Woodbury—5170 (5-27-64)—Lightweight, pleasant summer nonsense—Schenck-Koch
6422 **FOUR DAYS IN NOVEMBER**—DOC-120m.—Narrated by Richard Basehart—5223 (10-21-64)—Well-made, thrilling documentary on President Kennedy assassination—Wolper
6501 **GREATEST STORY EVER TOLD, THE**—D-221m.—(CR; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens
6420 **GOLDFINGER**—MD-108m.—(TC)—Sean Connery, Gert Frobe, Honor Blackman—5231 (11-18-64)—Another boxoffice bonanza with Agent 007—English-made; Saltzman-Broccoli
6414 **HARD DAY'S NIGHT, A**—CMU-87m.—The Beatles—5190 (7-22-64)—Teen business should be very strong—English-made
6412 **HOW TO MURDER YOUR WIFE**—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod
6418 **INVITATION TO A GUNFIGHTER**—D-92m.—(DC)—Yul Brynner, Brad Dexter, Janice Rule—5223 (10-21-64)—Top performances assist moody western—Kramer
6417 **SECRET INVASION, THE**—MD-95m.—(PV; DC)—Stewart Granger, Raf Vallone, Mickey Rooney—5215 (9-23-64)—Action packed war meller—Made in Yugoslavia—Corman
6413 **7TH DAWN, THE**—MD-123m.—(TC)—William Holden, Susannah York, Capucine—5181 (6-24-64)—Tale of political upheaval in Far East will need selling—Holdean
6415 **SHOT IN THE DARK, A**—C-101m.—(PV; DC)—Peter Sellers, Elke Sommer—5182 (6-24-64)—Strictly for fun and profits—Mirisch
6412 **633 SQUADRON**—MD-101m.—(PV; DC)—Cliff Robertson, George Chakiris, Marla Perschy—5175 (6-10-64)—Interesting entry of pilots in action during World War II—Mirisch
6419 **TOPKAPI**—CD-120m.—(C)—Melfina Mercouri, Maximilian Schell, Peter Ustinow—5215 (9-23-64)—Fine fun film should zoom—Filmed abroad—Filmways
6507 **TRAIN, THE**—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France
6416 **WOMAN OF STRAW**—D-117m.—(EC)—Gina Lollobrigida, Sean Connery, Ralph Richardson—5215 (9-23-64) First rate mystery—English-made
6411 **WORLD OF HENRY ORIENT, THE**—C-106m.—(PV; DC)—Peter Sellers, Paula Prentiss—5147 (3-18-64)—Cute and amusing comedy—Pan-Arts

COMING FEATURES IN ORDER OF RELEASE

Mar. **SATAN BUG, THE**—(PV; C)—George Maharis, Anne Francis, Richard Basenart—Mirisch

COMING

GLORY GUYS, THE—(PV; DC)—Tom Tryon, Harve Presnell, Jeanne Cooper—Levy-Gardner—Laven
HALLELUJAH TRAIL, THE—(CN; C)—Burt Lancaster, Lee Remick, Jim Hutton—Mirisch-Kappa
I'LL TAKE SWEDEN—Bob Hope, Tuesday Weld, Frankie Avalon
MASQUERADE—(C)—Cliff Robertson, Jack Hawkins—Novus
MISTER MOSES—(PV; C)—Robert Mltchum, Carroll Baker—Ross
RAGE TO LIVE, A—Suzanne Pleshette, Ben Gazzara, Bradford Dillman—Mirisch
RETURN FROM THE ASHES—Maximilian Schell, Samantha Eggar—Mirisch
THUNDERBALL—Sean Connery—Bernard Lee, Lois Maxwell
THOUSAND CLOWNS, A—Jason Robards, Jr., Barbara Harris
VIVA MARIA—Brigitte Bardot, George Hamilton—Dancigers-Malle
WHAT'S NEW, PUSSYCAT?—(EC)—Peter Sellers, Romy Schneider, Peter O'Toole—Feldman

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses
6417 **BEDTIME STORY**—C-99m.—(EC)—Marlon Brando, David Niven, Shirley Jones—5175 (6-10-64)—Highly amusing romantic comedy is delightful entertainment
6421 **BULLET FOR A BADMAN**—W-80m.—(EC)—Audie Murphy, Beverly Owen, Ruta Lee—5186 (7-8-64)—Okay western for program
6413 **CHALK GARDEN, THE**—D-106m.—(TC)—Deborah Kerr, Hayley Mills, John Mills—5151 (4-1-64)—Fine drama—English-made
6414 **EVIL OF FRANKENSTEIN, THE**—D-86m.—(EC)—Peter Cushing, Sandor Eles, Katy Wild—5162 (4-29-64)—Effective horror drama—English-made
FATHER GOOSE—C-117m.—(TC)—Cary Grant, Leslie Caron, Trevor Howard—5231 (11-18-64)—Top names bolster mild comedy
6502 **GUNS OF AUGUST, THE**—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I
6423 **I'D RATHER BE RICH**—C-96m.—(EC)—Sandra Dee, Robert Goulet, Andy Williams—5193 (8-5-64)—Cute comedy with highly saleable names
6419 **ISLAND OF THE BLUE DOLPHINS**—D-92m.—(EC)—Celia Kaye, Larry DomasIn—5165 (5-13-64)—Good item for family and youngster trade
6424 **KILLERS, THE**—MD-95m.—(C)—Lee Marvin, Angie Dickinson, John Cassavetes—5175 (6-10-64)—Fast-moving, interesting picturization of Hemingway story
6427 **KITTEN WITH A WHIP**—MD-83m.—Ann-Margret, John Forsythe—5226 (11-4-64)—Unpleasant entry for the program
6425 **LIVELY SET, THE**—D-95m.—(C)—James Darren, Pamela Tiffin—5198 (8-19-64)—Okay entry for teens and their elders
6506 **MAN IN THE DARK**—D-80m.—William Sylvester, Barbara Shelley—5250 (2-3-65)—Okay programmer—English-made
6418 **MARNIE**—D-129m.—(TC)—Tippie Hedren, Sean Connery—5175 (6-10-64)—Effective psychological drama
6420 **McHALE'S NAVY**—C-93m.—(C)—Ernest Borgnine, Jean Willes—5182 (6-24-64)—Feature based on tv show is moderately amusing
6415 **NIGHTMARE**—D-83m.—(HammerScope)—David Knight, Molra Redmond—5162 (4-29-64)—Interesting psychological mystery—English-made
6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles
6426 **SEND ME NO FLOWERS**—C-100m.—(TC)—Rock Hudson, Doris Day—5211 (9-2-64)—Very good comedy
6428 **SING AND SWING**—CMU-75m.—David Hemmings, Jennifer Moss—5211 (9-2-64)—Fair import for program with angles for younger set—English-made
6505 **STRANGE BEDFELLOWS**—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast
6504 **TAGGART**—W-85m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western
6416 **WILD AND WONDERFUL**—C-88m.—(EC)—Tony Curtis, Christine Kaufmann—5166 (5-13-64)—Cute comedy for family trade

P

- Pajama Party B A-1
Paris When It Sizzles A3 Par.
Passionate Thief, The A3 Emb.
• Passport To Oblivion MGM
Patsy, The A1 Par.
Pattern For Plunder For.
• Playboy Col.
• Play It Cooler Col.
Pleasure Seekers, The B Fox
• Postman's Knock MGM
• Promise Her Anything Par.
Psyche 59 B Col.
Psycho—Re. B Par.
Psychomania Misc.
Pumpkin Eater, The A4 For.

Q

- Quick, Before It Melts B MGM
Quick Gun, The A2 Col
Quo Vadis—Re. A1 MGM

R

- Racing Fever B AA
• Rage To Live, A A3 UA
Raiders From Beneath The Sea B Fox
Raiders Of Leyte Gulf, The A1 For.
• Rapture Fox
• Rare Breed, The U
Rattle Of A Simple Man Cont.
Ready For The People WB
Red Desert For.
• Red Line 7000 Par.
• Return From The Ashes UA
• Reward, The Fox
Rhino A1 MGM
Ride The Wild Surf A1 Col.
Ring of Treason A2 Par.
Rio Conchos A3 Fox
Robin And The 7 Hoods A2 WB
Robinson Crusoe On Mars A1 Par.
Rounders, The A3 MGM
Roustabout A2 Par.

S

- Sandokan, The Great MGM
• Sandpiper, The MGM
Santa Claus Conquers The
Martians A1 Emb.
• Satan Bug, The A2 UA
Seance On A Wet Afternoon .. A2 For.
• Seaside Swingers Emb.
Secret Door, The A2 AA
Secret Invasion, The A2 UA
• Secret Of Magic Island, The A1 Emb.
• Secret Of My Success, The MGM
Seduced And Abandoned A3 For.
Send Me No Flowers A2 U
• Senilita Col.
7 Dwarfs To The Rescue, The ... For.
Seven Surprises For.
• Seven Women MGM
Seventh Dawn, The B UA
Sex And The Single Girl B WB
• She MGM
• Shenandoah U
• Ship Of Fools Col.
Shot In The Dark, A B UA
Signpost To Murder A3 MGM
Sing And Swing A2 U
• Situation Hopeless But
Not Serious Par.
633 Squadron A2 UA
Slave Trade In The World Today A3 Cont.
So Dear To My Heart—Re A1 BY
• Son Of A Gunfighter MGM
• Sons Of Katie Elder, The Par.
Sound Of Music, The Fox
• Spy Who Came In From The
Cold, The Par.
Stage To Thunder Rock A2 Par.
Station Six Sahara B AA
Stop Train 349 A2 AA
Strange Bedfellows A3 U
Strangler, The B AA
Surf Party A2 Fox
Sweet And Sour For.
• Sword Of All Baba, The A1 U
Sword Of El Cid, The For.
Sylvia B Par.
• Synanon Col.

T

•Tatty And The Jungle Hunter ...	AA
Taggart	A2 U
Tamahine	A3 MGM
T-A-M-I Show, The	Misc.
Tattooed Police Horse, The	AI BV
Terrace, The	C For.
Thank Heaven For Small Favors	For.
•That Darn Cat	BV
•That Funny Feeling	U
•That Man From Rio	A2 For.
•These Are The Damned	Col.
Thin Red Line, The	A3 AA
3 Nuts In Search Of A Bolt	Misc.
Three Penny Opera	A3 Emb.
•Third Day, The	WB
Thlrd Secret, The	A3 Fox
36 Hours	A2 MGM
Those Callows	AI BV
•Those Magnificent Men In Their Flying Machines	Fox
•Thousand Clowns, A	UA
•Thunderball	UA
•Tickle Me	AA
Tiger Walks, A	AI BV
•Tiko And The Shark	MGM
•Time Of Indifference	Cont.
Time Travelers, The	B A-I
Tomb Of Ligeia	A-I
Topkapl	A3 UA
Torpedo Bay	A3 AI
Train, The	AI UA
•Treasure Of Silver Lake	Col.
•Troublemaker, The	Misc.
•Truth About Spring, The	AI U
Two On A Guillotine	A3 WB

U

•Ugly Dachshund, The	BV
•Umbrellas Of Cherbourg, The ..	A3 For.
•Under Age	B AI
•Unearthly Stranger	AI A-I
•Unsinkable Molly Brown, The ..	A2 MGM
•Up From The Beach	Fox

V

•Very Special Favor, A	U
•Vice And Virtue	B MGM
•Visit, The	A4 Fox
•Viva Las Vegas	B MGM
•Viva Maria	UA
•Von Ryan's Express	Fox
•Voyage To The End Of The Universe	AI A-I

W

•Walk A Tightrope	A2 Par.
•Walls Of Hell, The	A2 Misc.
•War Lord, The	U
•War Lords Of The Deep	A-I
•War Party	AI Fox
•Watch It, Sailor	Col.
•What A Way To Go!	B Fox
•What's New, Pussycat	UA
•Where Love Has Gone	A3 Par.
•White Slaves Of Chinatown	Misc.
•Why Bother To Knock?	B For.
•Wild And Wonderful	AI U
•Wild Seed, The	A3 U
•Witchcraft	A2 Fox
•Woman In The Dunes	C For.
•Woman Is A Woman, A	For.
•Women Of Straw	A3 UA
•Woman Who Wouldn't Die, The ..	A3 WB
•Wonderful Life	A-I
•World Of Henry Orient, The	A2 UA
•World Without Sun	AI Col.
•World's Greatest Swindles	Cont.

Y

•Yanco	For.
•Yellow Rolls, Royce, The	A4 MGM
•Yesterday, Today And Tomorrow ..	B Emb.
•Yolanta	For.
•You Must Be Joking	Col.
•Young Girls Of Good Family	Emb.
•Youngblood Hawke	A3 WB
•Young Cassidy	MGM
•Young Dillinger	AA
•Young Fury	Par.
•Young Lovers, The	A3 MGM
•Young Swingers, The	AI Fox
•Your Cheatin' Heart	A2 MGM
•Your'e Never Too Young—Re. ..	A2 Par.

Z

•Zebra In The Kitchen	MGM
•Zorba, The Greek	A4 Fox
•Zulu	A3 Emb.

COMING

ART OF LOVE, THE—(TC)—James Garner, Elke Sommer
 BUS RILEY'S BACK IN TOWN—(EC)—Ann-Margret, Michael Parks
 FLUFFY—(C)—Tony Randall, Shirley Jones
 I SAW WHAT YOU DID—Joan Crawford, John Ireland
 IPCRESS FILE, THE—(TS; TC)—Michael Caine, Susan Lloyd—English made
 MIRAGE—Gregory Peck, Diane Baker
 MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
 NAKED BRIGADE, THE—Shirley Eaton, Ken Scott
 RARE BREED, THE—(PV; TC)—James Stewart, Maureen O'Hara
 SHENANDOAH—(TC)—James Stewart, Doug McClure
 SWORD OF ALI BABA, THE—(C)—Peter Mann
 THAT FUNNY FEELING—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor
 TRUTH ABOUT SPRING, THE—(TC)—Hayley Mills, John Mills, James MacArthur
 VERY SPECIAL FAVOR, A—(TC)—Rock Hudson, Leslie Caron
 WAR LORD, THE—(PV; TC)—Charlton Heston, Rosemary Forsyth, Richard Boone
 WILD SEED, THE—Michael Parks, Celia Kaye
 WORD OF ABBOTT AND COSTELLO—Compilation: Abbott & Costello

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 480 CHEYENNE AUTUMN—AD-158m.—(PV 70; TC)—James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker—5223 (10-21-64)—Highly interesting outdoor adventure entry
 455 DEAR HEART—D-114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining
 363 DISTANT TRUMPET, A—W-117m.—(PV; TC)—Troy Donahue, Suzanne Pleshette—5171 (5-27-64)—Cavalry vs Indians plus romance for ladies
 364 FBI CODE—98—D-104m.—Jack Kelly, Kathleen Crowley—5155 (4-15-64)—Interesting documentary-style story of FBI in action
 478 HAMLET—D-187m.—(Electronovision)—Richard Burton—5220 (10-7-64)—Of value as a record of a novel version of the Shakespeare classic
 451 KISSES FOR MY PRESIDENT—C-113m.—Fred MacMurray, Polly Bergen—5211 (9-2-64)—Topical farce benefits from good cast
 479 MY FAIR LADY—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
 457 NONE BUT THE BRAVE—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale
 452 READY FOR THE PEOPLE—MD-54m.—Simon Oakland, Anne Helm—5227 (11-4-64)—Okay for program filler
 365 ROBIN AND THE 7 HOODS—CMU-123m.—(PV; TC)—Frank Sinatra, Dean Martin, Bing Crosby, Sammy Davis, Jr., Barbara Rush—5186 (7-8-64)—Light-hearted romp for Frankie and friends should please
 454 SEX AND THE SINGLE GIRL—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs
 456 TWO ON A GUILLOTINE—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller
 453 YOUNGBLOOD HAWKE—D-137m.—James Franciscus, Suzanne Pleshette, Genevieve Page—5227 (11-4-64)—Classy effort misses dramatic mark

COMING

BATTLE OF VILLA FIORITA, THE—(PV; TC)—Rossano Brazzi, Maureen O'Hara
 BRAINSTORM—(PV)—Jeff Hunter, Anno Francis, Dana Andrews
 CRACK OF THE WHIP—(C)—Clint Walker
 GREAT RACE, THE—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood
 MARRIAGE ON THE ROCKS—Frank Sinatra, Deborah Kerr, Dean Martin, Ann-Margret
 MY BLOOD RUNS COLD—(PV)—Troy Donahue, Joey Heatherton
 THIRD DAY, THE—(PV)—George Peppard, Elizabeth Ashley
 WOMAN WHO WOULDN'T DIE, THE—Gary Merrill—English-made

MISCELLANEOUS

- CASTLE OF BLOOD—MD-85m.—Barbara Steele, George Riviere—5211 (9-2-64)—Horror meller provides its share of chills—Woolmer Bros.
 COOL WORLD, THE—DOC-105m.—Hampton Clanton, Yolanda Rodriguez—5224 (10-21-64)—Authentic reenacted documentary on Harlem can be sold—Cinema V
 ESCAPE FROM HELL ISLAND—MD-80m.—(WS)—Mark Stevens, Linda Scott, Jack Donner—5190 (7-22-64)—Programmer has action, suspense—Crown International
 FLESH EATERS, THE—MD-90m.—Rita Morley, Byron Sanders, Martin Losleck—5224 (10-21-64)—Program horror meller—C.D.A.
 INHERITANCE, THE—DOC-60-m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer
 KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert
 LIVING BETWEEN TWO WORLDS—D-78m.—Horace Jackson, Maye Henderson, Mimi Dillard—5220 (10-7-64)—All Negro film is okay dueller for specialized houses—Empire
 LORNA—D-77m.—Lorna Maitland, Mark Bradley—517B (6-10-64)—Sexual treatise for exploitation spots only—Eve
 MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts
 NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.—5243 (12-30-64)—Childish entertainment—Fairway International
 NIGHTMARE IN THE SUN—MD-81m.—(DC)—Ursula Andress, John Derek, Aldo Ray—5231 (11-18-64)—Suspenseful story of a manhunt for the program—Zodiac
 NOTHING BUT A MAN—D-90m.—Ivan Dixon, Abbey Lincoln—5259 (3-3-65)—Poignant, sensitive portrait of a southern Negro's marriage—Cinema V
 ONE POTATO, TWO POTATO—D-92m.—Barbara Barrie, Bernie Hamilton—5190 (7-22-64)—Well-made topical drama based on racial inter-marriage—Cinema V
 ORGY AT LIL'S PLACE, THE—MD-77m.—(part color)—Carrie Knudsen, Bob Curtis, Terry Powers—5178 (6-10-64)—Has possibilities for exploitation spots—Mishkin
 T-A-M-I SHOW, THE—MUNOV-113½m.—Beach Boys, Barbarians, Chuck Barry—5231 (11-18-64)—Good musical novelty for teens—Electronovision—American Int.
 3 NUTS IN SEARCH OF A BOLT—C-80m.—(Part color)—Mamie Van Doren, Tommy Noonan—5190 (7-22-64)—Fair comedy should be exploitation natural with its nudie, sexy angles—Harlequin Int.
 TROUBLEMAKER, THE—C-80m.—Tom Aldredge, Joan Darling—5182 (6-24-64)—Odd-ball comedy—Janus
 WALLS OF HELL, THE—MD-88m.—Jock Mahoney, Cecilia Lopez—5193 (8-5-64)—War in the Philippines serves up action for the program—Made In Philippines—Hemisphere
 WHITE SLAVES OF CHINATOWN—MD-70m.—Audrey Campbell—5171 (5-27-64)—Nudie with veneer of social commentary—American Film Dist.

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANATOMY OF A MARRIAGE (MY DAYS WITH JEAN MAC)**—96m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art house patrons—French-made; English titles—Janus
- ANATOMY OF A MARRIAGE (MY NIGHTS WITH FRANCOISE)**—97m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art houses—French-made; English titles—Janus
- BAY OF ANGELS**—D-85m.—Jeanne Moreau, Claude Mann—5251 (2-3-65)—Intriguing import for art spots—French-made; English titles—Pathe Contemporary
- BANANA PEEL**—C-97m.—Jeanne Moreau, Jean-Paul Belmondo—5255 (2-3-65)—Entertaining import—French-made; English titles—Pathe Contemporary
- BRIDGE TO GLORY**—D-103m.—Renato Salvatori—5187 (7-8-64)—Good import—Italian-made; English titles—Jillo
- BARBARIANS, THE**—MD-83m.—Pierre Cressoy, Helene Remy—5182 (6-24-64)—Large scale period piece—Italian-made; dubbed in English—Hemisphere
- BLACK DUKE, THE**—105m.—(EC)—Cameron Mitchell—5194 (8-5-64)—Okay historical drama—Italian-made; dubbed in English—PRC
- BLOOD ON THE BALCONY**—DOC-92m.—Documentary on Benito Mussolini—5182 (6-24-64)—English titles; and narration—Italian-made—Jillo
- BOMB IN THE HIGH STREET**—D-60m.—Ronald Howard, Terry Palmer—5194 (8-5-64)—Well-made thriller for supporting slot—English-made—Hemisphere
- CARRY ON SPYING**—C-87m.—Kenneth Williams, Barbara Windsor—5251 (2-3-65)—Carry On slapsticking still good comedy—English-made—Governor
- DEVIL DOLL**—D-80m.—Bryant Haliday, Yvonne Romain—5187 (7-8-64)—Off-beat drama has saleable angles—English-made—Associated Film Dist.
- DISORDER**—D-105m.—Louis Jourdan, Susan Strasberg, Curt Jurgens—5178 (6-10-64)—The title fits like a glove—Italian-made; English titles—Pathe Contemporary
- DOCTOR IN DISTRESS**—CD-103m.—Dirk Bogarde, Samantha Eggar—5183 (6-24-64)—Fair import—English-made—Governor
- DRAGON SKY**—D-95m.—(EC)—Narie Hem, Sam El—5212 (9-2-64)—Attractive entry for art spots—Filmed in Cambodia; English titles—Lopert
- FACE OF WAR, THE**—DOC-105m.—Narrated by Bryant Haliday—5243 (12-30-64)—Potent anti-war preachment—Swedish-Japanese made; spoken in English—Janus
- GIANT MONSTER, THE**—MD-87m.—Edmund Purdom, Glenna Maria Canale, John Barrymore, Jr.—5179 (6-10-64)—Okay story of Rasputin, the mad Russian Monk—English-made—Union
- GIRL WITH GREEN EYES**—D-91m.—Peter Finch, Rita Tushingham—5194 (8-5-64)—Romance of value to art and other spots—English-made (Filmed in Ireland)—Lopert
- GUIDE, THE**—D-120m.—(PC)—Dev Anand, Kishore Sahu—5259 (3-3-65)—Fairly interesting import set in modern India—Filmed in India—Stratton Int.
- HERCULES IN THE HAUNTED WORLD**—MD-84m.—(TS-Super 100; TC)—Reg Park, Christopher Lee—5212 (9-2-64)—Standard strong-man stuff spiced with horror—Italian-made; dubbed in English—Woolner Bros.
- HIDDEN ROOM OF 1,000 HORRORS, THE**—MD-81m.—Laurence Payne, Adrienne Corri—5179 (6-10-64)—Okay filming of Poe's "Tell Tale Heart"—English-made; Union
- LATERNA MAGIKA**—NOV-119m.—(Partly in color)—5212 (9-2-64)—Marriage of screen and stage makes for unusual entertainment—Imported from Czechoslovakia—Richard Fleischer
- LES ABYSES**—D-90m.—Francine Berge, Colette Berge—5234 (12-3-64)—Off-beat drama could draw among arty set—French-made English titles—Kanawha
- MAFIOSO**—D-100m.—Alberto Sordi—5187 (7-8-64)—Good import should please art house patrons—Italian-made; English titles—Zenith Int.
- MALAMONDO**—COMP-79m.—(EC)—Produced by Goffredo Lombardo—5234 (12-3-64)—Repelling import—Italian-made—Magna
- MAN WHO WALKED THROUGH THE WALL**—C-99m.—Heinz Ruehmann, Nicole Courcel—5235 (12-3-64)—Cute comedy import—German-made; English titles; Shown Int.
- MONDO PAZZO**—DOC-94m.—(C)—Directed by Jacopetti and prosperi 5251 (2-3-65)—Repelling successor to "Mondo Cane"—Filmed in various parts of the world—English narration—Rizzoli Films
- MY WIFE'S HUSBAND**—C-85m.—Fernandel, Bourvill, Claire Maurier—5255 (2-17-65)—Amusing import—French-made; English titles—Lopert
- NOTHING BUT THE BEST**—C-99m.—(C)—Alan Bates, Pauline Delany—5191 (7-22-64)—Fun for the art set—English-made; Royal Films Int.
- ONE WAY PENDULUM**—C-90m.—Eric Sykes, Julia Foster, George Cole—5255 (2-3-65)—Fair import on the wacky side—English-made—Lopert
- NUTTY, NAUGHTY CHATEAU**—C-102m.—(TC)—Curt Jurgens, Monica Vitti, Jean-Louis Trintignant—5232 (11-18-64)—Weird import shoots for laughs—French-made; English titles—Lopert
- PATTERN FOR PLUNDER**—MD-84m.—Keenan Wynn, Mel Zetterling—5235 (12-3-64)—Well made espionage entry holds interest—English-made—Herts-Lion Int.
- PUMPKIN EATER, THE**—D-110m.—Anne Bancroft, Peter Finch, James Mason—5228 (11-4-64)—Drama of marital infidelity features strong performances—English-made—Royal Films Int.
- RAIDERS OF LEYTE GULF, THE**—MD-80m.—Liza Moreno, Efrén Reyes—5183 (6-24-64)—Okay dualler for program—Made in The Philippines; spoken in English—Hemisphere
- RED DESERT**—D-116m.—(TC)—Monica Vitti, Richard Harris—5255 (2-17-65)—Arty import—Italian-made; English titles—Rizzoli
- SEANCE ON A WET AFTERNOON**—D-115m.—Kim Stanley, Richard Attenborough—5235 (12-3-64)—Quality art import—English-made—Artixo
- SEVEN SURPRISES**—COMP-77m.—(Partly color)—Produced by Harvey Chertok—5235 (12-3-64)—Mixture of shorts for art spots—Canadian made—Quartet Int.
- SWEET AND SOUR**—C-98m.—Simone Signoret, Jean-Paul Belmondo—5260 (3-3-65)—Cute, wacky import—French-made; English titles—Pathe Contemporary
- SWORD OF EL CID, THE**—86m.—(Supercinescope; EC)—Roland Carey, Chantel Deberg—5194 (8-5-64)—Okay programmer—PRC
- TERRACE, THE**—D-90m.—Graciela Borges, Leonardo Favio—5243 (12-30-64)—Bored youngsters at play is mildly entertaining—Filmed in South America; English titles—Royal Films Int.
- THAT MAN FROM RIO**—C-114m.—(EC)—Jean-Paul Belmondo, Francoise Derleac—5179 (6-10-64)—Fun all the way—French-made; English titles—Lopert
- UMBRELLAS OF CHERBOURG, THE**—NOV-90m.—(C)—Catherine Deneuve, Nino Castelneuve—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau
- WHY BOTHER TO KNOCK**—C-88m.—(C; CS)—Elke Sommer, Richard Todd—5244 (12-30-64)—Fairly amusing comedy—Filmed abroad; spoken in English—Seven Arts
- WOMAN IN THE DUNES**—D-123m.—Eiji Okada, Kyoko Kishida—5236 (12-3-64)—Intriguing import—Japanese-made; English titles—Pathe Contemporary
- WOMAN IS A WOMAN, A**—CD-80m.—(C)—Jean-Paul Belmondo, Anna Karina—5248 (1-20-65)—Weird import for special spots—French-made; English titles—Pathe Contemporary
- YANCO**—D-85m.—Ricardo Ancona—5183 (6-24-64)—Interesting art house entry—Mexican made; English titles—Jay K. Hoffman

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- 19302 The Whalers
- 19303 First Aiders
- 19304 Army Mascot
- 19305 Goofy Gymnastics
- 19306 Home Made Home
- 19307 Foul Hunting
- 19308 Timber
- 19309 Truant Officer Donald
- 19310 Golden Eggs
- 19311 Test Pilot Donald
- 19312 Lambert, The Sheepish Lion

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- 101 How To Have An Accident At Work
- 123 The Litterbug
- 125 Aquamania

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

- 097 Goliath II
- 102 Noah's Ark
- 119 Saga Of Windwagon Smith
- 112 Donald and The Wheel
- 139 A Symposium On Popular Songs

THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

- 079 Japan
- 086 The Danube
- 099 Eyes In Outer Space
- 105 Islands Of The Sea
- 106 Mysteries Of The Deep
- 127 Bear Country (Re-issue)
- 131 Water Birds (Re-issue)

FEATURETTES (TECHNICOLOR)

- 094 Legend Of Sleepy Hollow (Re-issue)
- 114 Hound That Thought He Was A Raccoon
- 118 Horse With The Flying Tail

Columbia

COLOR FEATURETTES

- 7441 (Sept.) Wonderful Switzerland
- 7442 (Nov.) Travel Along With The Arkansas Traveler
- 7443 (Jan.) Eventful Britain
- 7444 (Mar.) Wonderful Africa
- 7445 (May) Wonderful New York
- 7446 (July) Wonderful Beauilleu

LOOPY DE LOOP COLOR CARTOONS

- 7701 (Sept.) Slippery Slippers
- 7702 (Oct.) Chicken Fracas-See
- 7703 (Nov.) Rancid Ranson
- 7704 (Dec.) Bunnies Abundant
- 7705 (Feb.) Just A Wolfe At Heart
- 7706 (Mar.) Chicken-Hearted Wolf
- 7707 (Apr.) Watcha Watchin'
- 7708 (May) A Fallible Fable
- 7709 (June) Sheep Steelers Anonymous
- 7710 (July) Wolf In Sheep Dog's Clothing

MR. MAGOO CARTOONS (REISSUES)

- 7751 (Sept.) Magoo's Cruise
- 7752 (Oct.) Magoo's Problem Child
- 7753 (Nov.) Love Comes To Magoo
- 7754 (Dec.) Meet Mother Magoo
- 7755 (Feb.) Gumshoe Magoo
- 7756 (Mar.) Magoo Goes Overboard
- 7757 (May) Bwana Magoo
- 7758 (July) Matador Magoo

COLOR FAVORITE CARTOONS (REISSUES)

- 7601 (Sept.) Gerald McBoing Boing On Planet Moo
- 7602 (Sept.) Happy Tots
- 7603 (Oct.) Willie The Kid
- 7604 (Nov.) Little Rover
- 7605 (Nov.) Christopher Crumpet
- 7606 (Dec.) A Boy and His Dog
- 7607 (Jan.) Rooty Toot, Toot
- 7608 (Jan.) Snow Time
- 7609 (Feb.) Emperor's New Clothes
- 7610 (Mar.) Little Boy With A Big Horn
- 7611 (Mar.) The Foxy Pup
- 7612 (Apr.) Let's Go
- 7613 (May) Gerald McBoing Boing
- 7614 (June) Bon Bon Parade
- 7615 (July) Madeline

CANDID MICROPHONE

- 7551 (Sept.) No. 1 Series 4
- 7552 (Nov.) No. 2 Series 4
- 7553 (Jan.) No. 3 Series 4
- 7554 (Mar.) No. 4 Series 4

WORLD OF SPORTS

- 7801 (June) Hunting Unlimited (Color)
- 7802 (Aug.) Rassin Rampage

TWO REELERS THE THREE STOOGES (REISSUES)

- 7401 (Sept.) Husbands Beware
- 7402 (Oct.) Creeps
- 7403 (Nov.) Flagpole Jitters
- 7404 (Jan.) For Crimin Out Loud
- 7405 (Feb.) Rumpus In The Harem
- 7406 (Apr.) Hot Stuff
- 7407 (May) Scheming Schemers
- 7408 (July) Commotion In The Ocean

COMEDY FAVORITES (REISSUES)

- 7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
- 7432 (Nov.) Tall, Dark and Handsome (Hugh Herbert)
- 7433 (Dec.) Training For Trouble (Schilling & Lane)
- 7434 (Jan.) He Popped His Pistol
- 7435 (Mar.) Wife Decoy
- 7436 (June) Pardon My Terror

ASSORTED FAVORITES (REISSUES)

- 7421 (Sept.) Spies and Guys (Joe Besser)
- 7422 (Nov.) General Nuisance (Buster Keaton)
- 7423 (Dec.) Hook A Crook (Joe Besser)
- 7424 (Feb.) So's Your Antenna (Harry VonZell)
- 7425 (Apr.) She's Oil Mine (Buster Keaton)
- 7426 (May) Meet Mr. Mischief

SERIALS (REISSUES)

- 7120 (Oct.) The Batman
- 7140 (Mar.) Roar Of The Iron Horse
- 7160 (July) Gunfighters Of The Northwest

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

- 4575 Penthouse Mouse
- 4576 Much Ado About Mousing
- 4577 Snowbody Loves Me
- 4578 Cat Above and The Mouse Below
- 4579 Unshrinkable Jerry Mouse
- 4580 Tom-ic Energy

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- 6662-W Lucky Ducky
- 6663-W Professor Tom
- 6664-W Cat That Hated People
- 6665-W Mouse Cleaning
- 6666-W Goggle Fishing Bear
- 6667-W Design On Jerry
- 6668-W First Bad Man
- 6669-W Smarty Cat
- 6670-W Deputy Droopy
- 6671-W Pecos Pest
- 6672-W Cell Bound

Paramount

COLOR FEATURETTE

- AA22-I Sportarama

HIGH TOPPER

- T22-1 Thin Along
- T22-2 Isles Of The Sun
- T22-3 Melody For Machines
- T22-4 The World Starts Next Door
- T22-5 Beauties Of Scandinavia
- T23-1 Fascinating Finland
- T23-2 Mayflower, U.S.A.
- T23-3 Commuting For Adventure

NOVELTOONS

- P23-1 Gramps To The Rescue
- P23-2 Hobo's Holiday
- P23-3 Hound For Pound
- P23-4 Sheepish Wolf
- P23-5 Hiccup Hound
- P23-6 Whiz Quiz Kid

MODERN MADCAPS

- M23-1 Happy Harry
- M23-2 Tell Me A Badtime Story
- M23-3 Pig's Feet
- M23-4 Sour Gripes
- M23-5 Goodie Good Deed
- M23-6 Muggy-Doo Boy Cat

POPEYE CHAMPIONS

- E23-1 Beach Peach
- E23-2 Jitterbug Jive
- E23-3 Popeye Makes A Movie
- E-23-4 Fly's Last Flight
- E23-5 How Green Is My Spinach?
- E23-6 Gym Jam

COMIC KING

- C22-1 Et Tu Otto
- C22-2 A Tree Is A Tree Is A Tree
- C22-3 The Method and Maw
- C22-4 Take Me To Your Gen'rui
- C22-5 Keeping Up With Krazy
- C22-6 Mouse Blanche
- C23-1 Panhandling On Madison Avenue
- C-23-2 Flizle Fizzle
- C23-3 Salling Zero
- C23-4 Fix That Clock
- C23-5 A Friend In Tweed
- C23-6 The Once Over
- C23-7 Service With A Smile
- C23-8 Call Me A Taxi
- C23-9 Highway Slobbery

SPECIAL

- B23-1 Jamboree At Marathon
- B23-2 Wyoming Snapshot

SPORTS IN ACTION

- D23-1 Festival Of The Bulls
- D23-2 Sky Divers

- D23-3 Speed On Ice
- D23-4 Best In Show
- D23-5 On The Bounce

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

- 5401 (Jan.) Roc-A-Bye Slnbad
- 5402 (Feb.) The Red Tarctor
- 5403 (Mar.) Brother From Outer Space
- 5405 (Apr.) King Rounder
- 5406 (May) Short Term Sheriff
- 5407 (June) The Kissor Plant
- 5411 (July) Adventure By The Sea
- 5408 (Aug.) Oil Thru The Day
- 5409 (Sept.) Outer Galaxy Gazette
- 5410 (Oct.) The Gold Dust Bandit
- 5404 (Nov.) Search For Misery
- 5412 (Dec.) Molecular Mixup

United Artists

PINK PANTHER COLOR CARTOONS

- 6551 (Dec.) Pink Phlnk
- 6552 (Feb.) Pink Pajamas
- 6553 (Mar.) We Give Pink Stamps

SPECIALS

- 6480 Chagall (3 reels)
- 6470 Beatles Come To Town
- 6471 This Is Jordan (3 reels)
- 6472 Dave Clark Five

Universal

TWO REEL SUPER SPECIALS

- 4501 (Jan.) Bigtown Village
- 4502 (Mar.) Casey At The Met(s)

SPECIALS

- 4504 (Dec.) Football Highlights Of 1964
- 4505 (Feb.) Yesterday's Big Story

COLOR ADVENTURES (One Reel)

- 4571 (Jan.) Keep America Singing
- 4572 (Feb.) Flying Fisherman
- 4573 (Mar.) Peewee Leaguers
- 4574 (Apr.) The Great River
- 4575 (May) Aquacapers

WALTER LANTZ COLOR CARTUNES

- 4511 (Jan.) Three Little Woodpeckers (WW)
- 4512 (Jan.) Case Of The Elephant's Trunk
- 4513 (Feb.) Woodpecker Wanted (WW)
- 4514 (Feb.) Fractured Frilndship
- 4515 (Mar.) Birds Of A Feather (WW)
- 4516 (Mar.) Guest Who?
- 4517 (Apr.) Canned Dog Feud (WW)
- 4518 (Apr.) Half Baked Alaska
- 4519 (May) Janie Get Your Gun (WW)
- 4520 (May) Davey Cricket
- 4521 (June) Slox Me (WW)
- 4522 (June) Pesty Guest
- 4523 (July) What's Peckin' (WW)

Warner Bros.

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- 3701 (Oct.) Panchos Hideaway
- 3702 (Dec.) Road To Andalay
- 3703 (Jan.) It's Nice To Have A Mouse Around The House
- 3704 (Jan.) Cats And Bruises
- 3705 (Feb.) The Wild Chase
- 3706 (Mar.) Moby Duck
- 3707 (Apr.) Assault and Peppered

BUGS BUNNY SPECIALS

- 2721 (10-19-63) Mad As A Mars Hare
- 2722 (1-18-64) Dumb Patrol
- 2723 (Mar.) Dr. Devil And Mr. Hare
- 2724 (July) False Hare

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

- 3301 (Sept.) Hair Conditioned
- 3302 (Sept.) Broom Stick Bunny
- 3303 (Oct.) Rocket By Baby
- 3304 (Nov.) Tree Cornered Tweety
- 3305 (Dec.) Heaven Scent
- 3306 (Jan.) Rabbitson Crusoe
- 3307 (Jan.) Too Hop To Handle
- 3308 (Mar.) Zoom And Bored
- 3309 (Apr.) The Hole Idea

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) TWO-REELERS

- 3001 (Sept.) Where Winter Is King
- 3202 (Apr.) Gone Fishin'

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

- 3501 (Nov.) Riviere Revelries
- 3502 (Feb.) Football Royal
- 3503 (Mar.) Rodeo Roundup

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MOTION PICTURE

EXHIBITOR

MARCH 17, 1965

Volume 73

Number 8

IN TWO SECTIONS • THIS IS SECTION ONE



IFIDA Will Fight N.Y. Classification

(See Page 6)

Physical Theatre — Extra Profits Dept.

Mitchell Wolfson heads the well diversified Wometco Enterprises, Inc., with extensive holdings in theatres and vending firms. Wometco's expansion plans include new theatres in eight modern Florida shopping centers.

OPEN LETTER TO A SOURPUSS . . . see editorial—page 3

HATS OFF

to... "A GEM of a Western!"

—SEVENTEEN

"A bouquet of bright thanks for a beautiful color film about today's cowboys. SHANE CAME BACK."

—COSMOPOLITAN

"The Rounders' is a complete delight from start to finish."

—HOLLYWOOD REPORTER

"A winner."

—FILM DAILY

"Star combo plus word of mouth makes this entry a boxoffice hit."

—VARIETY

"This western is a gem with humor, heart and splendid performance."

—SEVENTEEN

"Ford and Fonda never were better."

—M. P. DAILY

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VOLUME 73 • No 8

MARCH 17, 1965

OUR 47th YEAR

OPEN LETTER TO A SOURPUSS

THE POSITION OF CRITICS as far as entertainment is concerned is hard to define. Even the critics themselves don't seem to agree on their function. Recently, we heard celebrated playwright Edward Albee, author of "Who's Afraid Of Virginia Woolf?" and the equally controversial "Tiny Alice," discuss the critic's role in the legitimate theatre. He made good sense.

Albee agreed that the critic wields great power as far as the legitimate theatre is concerned. Yet, he said, their task is impossible. They must race from the theatre to their newspaper, and in a short time come up with a thoughtful analysis of what may well be a deep and mysterious play. It just can't be done, and to have the fate of a venture that so many have given months—even years—to develop finally rest on a handful of newspapermen is questionable, to put it mildly.

The situation is not so different when it comes to motion picture criticism. Happily, the moviegoing public does not seem to depend as slavishly upon critics as do patrons of legitimate theatres. There are a number of reasons for this, one of which is the hard fact that a patron will think a lot more about plunking down nearly \$10 for a single theatre ticket than he will about a movie admission.

Two pictures released in the past few weeks have us pondering the question of critics, their value, and the occasional abuse of their power. We have spoken editorially about "THE GREATEST STORY EVER TOLD." Another example is 20th-Fox's musical delight, "THE SOUND OF MUSIC."

We have been following its critical reception, and we can't believe these folks have all been looking at the same picture. Judith Crist of the Herald Tribune, after a bow in the direction of that wondrous performer Julie Andrews, dismisses the entire venture as worthless. She doesn't like the story, the children, the songs, and even criticises the leading man for having the wrong kind of gray hair. Her comments in this regard remind us of a Philadelphia critic, Ernest Schier of The

Bulletin, who also delights in chopping up stage and screen entries. Reviewing a play, Mr. Schier devoted a good deal of the column to a biting attack on the "false" nose worn by the leading man. It was unreal, he wrote, and whoever designed the actor's makeup had done a great disservice to the play. There was only one catch. It happened to be the actor's real nose. The critic had overstepped the bounds of his task, and we think Miss Crist goes a bit far afield as well.

The Times' Bosley Crowther, recognized as a leader in the critical fraternity, also took a healthy swipe at the Fox musical. However, he did show a little more restraint. All of the other critics in New York loved the colorful show. Even Life Magazine, which is not famous for being kind to motion pictures, flipped for the picture, hailing it as a "warm and beautiful experience—that increasingly rare film these days a family can go to see without being embarrassed." They add, "Julie's radiance floods the screen, warms the heart and brings back the golden age of the Hollywood musical with a film destined to be one of the biggest hits ever."

Now we don't say that every critic must agree. But when they are so far apart in their opinions, the public can't help but be confused. Miss Crist and Mr. Crowther can't stand what everybody else seems to love. Generally, they seem to reserve their highest praise for the murky foreign films that garner a handful of playdates and then disappear forever.

Happily, the public seems to agree with those critics who themselves were delighted with "THE SOUND OF MUSIC." Business is booming; advance sales are soaring; and sold-out houses are the order of the day for the next 59 performances at least.

Fox is selling joyous entertainment and the people are buying it. To the critical sourpusses who scorn all sentiment and question happiness, we say, "Relax and join in the fun." Even Fox stock is going up.

STRAIGHT TALK FROM LUDWIG

WE HAVE ATTENDED many meetings in which distribution executives tried to drum up exhibitor enthusiasm in upcoming product. However, we have never been more favorably impressed than we were by the recent Buena Vista session in Philadelphia.

BV executives, headed by president and sales chief Irving Ludwig, hosted an impressive array of territory exhibitors along with district manager Mort Magill at a business session and lunch, and enthusiasm on both sides ran high.

Concentration was on territorial breaks for that all-time Disney blockbuster, "MARY POPPINS"; the welcome reissue after seven years of "CINDERELLA," with a sparkling new campaign; and the summer release of "MONKEY'S UNCLE." Nobody uses television to sell movie tickets like Mr. Disney, and it is evident that he is not losing his touch. Co-op campaigns and Disney-selling merchandise are crowding store counters everywhere, and it is impossible to conceive of the

moppet, teen-ager, or adult who won't get the Buena Vista message as release of these features approaches.

Charlie Levy, Paul Lyday, and Jim O'Gara also addressed the exhibitors, and it is a pleasure to hear men who are so obviously enthused over the merits of their product.

Ludwig was particularly impressive. He talks a language that exhibitors can understand. He pulls no punches, and he doesn't know how to double-talk. He outlined Buena Vista's production program and exploitation plans clearly and concisely.

The Buena Vista organization is a tight one. As a result, these executives can't get away from their offices in New York very often to meet with exhibitors. That's a shame, because we watched a gang of movie experts in action, and we wish every exhibitor could have the same privilege.

Buena Vista made a lot of friends in Philadelphia, and we would guess that they sold a lot of film as well.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

A son, Jay Scott, was born to Mr. and Mrs. Arnold Rosen at Long Island Jewish Hospital. The father is a tax accountant with MGM.

Obituaries

James J. Brennan, 80, first vice-president, International Alliance of Theatrical Stage Employees, died at Valley Hospital, Ridgefield, N. J., after an illness of several weeks. In 1914, he became a member of New York Stage Employees Local No. 1, and served seven terms as president of that union. He was elected IATSE international vice-president in 1934. He is survived by his widow, two daughters, three sons, 14 grandchildren, and two great-grandchildren.

Alec Moss died at St. Mary's Hospital, West Palm Beach, Fla., after a prolonged illness. An industry veteran specializing in advertising, publicity, and exploitation, Moss was variously associated with Paramount, Columbia, 20th Century-Fox, and COMPO. He is survived by his wife and a daughter.

Daniel J. Murphy, 83, former proprietor of the Bayside, Hull, Mass., and the Loring Hall, Hingham, Mass., died while vacationing in Ft. Lauderdale, Fla. A native of Canada, he had been a resident of Hull for 25 years. He was a member of the Variety Club of New England. He is survived by his wife, two sons, two daughters, and 17 grandchildren.

Ed Rosenbaum, 80, retired press agent for theatres, theatrical productions, and motion pictures, died at his Philadelphia home. Last with Columbia Pictures, he was known as the dean of local press agents. He was a member of the Motion Picture Associates of Philadelphia and the Motion Picture Pioneers. He is survived by his wife and a brother.

AAPA Film Awards

NEW YORK—Lee Posner, executive director, All American Press Associates, has announced the results of the AAPA's seventh annual movie bests voting. The AAPA's award ceremonies was to be held at the Hotel Warwick on March 16.

The AAPA's Movie Bests for 1964 are: Best English language film, Warner Bros.' "My Fair Lady"; best foreign language film, Embassy's "Yesterday, Today and Tomorrow"; best actor, Rex Harrison in "My Fair Lady"; best actress, Debbie Reynolds in MGM's "The Unsinkable Molly Brown"; best supporting actor, Lee Tracy in UA's "The Best Man"; best supporting actress, Joey Heatherton in Paramount's "Where Love Has Gone"; best director of English language film, George Cukor, "My Fair Lady"; best director of foreign language film, Menachum Golan, "Sallah," Noah Production; best song, "My Kind Of Town" from Warners' "Robbin and the 7 Hoods"; best newcomer actor, Bernie Hamilton in Cinema 5's "One Potato, Two Potato"; best newcomer actress, Barbara Harris in Cinema 5's "One Potato, Two Potato"; and special Showman of the Year award, Preston R. Tisch, president, Loew's Hotels, Inc.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., MARCH 15

N. C. Anti-Obscenity Bill Aimed At Distributors

RALEIGH, N. C.—A bill aimed primarily at distributors of obscene motion picture films was introduced in the North Carolina State Legislature by Senator L. B. Hollowell of Gaston County.

The bill would amend the present obscenity law to make it a misdemeanor for anyone to exhibit, broadcast, televise, present, rent, lease, sell, deliver, or provide anyone with any material considered obscene.

Senator Hollowell said the measure is aimed "primarily at the distributor" of lewd films since exhibitors are covered under the existing law. He said the present law is indefinite on persons who distribute the films.

"The thinking," he said, "is we can get at the source (the distributors) and that will take care of the exhibitors."

He said a citizens' committee at his home town of Gastonia, appointed by the mayor to rid the city's newsstands of obscene publications, "now are after me to get at the source of obscene movies."

He added that his bill would mainly affect drive-ins since very few "uptown" theatres show the type of films he had in mind. He said the film "Twilight Girls" currently was being shown in his county and that it was this type of film he sought to curb. He said the film was being advertised "For adults only," but that anyone with the price of a ticket could get in.

Senator Hollowell said "some persons in the motion picture industry want it (obscene films) curbed," and that Harry Buchanan, Hendersonville theatre operator and lobbyist in the Legislature for theatre interests, and others in the industry have approved the bill.

Under his measure, county sheriffs would have the authority to decide in which cases to obtain warrants.

Another Gaston County legislator, Rep. Steve Dolley, recently introduced a bill in the House which would ban motion picture films that show mayhem or extreme violence or drug addiction as their main attraction. Hollowell said he felt such films would be covered under his proposed law.

Rep. Dolley's bill is still awaiting legislative action, but he is expected to let it die since doubts about its constitutionality have arisen.

Wm. Goldman's Home Burns

PHILADELPHIA—Sparks from a chimney started a fire last week-end that wrecked the upper two floors of the Villanova home of theatre owner William Goldman. Firemen saved nearly \$250,000 in original paintings which were carried outside and guarded by police.

Goldman will stay with friends until the house is repaired.



BROADWAY GROSSES

Hard-Tickets Lead Holdovers

NEW YORK—Led by the reserved seat, hard-ticket situations, average business was indicated in the Broadway first-runs. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"DEAR HEART" (Warners). Radio City Music Hall, with usual stage show, reported \$87,000 for Thursday through Sunday, with the second week sure to go to \$120,000.

"LORD JIM" (Columbia). Loew's State, on reserved seat policy, did \$50,000 on the third week.

"GOLDFINGER" (UA). DeMille stated the 12th and final week would tally \$15,000.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama on hard ticket policy announced \$43,000 for the fourth week.

"HUSH, HUSH, SWEET CHARLOTTE" (20th-Fox). Loew's Capitol reported \$29,000 for the second week.

"THE LOVE GODDESSES" (Continental). Astor claimed the second week was \$10,000.

"HOW TO MURDER YOUR WIFE" (UA). Victoria had \$14,000 for the seventh week.

"MY FAIR LADY" (Warners). Criterion with hard-ticket policy did \$59,000 on the 21st week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli stated it did \$44,000 on the second week of the road show engagement.

"STRANGE BEDFELLOWS" (U). RKO Palace, with the only newcomer among the Broadway attractions, tallied \$15,000 on the first week.

N. Y. Classification Bill

ALBANY—For the first time, the Senate has before it a bill amending the Penal Law to make admission of a child under 16—unless accompanied by his or her parent or legal guardian—a misdemeanor if a theatre is showing a picture that "the exhibitor by his own action has advertised in any manner or form is for viewing by adults only or is recommended for adult patronage only."

Senator Paul P. E. Bookson, New York City Democrat, introduced the measure. It is similar to one which Luigi R. Marano, former chairman, Joint Legislative Committee on Obscenity, presented as part of a "film package" last year.

The Regents' 1965 bill providing so-called "optional" classification is sponsored by Senator Ivan Warner, chairman of education committee, and Assemblyman William F. Ferrall, a member of education committee in Lower House. Both are New York City Democrats.

AB-PT Reports Earnings Record

Decca Income At New High As Records, Films Assist

NEW YORK—In the 1964 annual report of Decca Records, Inc., Milton R. Rackmil, president, advised the stockholders that consolidated net income and earnings per share again reached new highs.

Consolidated net income for the year, including subsidiary Universal Pictures Co., Inc., amounted to \$7,065,093, equal to \$4.63 per share on the 1,527,401 shares outstanding on Dec. 31, 1964. For the year 1963, such income was \$6,800,364, equal to \$4.45 per share on the same number of shares outstanding at the end of that year. Regular quarterly dividends of 30 cents per share were paid in 1964, which was the 28th year of consecutive dividends payments by Decca.

Sales and net income of the record division showed an increase over 1963 despite increasing costs as well as strong competition for sales and talent.

Net earnings of the motion picture division approximated income for 1963. Rackmil reported that world-wide business continued on a high level with increased theatre attendance in the United States and various foreign countries, although the public has become more selective.

Feature pictures have become increasingly important in the programming of commercial television stations, and the licensing of such pictures for television exhibition is now an integral part of motion picture distribution. The division has derived substantial revenues from such licensing, which has included only pictures released for theatrical exhibition prior to 1957.

The division has completed the production of releases for the entire year 1965 and is well on its way in production for the year 1966. Among the pictures planned for release during the current year are "Father Goose," "Strange Bedfellows," "Bus Riley's Back In Town," "The Art of Love," "A Very Special Favor," "Shenandoah," "Mirage," "That Funny Feeling," and "The War Lord."

U Reports Earnings

NEW YORK—Universal Pictures Company, Inc., reports for the fiscal year ended Jan. 2, consolidated net earnings from operations of \$5,341,818, which amounted to \$6.32 per share on 845,527 shares of common stock outstanding, excluding shares in the treasury of the company.

For the fiscal year ended Dec. 28, 1963, the company reported consolidated net earnings from operations of \$5,350,570. After dividends on preferred stock, all of which stock was called for redemption in 1963, such consolidated net earnings amounted to \$6.22 per share on 853,236 shares of common stock outstanding.

Ellman Moves To Embassy

NEW YORK—Steve Ellman, previously associated with Metro-Goldwyn-Mayer, has joined the publicity staff of Embassy Pictures, it was announced by Harold Rand, director of world publicity.

Ellman will serve as trade press contact and will fulfill various other publicity functions for the company.

Marhenke Brings Suit To Abolish Md. Censors

BALTIMORE, MD.—An order was signed in Circuit Court by Judge J. Gilbert Prendergast giving the Maryland State Board of Censors 30 days to show cause why the jobs of board members and employees should not be abolished in view of the U. S. Supreme Court's ruling on Maryland's censorship law.

The suit was brought by Robert Marhenke, Cinema Film Exchange, who filed a request earlier asking for an outright injunction to end payment of salaries to the board. Judge Prendergast declined to issue the order on grounds that the application did not comply with procedural rules.

Earlier, Marhenke refused to pay an \$18 fee to have the censor board take another look at his 1942 vintage film, "The Corpse Vanishes." He said the board wants to re-view the film again because the original censor seal issued to the film had vanished. Marhenke maintains he should only be paying \$1 for a new seal and hinted that he will show the film without a seal. Elwood Gebbart, executive assistant to the board, said that if Marhenke shows the film without the seal, it will be confiscated.

Notre Dame Has No Case, 20th-Fox Answer Asserts

ALBANY, N. Y.—Counsel for 20th Century-Fox, in answer to the appeal of Notre Dame University and its president, Father Theodore M. Hasburgh, asserted that "plaintiffs have established no claim for infringement of any right, either at common law or under the statutes of the State of New York."

The appeal was from the decision of the Appellate Division of State Supreme Court dismissing the Notre Dame suit against the showing of "John Goldfarb, Please Come Home."

The 20th-Fox brief seeks to knock down the plaintiffs' charges by disputing that "Notre Dame has property rights of 'immense commercial value' in its name and symbols; that the defendants' conduct constitutes commercial misappropriation of the name of Notre Dame in violation of New York Law; that the First Amendment is inapplicable; that the defendants resorted to unfairness, parasitism, and commercial immorality; and that the defendants have violated Father Hasburgh's right of privacy under the Civil Rights Law."

In closing, the brief stated that "it is crystal clear that there is involved in this case a fundamental issue of freedom of expression—whether private institutions may restrain or censor the communication of thoughts, ideas, and concepts which they find objectionable."

T-L Declares Dividend

NEW YORK—The directors of Trans-Lux Corporation declared the regular quarterly dividend of 15 cents per share on the common stock, payable March 31 to stockholders of record at the close of business March 22.

49% increase Credited To Stronger TV Network, Continued Improvement In 420-Theatre Circuit

NEW YORK—Record revenues and operating earnings for American Broadcasting-Paramount Theatres, Inc., in 1964 were reported by Leonard H. Goldenson, president.

Revenues rose to \$420,915,000 in 1964 (53 weeks) from \$386,720,000 in the previous 52 week fiscal year. Operating earnings increased 49 per cent to \$11,019,000 or \$2.40 a share, from \$7,385,000 or \$1.62 a share in 1963. Earnings, including capital gains, were \$11,196,000 or \$2.44 a share, compared with \$7,927,000 or \$1.74 a share in 1963.

The progress shown this past year, particularly in the greatly strengthened position of the television network this past fall, has laid the foundation for further improvement in revenues and earnings in 1965, Goldenson said.

Broadcasting revenues increased to \$310,135,000 from \$280,572,000 in 1963.

In broadcasting, the ABC Television Network's current schedule has obtained the highest evening programming audience levels it has ever achieved and, based on nighttime national audience measurements, is fully competitive with the other major networks, Goldenson said.

As further evidence of the public acceptance as well as the quality and diversity of ABC-TV's programming, Goldenson said, advertiser commitments for the coming season starting this fall are at a higher level than they were at this time last year.

In other broadcasting activities, record revenue levels were set by the ABC owned radio and television stations, which also improved their competitive positions in their markets. The ABC Radio Network again showed sales growth and ABC News continued to develop in terms of personnel, facilities, and programming.

The ABC International division continued to expand and is currently associated with television stations in 23 countries. ABC Films had a very successful year in the distribution of television programs in domestic and foreign markets.

The upward trend in theatre business which began in mid-1963 continued through 1964 with revenues increasing to \$78,891,000 from \$76,209,000 in the previous year, despite the fewer theatres operated in 1964 compared with 1963. The company's theatre portfolio (420 at the year end) was strengthened with the acquisition of nine modern theatres and the disposition of 22 marginal properties. Seven theatres are currently under construction and additional theatres are planned, particularly in suburban shopping centers.

Revenues from merchandise sales and other activities totaled \$31,889,000, compared with \$29,948,000 for the prior year.

ABC-Paramount Records had another good year with sales somewhat above 1963 levels. The company's two Florida scenic attraction centers, Silver Springs and Weeki Wachee, continued to draw greater attendance and received wider public acceptance. Goldenson noted that AB-PT's Prairie Farmer will begin its 125th year next January. Prairie Farmer, together with Wallaces Farmer and Wisconsin Agriculturist are three leading farm publications serving American agriculture.

Political Classification Attacked By IFIDA As "Back Door Censorship"

NEW YORK—The Independent Film Importers and Distributors of America censorship committee, Thomas Brandon, chairman, assailed proposed classification legislation for motion picture film in New York. The committee's statement asserts that political classification is merely "back door censorship" of a type repeatedly held unconstitutional by the courts and aimed at restriction of the motion picture media. A prompt constitutional test of any such legislation was promised. The committee's statement follows:

"Once again, the political censors have been repulsed and turned back in the Supreme Court of the United States. In the Freedman-Maryland case they have been rebuked for their failure to allow prompt judicial determination and for their efforts to shift the burden of proof to defendants. But the forces of political censorship never tire in their assault on the freedom of the screen. A new proposal in New York has been introduced which would permit the state regulators to now determine what is proper fare for our children. Despite the fact that adequate information is and remains freely available to all parents for their guidance in the matter of film selection for minors through a host of private media, the public guardians of morals still insist on seeking jurisdiction.

"The intent of course is not merely advice to children, though the classification statute is carefully phrased in these terms. It is an effort to reassert through the "back door," the power and prestige of the censorship boards destroyed by their own reckless unconstitutional and inept conduct and verified by judicial action.

"Repeatedly, both political censorship and classification statutes have been condemned as a usurpation of the liberties set forth in the First Amendment. In Illinois, Pennsylvania, Georgia, and Maryland, statutes have been struck down calling for this type of regulation. But nothing discourages bureaucrats bent on a return to the 'good old days' of unlimited restraint of the screen media.

"IFIDA has long recognized the need for private parental guidance in the matter of picture selection for children. We supported this principle before the public moral guardians ever heard of it. We back the Green Sheet and submit our pictures to it. We endorse the listings of Parent's Magazine, Consumer's Magazine, The Christian Science Monitor, and other responsible agencies, and we urge the broad promulgation of their ratings. The great bulk of our imported films are not aimed at minors and are not seen by them.

"We also oppose in the legislature—and we will oppose, if necessary in the courts—the efforts of political regulators to tinker with the rights guaranteed by the First Amendment. We promise prompt judicial review of any legislation broadening the powers of censorship.

"The distinguished critic of the New York Times, Bosley Crowther, recently wrote: 'In my estimation, governmental circumspection of the screen either by censorship or compulsory classification—is no way to assure moral films or to keep anybody, mainly children, from seeing films the public guardians consider bad. What is moral and what isn't moral is something that censors or politicians have no right and usually very little capacity

TOA To Greet Solons At Two-Day D.C. Meet

WASHINGTON — Congressmen, Senators, and their wives will be the guests of Theatre Owners of America at an informal reception at the Statler-Hilton Hotel here on the evening of April 13.

The reception will be the concluding event of the two-day combined meeting of TOA's board of directors, executive committee, and advisory council.

Monday, April 12, will be devoted to committee meetings and Congressional visits. The first business session will get under way Tuesday morning and, with a luncheon break, will extend through the day.

Movielab Honors Employees

NEW YORK — The first Movielab Service Awards honoring long-time employees with the company will be presented at a dinner-dance to be held on Sunday, April 4, at the Chateau Madrid in New York, according to Saul Jeffee, president of Movielab, Inc., one of the film industry's largest processing laboratories. More than 200 employees and guests will attend.

Sixty-three employees, each with more than 10 years of service, will be inducted into the Movielab Service Club. Collectively, the members of the newly-organized club, approximately 15 per cent of all Movielab employees, represent 840 years of service to the company founded in 1930 by Jeffee. Awards will be presented to employees with the company over 15 years.

to decide.'

"We support this position. We strive for the improvement of our medium. We favor the circulation of film information from any and all private groups and film societies. But we will fight political censorship in whatever form it takes and in all its ramifications to the very end."

Schlanger's Budco Circuit Expands To 29 Theatres

DOYLESTOWN, PA.—Claude J. Schlanger, president of Schlanger Theatres, Inc., an affiliate of Budco, Inc., announced the acquisition of the Norris Amusement Co. theatres. The acquisition includes the Norris, Norristown, Pa.; the Ridge Pike Drive-In, Plymouth Township, Montgomery County, Pa.; and the Valley Forge Drive-In, King of Prussia, Pa.

Schlanger also announced the construction of two new conventional theatres and one new drive-in to be opened in the Philadelphia area by June 15 of this year.

The acquisition and construction of these theatres will bring the number of theatres operated by Budco to 29.

Schlanger also announced the appointment of Sidney Sablosky as supervisor for the newly acquired Norris Amusement Co. theatres, along with the appointment of William Whyte as supervisor of the newly formed northern New Jersey district of Budco Quality Theatres.

Schlanger announced the complete refurbishing of the Norris. It will be completely resealed. The theatre will be repainted and redecorated with new stage settings, new screen, and new projection equipment. The refurbishing will cost in excess of \$75,000.00. Schlanger also announced the refurbishing of the Valley Forge and Ridge Pike drive-ins, which will be equipped with electric in-car heaters and new projection lamps.

Melvin J. Fox and Schlanger announced the construction of the new 1,000-car Pennsauken Drive-In, to be located at the junction of Rt. 73 and Rt. 130 in Pennsauken Township, N. J. The theatre will be opened by June 15.

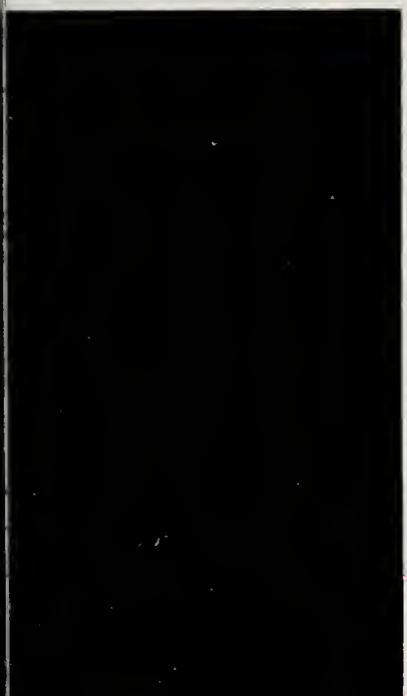
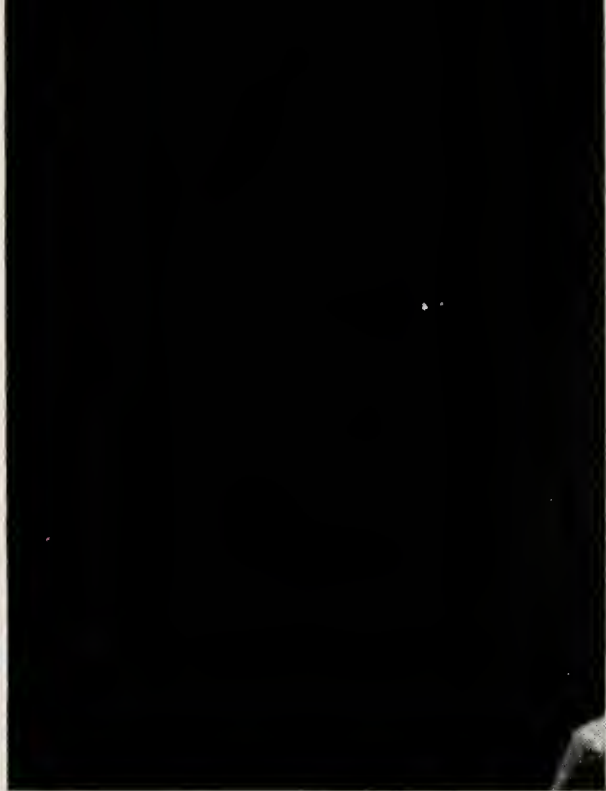
Beatles Not Alone

HOLLYWOOD — American International Pictures disclosed that, contrary to various erroneous published reports, The Beatles are but one of 14 musical acts in the newly-acquired AIP color musical variety film, "Go Go Mania."

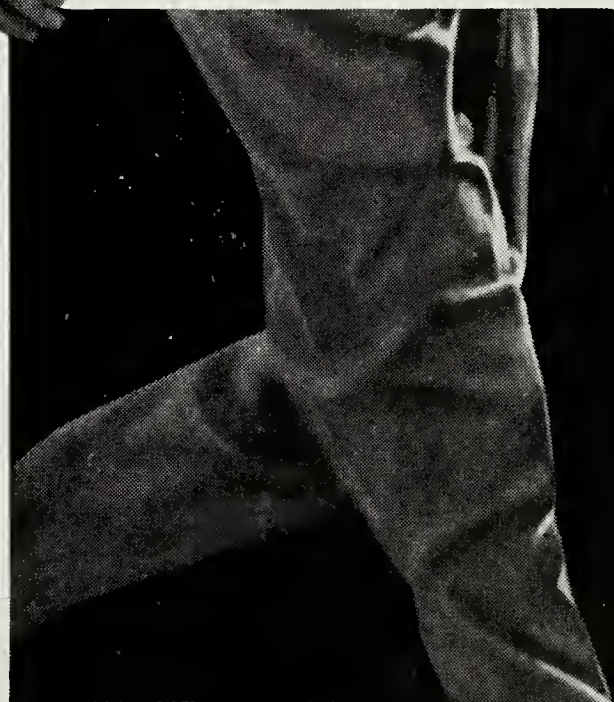
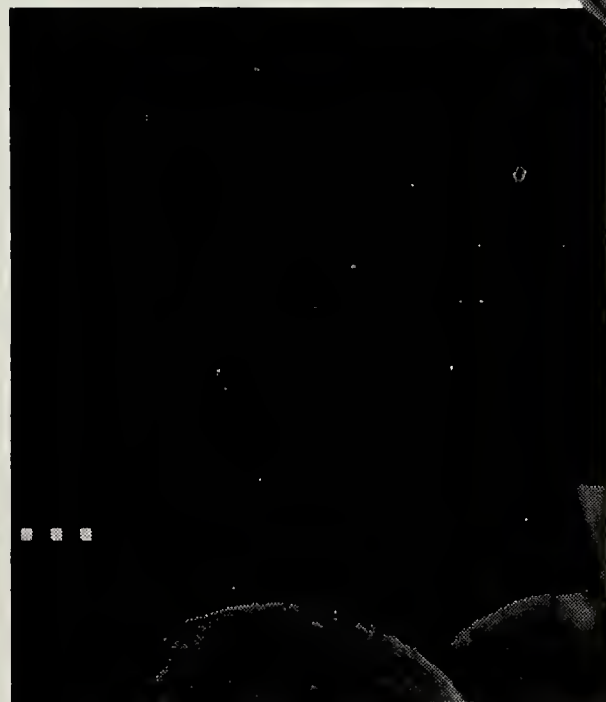
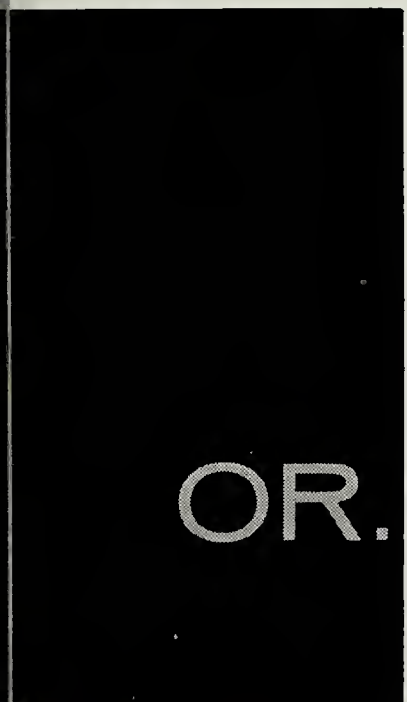
Clarification of the casting of the variety film was made by AIP executive vice-president Samuel Z. Arkoff. Picture will be released by American International only in the United States in exclusive deal with England's Associated British-Pathe, Ltd.



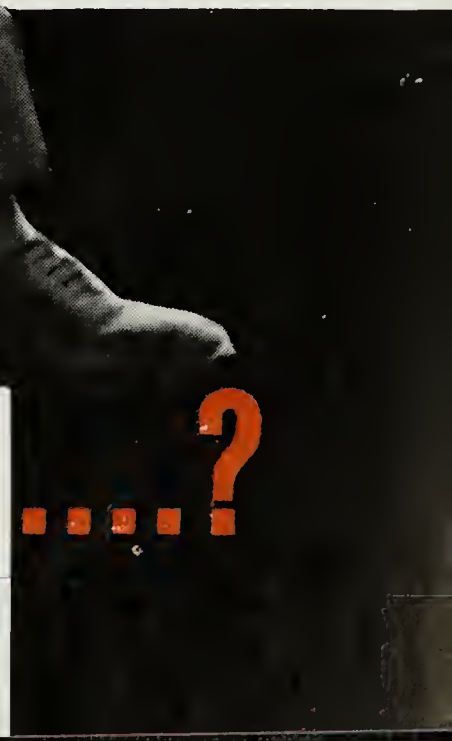
Among those attending the recent Theatre Owners of New England showmanship and merchandising meeting in Boston were, left to right, Carl Goldman, executive secretary; Hy Fine, district manager, New England Theatres; Malcolm Green, president, TONE, and treasurer of Interstate Theatres; and "Doc" Romono, general manager, B & Q Theatres. They hold Columbia merchandising kits on "Major Dundee" and other forthcoming products.



REAL?...



OR.



MIRAGE.....?

*Is the key to his secret
locked in his mind ... or in her arms?*

THE
DANGER
IS REAL
...THE
WOMAN
IS REAL
...BUT THE
TERRIFYING
REASONS
ARE
HIDDEN
BEHIND
A

**GREGORY
PECK**

**DIANE
BAKER**

"MIRAGE"

Co-Starring KEVIN MCCARTHY • JACK WESTON • LEIF ERICKSON • WALTER ABEL • GEORGE KENNEDY

AND **WALTER MATTHAU** AS "TED CASELLE"

Screenplay by PETER STONE • Directed by EDWARD DMYTRYK • Produced by HARRY KELLER
A UNIVERSAL PICTURE



THE EXCITEMENT STARTS DECORATION DAY

Dallas Group Would Bar Kids From Adult Features

DALLAS—In its first session, a special committee named by the City Council to study a controversial ordinance which would bar teen-agers from "adult movies" reached no conclusions at the end of the two hour meeting.

According to District Judge Clarence Guittard, committee chairman, the group was trying to define the problem, and "I can't say we succeeded. We never got down to studying the proposed ordinance itself."

About the only decision reached by the special committee was one to bar newsmen and the public from the hearings. The committee-men felt that an audience would inhibit free discussion.

Judge Guittard said that the group's largest problem was the vague directions given to it by the City Council resolution which established the body.

The City Council nominated 17 persons to study the ordinance and report back to the council within 30 days its recommendations regarding the ordinance. Four of the 17 persons nominated declined to serve on the special committee.

The committee may go back to the City Council and ask for more detailed instructions. However, City Councilman Joe H. Golman, a chief supporter of the movie ordinance, issued a statement which he said he hoped would clarify the role of the committee.

The citizens committee was named, according to Golman, to come up with recommendations concerning a proposed ordinance drawn up by the city attorney which attempts to deal with what thousands of Dallas residents believe is a serious problem—that of attendance of young people at movies suitable for adults only. The committee is to study and recommend the adoption of the proposed ordinance or make recommendations which can deal with this problem within the framework of an ordinance.

The ordinance would establish a review board to preview all motion pictures to be shown commercially in Dallas. The board would classify each film, and it would be unlawful for a theatre to sell or give away a ticket for an "adults only" picture to anyone under 18.

The draft of the ordinance does not mention television, and the question was raised of whether tv movies also should be classified for "general audience" or "adults only."

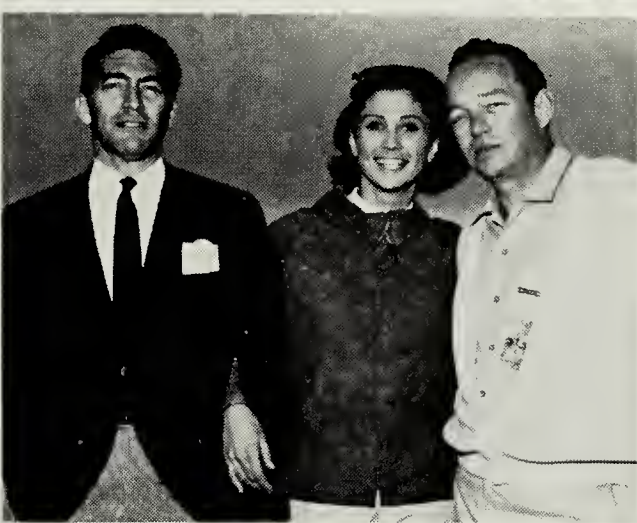
BV Promotes New Pix

PHILADELPHIA—Buena Vista held a product promotion preview here. More than 65 exhibitors attended the meeting and luncheon to discuss BV's promotion, publicity, and exploitation plans for "Mary Poppins," and Disney summer releases, "The Monkey's Uncle" and "Cinderella."

Irving H. Ludwig, president and general sales manager, led a contingent of BV sales and ad-publicity executives to the Philadelphia meeting. They included Charles Levy, director of advertising and publicity; James O'Gara, eastern division sales manager; and Paul Lyday, promotion and publicity manager.

Others present were Herb Robinson, assistant eastern division sales manager; Frank Petraglia, exploitation manager; and Steve Keller, cooperative advertising manager. Mort Magill, BV's eastern district sales manager, and Leonard Mintz, Philadelphia branch manager, acted as hosts for the meeting.

Para. Creates New Field Ad-Pub Dept. To Assure Maximum Exhib Aid



Norman Aldon and Gail Hire, stars of Howard Hawks' Paramount release, "Redline 7000," are seen with Jack Fitzgibbons, Jr., Famous Players Canadian Corporation, right, taking a busman's holiday from filming the story of stock car racing at the Daytona, Fla., 500 races.

Columbia Earnings Rise; New Pix Brighten Future

NEW YORK—A. Schneider, president of Columbia Pictures Corporation, reports earnings of \$1,390,000 or 74 cents per share for the first six months of fiscal 1965, representing a gain over the \$1,096,000 or 57 cents per share earned in the corresponding period of the preceding year.

The Columbia president said he expected his company "to push forward with one of the strongest groups of motion pictures available to us in some time."

The executive said he was encouraged by the potential of such upcoming releases as "Lord Jim," William Wyler's "The Collector," Stanley Kramer's multi-starred "Ship of Fools," "Major Dundee," "Genghis Khan," and the western spoof "Cat Ballou," which are completed and ready for world markets in the months ahead.

Schneider also reported that Screen Gems was headed for another record year in fiscal 1965. Already, this diversified entertainment-communications organization has sold four new network programs—a new high for one season—and has renewed five of the six series presently on the networks. This total of nine series for the 1965-66 season will be the largest number of programs that Screen Gems has ever presented on the networks in any one year.

Kids March For Rights

ROCKVILLE CENTRE, N. Y. — Century's Fantasy was picketed recently by some 50 youngsters from South Side Junior High School. The boys and girls were no more than 13 years old, and after local police told them it was legal if the picketing was orderly and exits were not blocked, they marched for over three hours bearing signs reading "Adults To Cashier, But Children To Matron." The demonstration was against the practice of charging adult prices to children over 11, but relegating all youngsters under 16 to the children section.

Theatre officials refused to comment, but said that attendance was not harmed by the demonstration.

NEW YORK—Paramount Pictures has realigned its field merchandising activities with the creation of a new field advertising and publicity department, it was announced by Martin Davis, vice-president in charge of advertising and public relations.

"For many years," Davis said, "the motion picture industry has grouped all of its field merchandising activities under the heading of 'exploitation.' As far as Paramount is concerned, this is an out-dated word which hardly begins to identify the numerous responsibilities of a field representative in the areas of advertising, publicity, and promotion.

"The motion picture field representative of today is a specialist equipped to direct a campaign from every conceivable angle. He is more knowledgeable and adept than his counterpart of former years, and is deserving of the same recognition as specialists in other professions," Davis continued.

"Paramount's creation of this new field advertising and publicity department comes at a time when the company is embarked on the most ambitious production and distribution program in its history. It will provide exhibitors with the most efficient and creative merchandising and marketing support obtainable," Davis said.

Under the new arrangement, Paramount is designating its U.S. and Canadian field representatives as regional advertising and publicity managers, all reporting to a field advertising and publicity manager in New York.

Bernard Serlin, who has been Paramount's exploitation manager, has been promoted to the post of field advertising and publicity manager.

Working closely with Serlin in New York will be Jerry Berger, assistant to the manager; Everett Olsen, cooperative advertising manager; and Lige Brien, merchandising coordinator.

The new regional advertising and publicity managers and their territories are Henry Ehrlich, western territory, headquartered in Los Angeles; Richard Taylor, midwest, Chicago; William Schaefer, southwest, Dallas; Charles Herbits, mid-Atlantic, Philadelphia; Gerald Rafshoon, southeast, Atlanta; and Win Barron, Canada, Toronto.

Activities of the field advertising and publicity department will be closely coordinated with those of the home office and studio departments, which are largely responsible for national campaigns and the creation of campaign materials. Working with Davis in these areas are Joseph Friedman, director of advertising and publicity; Hy Hollinger, publicity manager; Ted Lazarus, advertising manager; Bob Goodfried, studio publicity manager, and their respective staffs.

MGM Rewards Showmen

NEW YORK—Robert Potenziani, Seymour Brond, and Saul Shapiro are the three New York metropolitan area theatre managers acclaimed the winners in the best overall exploitation campaign contest conducted by Metro-Goldwyn-Mayer in connection with the recent Showcase engagements of "The Americanization of Emily" and "The Outrage."

Record Attendance At Show-A-Rama Expresses Faith In Films' Future

KANSAS CITY—United Theatre Owners of the Heart of America's Show-A-Rama VIII at the Continental Hotel established a new all-time attendance record.

Keynote speaker was Canadian exhibitor Nat A. Taylor, of Toronto, who warned that "we may push our admission prices too far ahead of what the general public is prepared to pay.

"Higher and higher film terms have the effect of bringing about higher admission prices," said Taylor. "Although there have been cases where some theatre owners have been unnecessarily cautious in adjusting their admission prices, there have been some who have been too bold. It is virtually impossible to reduce to an exact science the act of raising admission prices in relation to the law of diminishing returns. To a great extent, this must be done by trial and error, but you must have noticed that sometimes the public shows its resentment to roadshow prices by giving these films very little patronage. Conversely, when the same films play at more moderate prices, they do a great deal of business.

The spectre of the tv color set was viewed as another peril "looming large on the horizon."

The theatre men were told that "there is nothing wrong with our business that good arithmetic can't cure." Taylor stressed that "if our business is to have a continuing healthy future, the answer does lie in the arithmetic. There must be a fair and equitable division of the boxoffice dollar between producer, distributor, and exhibitor," he said. "If one segment of our industry seeks to gain inordinately at the expense of the other, a lopsided economy may result which will be bad for all. Without a fair share of the boxoffice dollar, new and inviting theatres cannot be built because there will be no incentive. On the other hand, new theatres do invite increased attendance and generate business which presently does not exist."

Taylor said that he shuddered at the thought of "a wholesale building of theatres. Almost every shopping center promoter today wants to include a theatre in his project. Not all of them make good sense. Indeed, many if ever built will prove losers."

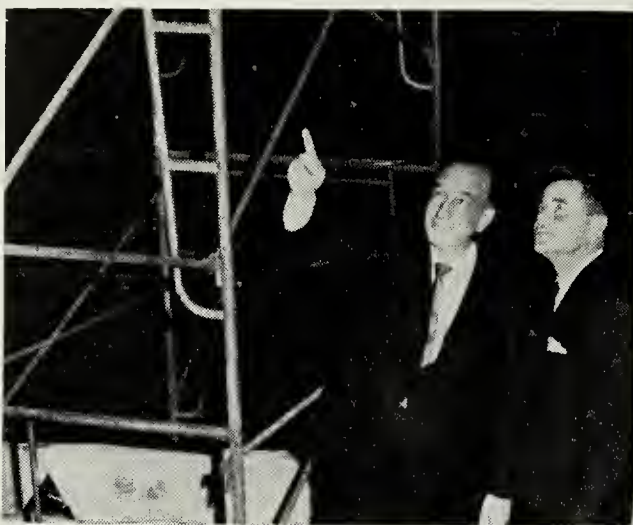
Taylor summarized his "bold look into the future" by saying "New and modern plants are a must. Proper location and parking are vital. Dual and triple theatre operations have a definite place in our future and should be actively arranged."

Jay Wooten, outgoing president, announced that next year's Show-A-Rama would be held in Denver, Feb. 28-March 3, but that it would be back in Kansas City for its 10th anniversary in 1967 in new and larger quarters.

Henry H. "Hi" Martin, vice-president and general sales manager, Universal, presented to Russell Borg, branch manager here, the Will Rogers Hospital Meritorious Service Award in recognition of his efforts as territory chairman in the campaign to raise funds for the hospital.

"Star of the Future" awards went to John Ashley, Johnny Crawford, and Mary Ann Mobley. Shirley MacLaine received an award as "International Star of the Year." A plaque for meritorious service went to Wooten.

The "Producer of the Year" trophy was



Russell V. Downing, president, Radio City Music Hall, New York, shows Glenn Ford, star, Warners' "Dear Heart," the scaffold on which painters worked around-the-clock to redecorate the ceiling of the world-famed showplace when it was recently closed.

Position Of Detroit Censor? Unconstitutional, But Okay

DETROIT—MPE Bureau sought the opinion of Milton H. London, Allied States executive director and Michigan Allied president, on what the effect of the U.S. Supreme Court decision in the Freedman-Maryland case would be here.

It would have no effect, London said.

There are censorship laws here, but everyone knows they are unconstitutional. Many years ago, local moviedom entered into a voluntary agreement with the Detroit Police Censor Bureau, and there has seldom been or never been any friction. The Bureau has acted reasonably, but when it felt a film or a sequence to be objectionable, the movie men have been highly cooperative.

Several years ago, there were efforts to set up censorship boards in smaller cities, but largely due to a campaign to seek cooperation by Michigan Allied, those in these situations came around to its way of thinking.

The Detroit Police Bureau is thought of throughout the state as an "umbrella," and other cities play films as approved in Detroit.

Axelrod Joins S.I.P.

HOLLYWOOD—George Axelrod's Charleston Enterprises has joined the Society of Independent Producers, Inc., it was announced by Eugene Arnstein, executive vice-president of the Society. The Charleston organization is the 14th company on the independent society's roster.

shared by James B. Nicholson, president; and Samuel Z. Arkoff, vice-president, American International Pictures.

Douglas Lightner, general manager, Commonwealth Theatres, was elected new president of the UTO of the Heart of America. Glen Dickinson and Abbott J. Sher were named vice-presidents; Beverly Miller, treasurer; Roy Hill, secretary; and M. B. Smith, vice-president of Commonwealth Theatres, was named to a new post on the executive committee, director of public relations.

Detailed Plans Revealed For Mich. Allied Meeting

DETROIT—First detailed plans for the Allied Theatres of Michigan's 46th annual convention were released here last week. The highlight is to be the final Michigan Allied convention banquet, which will be combined with the Variety Club of Detroit's annual installation dinner dance.

The convention, to be held at the Sheraton-Cadillac Hotel, opens March 24 with a luncheon sponsored by Pep Lines Trucking Company and ABC-Confection Cabinet Corporation.

The speaker will be William E. Clancey, a Chicago electronics expert, who will devote his attention to "Community Antenna Systems—Back Door to Pay TV."

A separate program for ladies attending is being set up for the afternoon.

The convention showmanship session, which will take place at the same time, is to feature "Competition," a talk on motivation by psychologist John Hurd.

Other speakers are to be Richard Zimmerman, vice-president of the Commercial Leasing Corporation, who will explain the advantages of "Leasing Your Theatre Equipment"; John Taylor, "Financing Theatre Improvements"; and Gary Franz, public seating division, Heywood-Wakefield, on "Comfort In Theatre Seating." Other speakers are to be announced.

There will also be the annual competition for Showman of the Year.

That evening, Universal will screen "A Very Special Favor," starring Rock Hudson and Leslie Caron. Then conventioners will be invited to Variety Club, Tent 5, and to the Theatre Equipment Company Hospitality Suite.

Motion Picture Advertising Company sponsors a breakfast Thursday morning, followed by a closed membership meeting where there will be the election of officers, discussions on trade practices, individual and industry problems.

Luncheon, hosted by Pepsi-Cola, will be of the celebrity variety, honoring film company executives from New York and the west coast.

Afternoon speakers include Jack Rose and William M. McCutcheon, Motion Picture Association.

Closing festivities begin with a National Carbon supply dealers cocktail party and segue into the final banquet sponsored by The Coca-Cola Company and the L & L Concession Company.

Jack Zide, chief barker of Tent 5, and Milton H. London, president of Michigan Allied, promise the concluding affair will find the two organizations combining "to create one tremendous, gala, festive, lavish party in the Grand Ballroom."

Fringe benefits at the convention include special programs for women, a pocket-sized directory of Detroit film exchanges and all other services, cocktails and hospitality suites, and Miss Dior perfume created by Christian Dior, with the compliments of Hi Martin, vice-president and general sales manager of Universal.

During the convention, "A Place in the Country," the Will Rogers Hospital short, will be shown.

Asch Joins MGM

NEW YORK — Mel Asch, formerly with Embassy Pictures, has joined the publicity department at MGM, as writer and trade contact.

THE *ULTIMATE* IN **SHEAR SHOCK!**
THE *INTIMATE* IN **STABBING SUSPENSE!**

COLUMBIA PICTURES presents

TALLULAH BANKHEAD

...IS "THE DEMON"

STEFANIE POWERS

...IS "THE DARLING"

**"Die! Die!
MY DARLING!"**

STABBING COLOR

DON'T
DON'T
DON'T
DON'T
DON'T
DON'T
DON'T
DARE
MISS
IT!

STARRING
AURICE KAUFMAN • PETER VAUGHAN • YOOHA JOYCE • DONALD SUTHERLAND
Play by RICHARD MATHESON • Based on the best-seller "Nightmare" by ANNE BLAISDELL • Produced by ANTHONY HINDS
Executive Producer MICHAEL CARRERAS • Directed by SILVIO NARIZZANO • A Hammer Films Production

WATCH 'EM SCREAM ALL THE WAY TO THE BOXOFFICE !

...from



COLUMBIA!



Ohio Involved In Complex Battle To Determine Future Of Cable-TV

COLUMBUS, O.—Capitol Cablevision, Inc., owned by RadiOhio Inc. (radio station WBNS) and Cox Cablevision Corp., wholly-owned subsidiary of the Cox Broadcasting Corp., which operates CATV systems in several areas and television stations in Dayton, Atlanta, Pittsburgh, and Oakland, Calif., is seeking a franchise for a cable antenna television system in the Columbus area.

Hobart Taft, president, Taft Broadcasting Co., which operates WTVN-TV here, said the move is an attempt to freeze other operators out of the Columbus market. Richard A. Borel is chairman of the Capitol board of directors. He said subscribers would receive programs from three independent New York television stations and one independent Chicago station. He said the local system also could carry three Columbus VHF stations and two local UHF stations, channel 34 (Ohio State University educational station) and channel 40, to be opened later. Borel denied the purpose of seeking a cable franchise was for the installation of a pay tv system.

There would be a monthly charge averaging \$5 plus installation fees. The corporation's charter states it can operate closed-circuit systems of all kinds. The charter also provides that Capitol can create, process, and dispose of scripts, writings, moving pictures, and other materials. It also would produce and book engagements for shows and to employ and book engagements for performers. Also covered is the possibility that Capitol may enter television manufacturing, sales, and service.

Meanwhile, the bill introduced in the Ohio Senate by Sen. Tennyson Guyer, Republican, Findlay, is expected to set off a fight between Ohio telephone companies on one side and organized labor and the Independent Theatre Owners of Ohio on the other. The Guyer bill provides that CATV operators would be required to obtain certificates of convenience and necessity from the Public Utilities Commission.

The phone companies oppose the bill because they contend it would give CATV systems the right of eminent domain to condemn property for installing their own lines. Without this, the cable system would have to lease lines and cables from phone companies.

Labor and the ITOO favor the bill because lack of CATV regulation could lead to pay tv. Ken Prickett, ITOO executive secretary, said that, without regulation, CATV could get so big it could buy first-run films. He also said that if one CATV group were able to gain control in enough towns, it could tie them together and buy films and sports events and put theatres and other industries out of business.

Released More In '64

NEW YORK — The Theatre Owners of America in a recent bulletin revealed that the 10 major film companies released 192 features in 1964, compared with 175 in 1963. Fifteen reissues were made available by the same distributors last year, bringing the overall total to 207. In 1963, the companies offered 19 reissues, which, added to the new product, brought the total to 194.

Serin Succeeds Praught At United Detroit

DETROIT—After 30 years with Paramount Theatres and subsequently AB-PT, Woodrow R. Praught, president of United Detroit Theatres since April, 1959, has resigned.

He served in many capacities in many midwestern cities, coming to Detroit from Tri-States in Des Moines, where he headed the organization with Don Allen.

Praught was a chief barker for both Variety Club of Des Moines, Tent 15, and Variety Club of Detroit, Tent 5.

He is being replaced as head of the Detroit theatres by Leon Serin, who operated the AB-PT Tower and Nixon, Philadelphia.

Clash Of Unpronounceables

NEW YORK—A \$12,000,000 suit was filed in Federal Court here against Walt Disney Productions, Buena Vista Records, Julie Andrews, Broadcast Music, and B. Sherman by Life Music, Inc., and Richard M. and Robert Barney Young, and Gloria Parker.

The plaintiffs charge that "Supercalifragilisticexpialidocious," the Sherman tune in "Mary Poppins," infringed upon a tune of theirs called "Supercalafajalisticspeeladokus."

An accounting and injunction are sought by the plaintiffs.

"Pawnbroker" Ruling Awaited

NEW YORK—The Motion Picture Association's Appeals Board will rule shortly on whether or not Ely Landau's "The Pawnbroker," an Allied Artists release, will receive a Production Code seal.

PCA head Geoffrey Shurlock refused to give the film a Seal in December because it has several nude scenes, but felt that the matter of an exception to the Code should be ruled on by the board. The producer contends that the scenes are necessary to the story and not included simply for shock value or sensationalism.



Seen at the recent world premiere of 20th-Fox's "The Sound Of Music," Rivoli, New York, were, left to right, producer Robert Wise; star Julie Andrews; and 20th-Fox president Darryl F. Zanuck.

Carolina Exhibs Fight Daylight Saving Measures

CHARLOTTE—The accent will be on proposed legislation, particularly daylight saving measures, when Theatre Owners of North and South Carolina holds its 1965 convention at the Hotel Fort Sumter, Charleston, S. C., April 4, 5, and 6.

A daylight saving bill has been introduced in the North Carolina legislature, and one is pending in South Carolina where action will be held up until the outcome is determined in North Carolina. Exhibitors are preparing to fight the proposed laws in both states. Obscenity bills are also pending in the two Carolinas.

While the first business session is scheduled for Monday, April 5, there will be a reception and buffet at the hotel on Sunday, with Pastime Amusement Company serving as host.

Sumner Redstone, president of Theatre Owners of America, will be the principal speaker at the Monday morning meeting. Legislative problems will be the key topic. A garden tour has been scheduled for the afternoon, and the Coca-Cola Company will be the host on a cruise in the evening.

A tour of Charleston theatres and the navy base is on the Tuesday program, including a visit to the North 52 Drive-In, operated by Consolidated Theatres, and considered one of the finest in the area. Lunch will be served at the snack bar. The afternoon will be open for golf. A reception, hosted by Carolina Delivery Service and Observer Transport Company will precede the President's Banquet and dance in the evening.

Mr. and Mrs. J. C. Long, owners of the Pastime Amusement Company, will entertain the ladies at a brunch at Plantation House, and a tour of historic homes on Tuesday. Luncheon will be served at Harold's Cabin.

Mrs. Lucille Price, executive secretary of the association, estimates that more than 250 exhibitors will attend the convention.

What's In A Name?

DALLAS—American International Pictures has won a Federal District Court permanent injunction against use of its corporate name by a Dallas motion picture firm calling itself Eagle-American International Films, according to AIP executive vice-president Samuel Z. Arkoff.

The Dallas Federal Court's permanent injunction order stated:

"A perpetual injunction shall issue out of and under the seal of this court directed to the said defendant, Eagle-American International Films, Inc., its officers, agents, servants, employees and attorneys and all persons, firms, corporations and associations acting in privity with it or them, enjoining them and each of them, from: Advertising, selling, distributing and/or using in any manner the words 'American International' or any deceptively similar word or words in connection with the advertising, selling, or distributing of motion picture photoplays, products or in its corporate name."

Medallion Stock Dividend

NEW YORK—The board of directors of Medallion Pictures Corporation announced a 10 per cent stock dividend to be distributed on May 14 to stockholders of record on April 23.

MCA Ad Supplement Hails Studio's 50th Anniversary

UNIVERSAL CITY, CALIF.—MCA Inc. has prepared a 24-page color supplement, of which 4,150,000 will be distributed to mark the 50th anniversary of the opening of Universal City Studios. The studio officially opened on March 15, 1915.

The supplement was carried Sunday as a part of the New York Times, The Los Angeles Times, and The Los Angeles Herald-Examiner, and Monday as part of the Valley Times.

In addition to reaching the readers of the four newspapers, with a combined circulation in excess of 3,800,000, the supplement carrying the full MCA story is being mailed to the corporation's stockholders along with the annual report. It also is being sent to the officers and directors of all corporations listed on the New York Stock Exchange, to the combined mailing lists of MCA's nine major divisions, to all major newspapers, tv stations and radio stations throughout the country, and to exhibitors and record dealers across the nation.

The 24-page color supplement presents a panoramic view of the nine major divisions of the MCA entertainment complex. These are Universal Pictures, devoted to the production and distribution of theatrical motion pictures; Universal City TV Productions, producers of filmed television shows; Decca Records; MCA TV Ltd., a television distribution arm; Music Corporation of America, one of the nation's leading music publishing firms; United World Films, dealing in the distribution of all types of 8 and 16mm film; MCA Enterprises Inc., a merchandising company; and The Columbia Savings and Loan Association of Colorado.

Morey To Leave AA

NEW YORK—Edward Morey, senior vice-president, Allied Artists, and a member of the company's board of directors since 1946, and in charge of the New York office for some 22 years, will leave the company in June, he announced.

Morey is also president of Allied Artists Television and vice-president of the international company.

Morey indicated that he intends to remain active in the film industry and will announce his future plans at a later date.



Bette Davis and Olivia de Havilland, stars of 20th-Fox's "Hush, Hush, Sweet Charlotte," recently participated in a whirlwind three-day tour covering 20 theatres in the New York metropolitan area where the film was playing. Seen here is Fred Robbins, master of ceremonies for the tour, flanked by the Misses Davis and de Havilland, on stage at the Marine, Brooklyn, N. Y.

The NEW YORK Scene

By Mel Konecoff

"IT WAS LIKE BEING BACK AT THE PARAMOUNT THEATRE IN 1942." MIKE Shapiro said it, and he should know, being the son of Bob Shapiro, who was one of the managing talents of the famed Broadway showcase during the days of the big bands and the top star singers.

Mike was talking about the recent week-end tour he took with stars Bette Davis and Olivia de Havilland to some 20 theatres in the area which were playing their latest, "Hush . . . Hush, Sweet Charlotte." "Some theatres," said Mike, "had 5,000 people around them, all clamoring to see the stars."

The gals covered a couple of hundred miles over the weekend, taking most of their meals on the bus that transported them on the tour. They had a guard of 10 private policemen along, and in some cases, they were really needed as the mobs closed in for talk and autographs. The veteran stars enjoyed their contacts with the public, basking in the attention.

Many of the managers were overjoyed at the attention, crowds, and business. The gals answered questions directed at them by audiences, with many of the queries having been placed in boxes in theatre lobbies as much as a week ahead of time. Davis and de Havilland insisted on a "no censorship" policy regarding the questions and the answers they gave, and the public loved their frankness and humour. Some of the questions were really basic, as were the answers.

Mike was under the impression when it was all over that they would like to do it again if called upon. Some of the p.a.'s along part or much of the time were Charlie Call, Ted Arnow, Dan Cohen, Walter Blake, Arthur Canton, Chuck Moses, Marvin Levy, Burt Solomon, Mike Alpert, and Mort Segal.

P.S. The picture is doing very impressive business.

THE METROPOLITAN SCENE: JOE LEVINE, PRESIDENT OF EMBASSY, HOSTED a cocktail reception for Peter O'Toole, star of the upcoming "Will Adams," at the Four Seasons, attended by over 150 press people. Joe, incidentally, ran a full-page ad in the Sunday Times recently asking for suggestions regarding the casting of a new novel, "The Ski Bum," by Romain Gary, that he recently purchased. We were about to zing him about the impossibility of advising him on the stars without having a book at hand when in walked a messenger with a book and a note from Joe. He must be psychic. . . . Paul Baise's casts starting to itch like mad. . . . "Marilyn Monroe is even better bathed in purple spots"; also, "That was a red, white, and blue flag Paul Newman rallied 'round. wasn't it?"—these two teasers, appropriately decorated, came across our desk with the notation that all will be unveiled later, so we'll all have to wait. . . . Movielab sparking an accident prevention campaign for drowsy drivers with the distribution of 10,000 tiny bottles of a liquid solution of smelling salts to be carried in glove compartments of cars and used as needed. Wish Saul Jeffe would send us one. . . . A free film series as an aid for Harlem teenagers underway, with the first being "A Raisin in the Sun" at the Apollo Theatre. The series is sponsored by ACT, HARYOU-ACT, and the Motion Picture Association of America, with discussions to follow the screenings. Other films scheduled are "On The Waterfront," "Shane," "Island of the Blue Dolphins." Bob Shitman, manager of the Apollo, is donating the theatre free for the project, and Steve D'Inzillo, business representative of Local 306, is arranging for free services of projectionists for the series. . . . Museum of Modern Art Film Library will present 43 films by D. W. Griffith April 25-July 31, spanning Griffith's work from 1901-1931. Seven of the features have not had a public showing since their original release.

Hollywood Museum Brings Movie Costumes To N. Y.

NEW YORK—The Hollywood Museum has brought to New York more than \$1,200,000's worth of costumes from their famous collection. Many of these costumes will be on display in the Palm Court of the Waldorf Astoria as part of the California month-long festival.

Dramatically presented in the Palm Court exhibit is Elizabeth Taylor's costume from 20th-Fox's "Cleopatra," designed by Irene Sharaff and last year's Academy Award winner; Rita Hayworth's costume from Paramount's "Circus World," designed by Renie; Debbie Reynolds' costume from Metro-Goldwyn-Mayer's "The Unsinkable Molly Brown," designed by Morton Haack; and many other costumes worn by Marilyn Monroe, Grace

Kelly, Ginger Rogers, and Lana Turner, all included in the colorful exhibit, designed by the Columbia Broadcasting Company.

Charles LeMaire, curator of the costume wing of the Hollywood Museum, together with his assistant Helen Newbury, will be on hand during the Waldorf's "The Salute To California Festival" and will present three style shows at luncheons during the month.

Costumes from famous films of the past, as well as the present, and costumes nominated for this year's Academy Awards will be presented by LeMaire.

In recognition of the presence of the Hollywood Museum at the Waldorf Astoria in New York, the Honorable Mayor Robert F. Wagner issued a proclamation.

Embassy To Release Berkeley Pix

HOLLYWOOD—In a major multiple feature production agreement, Joseph E. Levine, president of Embassy Pictures Corp., has announced completion of a deal with Bert I. Gordon's Berkeley Productions calling for delivery of 12 films during the next three years for release by Embassy. Some of the

features will be made especially for television, but the majority will be released theatrically prior to TV exposure.

Budgeted at from \$300,000 to \$1,500,000, the films will be produced in Hollywood. First in the package, "Village of the Giants," is based on an original story by Gordon.

LONDON Observations

By Jock MacGregor

EVEN IN AN INDUSTRY WHICH IS NOT SHORT OF UNUSUAL CHARACTERS, Peter King is exceptional. Trained as a barrister, he found himself ensnared in exhibition through the family interest in Shipman and King Cinemas. With vision, a quick grasp of situation, and a fine presence, he made an immediate impact. Even if his progressive views shook some, he quickly found himself president of the Cinema Exhibitors Association. Not yet 37, he is respected by circuit and independent members alike.

When he read Jay Emanuel's recent leader alleging greater enthusiasm for the industry as a whole here than in America, he suggested we have a drink. While he has minor reservations on some points, he was delighted with the complimentary sentiments expressed. Indeed, he typifies the men Jay had in mind. Like his father, Sam, he is an industryite and has no doubts that there is a fine future for those who go after it.

He is in a unique position since he books for some 36 good, well run theatres, few of which are faced with competition other than from another SK house, and he does not abuse it even though he will not play anything he does not fancy. In most situations, he has the choice of the ABC and Rank circuit releases, but he may drop both and try a floating release or replay a hit. One theatre is involved in the London showcase scheme, and road shows are played at a number.

Peter has the greatest contempt for industry knockers and ridicules allegations that the circuits do not book all worthwhile British pictures. He should know. He sees most, plays practically everything somewhere, and has found no sleepers. But do not get the idea that he thinks everything is wonderful. Currently, he is seething over a major distributor suggesting in his presence that exhibitors are his enemies and meaning it.

While he accepts the limiting of some showcase and hard ticket bookings to the original engagements when he could justify longer runs to keep in line with circuit concurrencies and leave plenty for release houses—he can always bring the movie back later even if only at regular prices—he feels extended runs of successful regular releases in provincial centres should not hold up subsequent houses in the area. He believes they could continue in the centres in the same way as many run on in the West End, taking big money long after suburban release.

THE WIND OF CHANGE RUSTLING THROUGH THE INDUSTRY HAS CAUSED BILL Gell to believe that there is a real need for another independent distributor and to resuscitate Monarch. He launched his program with cocktails following the screening of the controversial "The Party's Over," with Oliver Reed, and he obviously has the blessing of those who really matter—the country's top bookers. I spotted ABC's Bob Barton, Granada's Frank Kemp, Essoldo's pair, Frank Adam and Jeff Trafford, and Peter King. Bill has some revolutionary ideas and is even considering televising suitable subjects immediately prior to theatrical release to cash in on anticipated publicity. This will add much to Bill's already full day with production and other companies, and I suspect general manager John Hogarth will handle most of the routine. The initial lineup also includes an American Technicolor exploitation special, "The Evil Force"; a British comedy, "How To Undress In Public Without Undue Embarrassment"; and a big group of reissues. Exhibitors will welcome Monarch's revival. Good luck.

I LUNCED WITH MICHAEL GREEN AND DANNY ANGEL WHO HAVE MANY interests in the trade. The main purpose was to discuss their pay-tv activities and British Home Entertainments. The delays in getting experiments started, to say nothing of murderous restrictions, have in no way blurred their enthusiasm for the venture even if they may be frustrated. They have gone ahead with producing special programs. While several have been sold to straight tv overseas, Joseph Losey's "King and Country" with Dirk Bogarde has had a full circuit release here and extensive theatrical distribution abroad. Now "Evening with the Royal Ballet" is doing exceptionally well in selected spots and will be shown at the Argentine Film Festival. They have a number of projects and had hoped to tell me about a very ambitious one, but all had not been signed. Danny and Michael seem to be savoring the best of two worlds.

Seven From Seven Arts Shoot For Para. Release

NEW YORK—Seven Arts Productions will have seven major motion pictures before the cameras in the next six months, all for Paramount Pictures release, it was jointly announced by the two companies.

Now in its pre-production stages for a mid-April start is Ray Stark's "Oh Dad, Poor Dad, Mama's Hung You In The Closet and I'm Feelin' So Sad," based on the hit Broadway play by Arthur Kopit and starring Rosalind Russell, Robert Morse, Barbara Harris, and Hugh Griffin.

In August, John Huston, who directed Seven Arts' much-heralded "The Night Of The Iguana," will begin work on Tennessee Williams' "This Property Is Condemned," starring Natalie Wood.

Also set for production in August will be

"Is Paris Burning?," the story of the saving of Paris during the German occupation.

Scheduled for filming in September are two Seven Arts properties: "The Owl and the Pussycat," film adaptation of the current Broadway smash to be directed by Richard Quine, and "Assault on the Queen," the story of a mid Atlantic hold-up of the Queen Mary being written for the screen by Rod Serling, to be produced by William Goetz.

Planned to roll in late summer at Paramount is "My Last Duchess," written by Francis Ford Coppola, which will also be produced by Goetz.

Currently filming in London is the seventh picture, "Promise Her Anything," starring Warren Beatty, Leslie Caron, and Robert Cummings.

Fox Buys "Hello, Dolly!"; Stage Gross At \$4,500,000

HOLLYWOOD — Twentieth Century-Fox has purchased film rights to the Broadway stage hit, "Hello, Dolly!," it was announced by David Merrick, producer of the show, and Richard D. Zanuck, vice-president in charge of production for 20th-Fox.

The musical, the biggest New York theatrical success since "My Fair Lady," was bought for an undisclosed price, which is believed to be the highest ever paid for a stage play. The film will be released after the close of the Broadway run and the end of the national company tour, and no later than six years from now.

"Hello, Dolly!," which to date has grossed \$4,500,000 at the St. James Theatre, New York, has never played to an empty seat since it opened Jan. 6, 1964. At present, the stage musical has a box office advance of \$1,750,000, which is greater than the ticket sale for "My Fair Lady" at the same time in its Broadway run.

Winner of an unprecedented 10 Antoinette Perry (Tony) Awards, including best musical of the year, "Hello, Dolly!" was also honored with the New York Drama Circle Award as the best musical.

Sales of the original cast record album have reached more than 2,000,000, while the title song has been recorded on 95 different discs with more than 10,000,000 of them sold throughout the world. In addition, the title tune was adapted for use as the campaign song for President Johnson.

The international company of "Hello, Dolly!," which opens April 17 in Minneapolis with Mary Martin starred, will begin a world-wide tour for the State Department in September. It will visit Tokyo, Hong Kong, and Moscow. The national company begins its tour in Los Angeles in September.

The Broadway production of "Hello, Dolly!," with Carol Channing in the lead, was directed and choreographed by Gower Champion. Jerry Herman wrote the music and lyrics, with the book by Michael Stewart.

Downing Chairs Lodge Fete

NEW YORK—Russell V. Downing, president of Radio City Music Hall, has accepted the chairmanship of the presidents' luncheon of New York's Cinema Lodge of B'nai B'rith to be held at the Hotel Astor on April 6.

Howard G. Minsky, newly-elected president of Cinema Lodge, will be installed at the luncheon.



Jim Nicholson, president, American International Pictures, and vice-president Sam Arkoff were recently presented special awards at the Texas Drive-In Theatre Owners Association convention in Dallas by convention chairman Bill W. Slaughter. In the foreground seated at the table are the reelected president Earl Podolnick and Mrs. Podolnick.

ATLANTA

The Ladies of Variety Club, Tent 21, contributed over \$4,500 to the tent's "Sunshine Coach Fund." . . . Martin's Cinerama will hold the Southern premiere of 20th-Fox's "The Sound of Music" on March 24 under sponsorship of the Atlanta Variety Ladies Club. . . . The Ben Maloy interests have dropped two of their theatres in the Knoxville, Tenn., area—the River Breeze Drive-In which was leased to Simpson Operating Company; and the Maloy, Jefferson City, Tenn., which was sold to the Volunteer Leisure, Inc., Morristown, Tenn. . . . John Skinner, buyer and booker for Dixie Drive-In Theatres, has resigned. . . . The North Carolina House of Representatives will again examine a bill to establish daylight saving time in the state. . . . A de luxe 725 seat theatre to cost around \$350,000 will be built in the Parkway Shopping Center, Winston-Salem, N. C. . . . Sidney Cooper, vice president and general sales manager, United Screen Art, visited the local office, and conferred with southern division manager Robert L. Hames.

BUFFALO

The 3,000-seat RKO Palace, Rochester, a 38-year-old house, is to be torn down to make way for a \$6-million theatre-apartment-motel complex on the site. The theatre has been sold to the Voyager Tower Development Co., Inc., headed by Milton R. Berger, Rochester, head of a refrigeration business, and Stephen C. Baytos, Youngstown, O., motel business man. The Palace will close Aug. 4 and demolition will begin in September. The new structure to be built on the site, scheduled for completion in mid-1967, will include a plush 900-seat theatre, leased to RKO, three levels of parking, an arcade of shops, 96 apartments, and 240 motel rooms. The motel unit will include a 1,200-seat convention hall. Jay Golden, division manager for RKO covering Rochester, Washington, Boston, Providence, Lowell, and Syracuse, said the smaller theatre is planned because the trend today is toward playing movies longer in smaller theatres. The Palace was built in 1928. The shifts in show business have moved it from vaudeville-film bills to leased-wire, closed circuit prize fight television theatre, and to all the stops in between. It was in the Palace that experiments were made with the Bausch and Lomb CinemaScope lens and the first CinemaScope features were screened in secret in the wee hours of the morning. It was there in October, 1953, that "The Robe," first feature made in CinemaScope, had its local premiere. Frank Lindcamp has been resident manager of the Palace for many years. . . . Tent 7, Variety Club of Buffalo, staged its first annual sports night dinner. . . . The New Towne theatre, now under construction as part of the Jefferson City Plaza, Rochester, will open late this month or early April, according to William Laney, Jo-Mar Enterprises, Inc. The theatre will be the second new house to be introduced by Jo-Mor, which operates the Stoneridge, opened last July, as well as the longer established Fine Arts, Cinema, and North Park. Laney said the new theatre will exhibit "the best available first runs" and will also feature cartoon shows on a regular basis. Also, the auditorium will be made available for worthwhile community meetings or projects, Laney said. . . . The Very Rev. John E. Pallas, for 18 years a chaplain of Tent 7, Variety Club of Buffalo, and the former pastor of the Annunciation Hellenic Orthodox church in Buffalo, was the spokesman for the five



Sammy Davis, Jr., accepts honorary membership plaque to Variety Club Tent 35 from Irving Dolinger, first assistant chief barker, at a membership luncheon at the Hotel Astor, New York.

1965 Brotherhood Week award winners. Father Pallas, now pastor of a church in Astoria, Long Island, said the honor was a reflective one "because we merely reflect the image of life in the community." . . . Supreme Court Justice Reid S. Mouie has ruled that the Television Communications Corp. can proceed to trial in an action in which it seeks to prove it has a franchise with the city of Olean permitting it to do business in that area. The corporation erected a tower and began serving Olean homes with tv programs on a contract basis in 1955. Its franchise with Olean provided that it pay the city \$1,000 a year. After several years of this arrangement, Olean's city council passed a local law requiring any company providing this service to pay to the city \$4,600 a year. The corporation claimed that it had a contract with the city and also that the local law was unconstitutional. It claimed also that its agreement with the city was renewed at the end of the first five years. The city moved to have the Supreme Court strike from the corporation's complaint the paragraphs claiming that the corporation is valid and that the local law was improperly filed. Justice Moule rejected the city's motion and ordered that the trial may be held to determine whether a franchise exists and whether the local law was properly filed. . . . Manager Carl Schaner, Century, downtown Buffalo, has made arrangements to present four cooking school programs March 23-26, on the stage from 10 a.m. until noon each day. The classes in cooking are sponsored by the Courier-Express, the Retail Merchants Association, and the Niagara Mohawk Power Corp. . . . Chairman Fran Maxwell, UA Buffalo branch, who is chairman of the Variety Club Bingo games each Wednesday evening in the Genesee, reports a January profit of \$1,011.98 and a February profit of \$744.33. These monies go into Tent 7 charity activities. . . . The Buffalo Council Legislation Committee has tabled for four months a proposal by Frontier Television, Inc., to install a community antenna tv service. The postponement was ordered because no representative of the petitioner attended the committee hearing. Afterwards, Nil R. Farmelo, attorney for Frontier, said he understood the proposal would not be aired until March 16. He said he would request the committee to set the four month postponement aside. Alfred E. Anscombe, past chief barker of the Buffalo Variety Club, is president of Frontier. . . . Chief barker Anthony T. Kolinski is appealing for volunteers to help Harry Berkson in his mopping up work on the Tent 7 telethon pledges, which have to be sorted, pulled, and followed up. "Aside from

the Women of Variety who always come through for us, Harry is struggling relatively alone," declares Kelinski.

CHARLOTTE

Charlotte's anti-obscenity committee invited high school youths to help it in its campaign. Attorney Paul Ervin, chairman of the group, said all local high schools were invited to send one girl and one boy as representatives to the committee's next meeting. He said since the committee is fighting for the benefit of young people, "We'd like to have them share with us their thoughts, on moving pictures particularly, but also on literature or any other field." . . . "Question 7" had to give way to Agent 007 at the Visulite, Charlotte. Manager Robert F. Schrader agreed a month or so ago to show the prize-winning Lutheran film to the public when "Goldfinger" and James Bond (Agent 007) went off the screen. Feb. 28-March 1 were set as the tentative dates. But crowds kept flocking to see Agent 007 and "Goldfinger" kept running and running. After its 10th week, it kept on running, right through March 1. "Question 7" was postponed to a later unspecified date.

CINCINNATI

"Come Alive in '65" was the theme of the Chakeres Theatres annual drive-in managers meeting at Springfield, O., with Michael Chakeres, general manager, presiding. Managers from the 14 drive-ins in the Ohio and Kentucky areas heard reports from Wilbur Rizer, district manager, Wilmington, O., and Connie Mandors, district manager, St. Marys, O., on the Show-A-Rama meeting in Kansas City, Mo., and from Jack Frazee, southern Ohio district manager, on the Dallas meeting. Nick Condello, maintenance supervisor, gave a progress report on the remodeling and refurbishing of all the company's drive-ins, scheduled to be completed for the spring season, the last week in March. The all-day meeting closed with a dinner at the Imperial South Restaurant, followed by an inspection tour of the chain's new deluxe 1,400-car Southland '75, Dayton, O. . . . "Monsters versus Funsters," a title for a series of children's movies being played at all Chakeres houses, is going over very well. . . . Esther Nemo, group sales manager for "The Sound of Music," which opens March 31 at International '70, reports good advance sales.

COLUMBUS, O.

"Goldfinger" continued its record-breaking run at Loew's Ohio in an 11th week, with a 12th week virtually assured. . . . Manager Ed McGlone, RKO Palace, announced booking of the closed-circuit fight double-header for March 30. The Willie Pastrano-Jose Torres light heavyweight championship bout and the Emile Griffith-Jose Stable welterweight title bout are on the dual bill. City Recreation Department is preparing plans for a 45,000-capacity domed, all-weather arena which it hopes to see constructed here within 10 years. Arena would be available for sports and entertainment events. Sites discussed include Market-Mohawk urban renewal area adjacent to downtown theatre district, Fort Hayes army post near downtown, and Ohio State Fairgrounds, three miles northeast of the theatre district. . . . Samuel T. Wilson, Dispatch theatre editor, is in New York until March 22.

DALLAS

"Puss n' Boots," the A. K. Gordon Murray Production designed primarily for children, had special weekend matinee showings at 16 area theatres with admission tickets selling for 50 cents. . . . Services were held here for Carl L. Stahl, 47, veteran film distributor and manager of Association Films office in Dallas. Stahl died after a lengthy illness. He had served in various capacities in the organization over a 27 year period. Survivors include his wife, two children, his mother, and a sister. . . . American International Pictures' "Beach Blanket Bingo" will open in 60 theatres throughout Texas during Easter week. . . . New convertible projection machines are being installed in the Inwood together with a new sound system and a larger screen for the road show engagement of "The Sound of Music," scheduled to open on March 24. The new projection machines are interchangeable and can be converted to 35mm or 70mm simply by changing the lens heads. The new sound system was designed by James C. Skinner, chief engineer of Modern Sales and Service, and has five new speakers behind the screen and new speakers around the Inwood to accommodate the six track magnetic sound of the film. The new screen is both taller and wider. The seats are being repadded and the rows and seats are being numbered. The entire theatre is being repainted, and 640 square yards of new carpeting is being installed. All work is being done during the hours the theatre is not being operated so as to not interfere with the regular operations. . . . The Dallas chapter of the United Nations Association of the U. S. will sponsor a special benefit showing of "The Greatest Story Ever Told" on March 17. The regular opening of the film was set for March 18 at the Capri. . . . The Dallas City Council of Parent Teacher Associations is urging the movie ordinance study committee to support an enforceable ordinance to prohibit the admission of children and youth to movies classified as adult only. The P-TA council voiced its action, and letters will go from the organization to Judge Clarence Guittard, head of the committee. The council also asked local units to write similar letters. Councilwoman Elizabeth Blessing has urged Guittard to open future committee meetings to the press. Guittard refused to allow reporters to attend a recent meeting. Mrs. Blessing wrote, "It is regrettable that the committee appointed by the City Council to study the proposed movie ordinance and make recommendations has seen fit to meet without the press. May I appeal to you, as chairman, to hold all further meetings openly with the presence of all news media. Too, your decision is an injustice to both the press and the people." . . . All candidates of the Citizens Charter Association favor a "proper ordinance" to solve the movie controversy now underway in Dallas. The CCA agree that the youth of the community should be protected from exposure to unwelcome motion pictures and will support an appropriate ordinance to assure this through proper classification of movies.

DENVER

Many area exhibitors attended the screening of Columbia's "Major Dundee" at the Century screening room. . . . The Ute, Colorado Springs, has just installed a new Walker Crystalgain screen from National Theatre Supply Co., Dick Lutz reports. . . . Just after being accepted in the Peace Corps, Clarence Batter's son, Clay, was stricken with an illness in Milwaukee and may have to give up his intended work with the group. . . . Plans are being made by Katherine Tallman to open



John G. Broumas, chief barker, Variety Club Tent 11, recently presented to Robert Mitchum his membership card to the club at the heart of gold luncheon at the Statler Hilton Hotel, Washington, D. C.

the Hills Drive-In, Spearfish, S. D., on March 31, and Frank Childs has set April 1 as the opening date for his Starlight Drive-In, Sterling, Colo. . . . Considerable remodeling has been done by Frank Piazza before reopening the former Fox, Walsenburg, Colo. It has been closed since the first of the year. . . . Cliff and Susan Reed have acquired the Muse-U hardtop and Jet Drive-In, Tularosa, N. M. They come from New York. Extensive remodeling of the theatres is planned before reopening. . . . John Sawaya, Peak Drive-In, Trinidad, Colo., is hoping to complete construction of his new home before time to open the drive-in. . . . Mary Bayes, who has handled the publicity and advertising for Fox InterMountain Theatres for quite some time, has been director of sales promotion for "Sound of Music," scheduled for opening at the Aladdin March 26. . . . Dick Lutz reports that his company, National Theatre Supply, is installing new Alexander Smith carpeting in the Liberty, Great Falls, Mont., and new box-office and concessions counter, as well as carpeting, in the Totah, Farmington, N. M.

HOUSTON

Frank Parton, now with Screen Gems in Dallas, paid a visit to Houston, where he formerly resided. . . . The Windsor Cinerama premiere showing on March 18 of "The Greatest Story Ever Told" will be a benefit showing with the proceeds going to the community projects of the Junior Chamber of Commerce. Margaret Foster is handling the group or theatre party reservations of the George Stevens production. Seats have been placed on sale either by mail or at the box office. Tickets are \$2.50 for evening showings at 7:55 p.m. and Sunday matinee at 2 p.m. Wednesday and Saturday matinees are \$1.75. . . . The Alray will show "Time in the Sun," opening on March 30. It is the film Sergei Eisenstein shot in Mexico but failed to complete. The film was finished by Marie Seton. . . . Although local movie patrons do not actually need them all the time, in car heaters are available at the Airline, Winkler, and Pasadena D-I's for which patrons pay a small service charge. There were several nights last month when heaters came in handy even in Texas. . . . "The Sound of Music" has been booked to open a road show engagement at the Alabama on March 31. Mail orders are now being accepted.

JACKSONVILLE

Leonard Allen, Paramount exploiter for many years, now doing free-lance publicity

work, came in from his Atlanta home base to lay out an advance promotional campaign for the coming release of "The Fool Killers." . . . Rock Hudson's continued presence in the vicinity of Florida State Theatres' Silver Springs and Silver River for the shooting of "Blindfold" has drawn thousands of curiosity-seekers into the area for glimpses of Hudson and Claudia Cardinale, the French actress who is co-starring in "Blindfold," her first American production. Life magazine photographers were also on hand to shoot a picture layout on Miss Cardinale. . . . Byron Adams' staff members at United Artists became jubilant when they were given the news that they had won 12 weeks of extra pay as a bonus for their over-quota sales during the course of the company's Arnold Picker Drive, which extended from Jan. 1, 1964, through Jan. 2, 1965. . . . Mr. and Mrs. Elberto Carrera, refugees from Castro's Cuba who now operate the Trail, Coral Gables, were Film Row visitors. Also visiting here was Preston Henn, theatre owner from Pompano Beach; Karl "Bud" Chalman, former independent booker; Mack Grimes, Bailey Theatres, Atlanta; and William Lee, Cinema, New Port Richey. . . . Paul Hargette, Columbia executive from Atlanta and former Columbia branch manager here, came in for talks with Ed McLaughlin, current Columbia manager, and his staff. . . . Horace Kerr, widely known heating and cooling engineer for Florida State Theatres, vacationed in the Cleveland area and, while returning to Jacksonville by plane, was stricken by a heart attack. He is now recovering in local Baptist Hospital. . . . Four local theatres dropped their usual suburban policies to team up for the first run of "Kwaheri," an African documentary. They were the Atlantic Drive-In, the area's oldest outdoor, operated by Dixie Drive-In Theatres; Kent Theatres' Blanding and Main Street drive-ins; and the Beach Theatre. . . . Vignette at the downtown Center Theatre where "Mary Poppins" is in its sixth week of playing time: An old lady dressed in dowdy clothes and dirty tennis shoes is seen entering the theatre. Seeing her familiar face, Bob Jones, assistant at the Center, asked: "Pardon me, but haven't you seen this picture other times before?" Old lady: "I don't mind saying that I'm 75 years old and this is the best picture I've seen in my whole life. This is my ninth time and I'll be back again."

NEW HAVEN-HARTFORD

Warner Bros. has booked "My Fair Lady" into three 70mm-equipped showcases in southern New England, opening the musical day-and-date April 7 at the Lockwood and Gordon Cine Webb, Hartford; Bailey Theatres' Whalley, New Haven; and Redstone Theatres' Cinema I, West Springfield, Mass. . . . Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, has slotted Connecticut premiere of 20th-Fox's 70mm roadshow attraction, "The Sound Of Music," for early June at the deluxe Elm, Hartford. . . . Ed Gallner, MGM field exploitation force, conferred with Ray McNamara, Hartford resident manager for New England Theatres, Inc., on upcoming product. . . . Charles Tolis, general manager, Tolis Theatres, sold the Meriden Parent-Teacher Council on sponsorship of a children's show on two consecutive days at the Meriden, Meriden. . . . John P. Lowe, Redstone Theatre district manager, has named John Crowley, formerly assistant manager for Sherwin Theatres, Los Angeles, as assistant to Raymond Crum, resident manager, Cinema 1 and 2, dual theatre complex in West Springfield, Mass. . . . Jim Darby, manager, Paramount,

New Haven, is incorporating pertinent parking information in his daily newspaper advertising, citing availability of 50-cent parking for 1,500 cars after 6 p.m. daily across the street and 50-cent parking at an indoor garage nearby at all times. . . . George H. Wilkinson, Jr., president of the MPTO of Connecticut, and operator of the Wilkinson, Wallingford, showing Warners' "Sex And The Single Girl," substituted an all American-International program ("The Time Travelers" and "Atragon") for his Saturday matinee. . . . First major move by Connecticut exhibition to promote the April 5 Academy Awards program over ABC is manifested in brilliantly-colored lobby 24-sheet at the downtown Allyn. . . . Samuel Goldstein, Western Massachusetts Theatres, Inc., president has announced the acquisition, for an undisclosed sum, of the Strand, Holyoke, Mass., from the Henry Baker estate. The transaction includes taking over a \$66,000 first mortgage held by the Holyoke People's Savings Bank. In addition to the theatre, the block contains 18 apartments and stores. Western Massachusetts Theatres, which operates 20 show-cases in New England states, has been leasing the Strand. The circuit will continue to operate the theatre and will make property improvements. . . . First new theatre in suburban Hartford in a decade is planned for rapidly growing Bloctmfield by businessman R. Vincent Gerarde. A Gerarde-headed group anticipates early construction on a 2,000-seat hard-top with adjacent parking for 1,000 cars, on a site to be determined in Bloomfield, at an estimated cost of \$250,000. Bloomfield at the moment has only a drive-in, the Blue Hills, owned and operated by Hartford's Milton LeRoy. Gerarde indicated first-run films will be shown.

NEW ORLEANS

Construction has started on a dual box office 1,100 seat theatre located in the Bell Air Moll Shopping Center, Mobile, Ala., for Giddens and Reater Theatres Corporation. . . . Mr. and Mrs. Ted Graulich, Family Drive-In, Evansville, Ind., and Mrs. Anne Damich and Mrs. Helen Cook, Woodland Drive-In, Pittsburgh, Pa., winners of Cinema Distributors of America mardi-gras trips, were in for the "greatest outdoor show on earth" and were hosted by Robert D. Steuer, CDA's executive vice president on behalf of the film producing company. . . . Norman Gluck, Universal short subject sales manager, was in in the interest of shooting a film to feature Pete Fountain, famous local clarinetist and his jazz band at Pete Fountain Inn in the French Quarter. . . . J. E. Adams reported the Dixie Drive-In, Columbia, Miss. . . . Lonnie Davis, Gulf States home office staff, was moved from the cashier section to office manager.

PHILADELPHIA

Max Bernstein, formerly a salesman with Allied Artists, is now a salesman for 20th Century-Fox. . . . Mario DiStanislao is now a booker at 20th Century-Fox. . . . George Sobel, veteran exhibitor and house chairman at Tent 13 Variety Club is still in Hahne-mann Hospital and would like to hear from his many friends. . . . Leon Serin, manager, AB-PT's Nixon and Tower, was named head of United Detroit Theatres succeeding Woodrow R. Praught, resigned. . . . William Mansell, branch manager, Warners, is area chairman for the 1965 Compo dues drive; and held a kick-off meeting in the Vine Street Screening Room. . . . Dan Cudone's Edgemoor,



The Drizin-Weiss Post 215, Jewish War Veterans, Philadelphia, recently presented The Observer newspaper a distinguished service award for its consistent support and promotion of the Post programming. Left to right are Max Cades, Post Commander and business manager, Jay Emanuel Publications; Oscar Cohen, Observer editor; and Israel Skolnick, Commander's Aide-de-Camp.

Wilmington, Del., held UA's "Goldfinger" for a 12th week which ties the record set by UA's "Irma La Duce" at Harry M. Brubaker's Rialto, Wilmington. . . . Tent 13 Variety Club held a discothique a go-go dance on March 13, free to members and their guests. . . . Variety Club Tent 13 member Clyde A. McCrork passed away.

PORTLAND

More than 200 opinion-makers, the press, clergy, civic and state leaders were out for a reception and luncheon at the Hilton here. Host was James Denton, of the George Stevens organization, with a display of Technicolor still prints taken on location and at the studio of "The Greatest Story Ever Told." Gov. Mark O. Hatfield and his staff attended the press reception, while Mayor Terry Schrunk was at the luncheon the following day. Mayor Schrunk thanked the Stevens organization and said that he, personally, was looking forward to the opening of the Cinerama film at the Hollywood here. Carl Miller, Hollywood manager, says he expects the film wil follow "Mediterranean Holiday," but he hasn't recieved an opening date. He expects the film to open late in March. . . . Bud Hamilton, United Artists branch manager here, is convalescing from a hepatitis attack. He returned from Seattle where he had been pinch-hitting for Jack Partin, branch manager there, convalescing from surgery. Dick Carlson handled details here during his absence and is continuing to assist. . . . Earl Keate, former United Artists press and advertising representative with headquarters in Seattle, died. He was retired several years ago. Keate was a Fox studio publicist and at one time managed the Broadway here. Earl Mossman, show business veteran here, recalls how Keate, a booker for Fanchon and Marco in Los Angeles with Doc Howe, once told Frank Gumm that although there wasn't an opening for a child singer or a sister act in the circuit, he could arrange an interview at Metro-Goldwyn-Mayer. Gumm, a former Dalles, Ore., theatreman, took Francis Gumm to the studio and an audition resulted. The girl is now known as Judy Garland.

SAN ANTONIO

Tom Powers, city manager for Cinema Arts Theatres, has noted a resurgence of matinee business, notably in the suburban areas. This has been reflected in the consistently good attendance at the matinee

showings of "Mary Poppins," now in its eighth week at the Laurel, and "Those Calloways," now in its third week at the Woodlawn. "Mary Poppins" has daily matinee showings. Powers also is having matinee showings at the Josephine where the double bill of "Peyton Place" and "The Return to Peyton Place" is now showing. . . . The San Antonio Express and Evening News will begin publication of ratings of movies being shown in local theatres. The ratings, which are compiled by the Texas Motion Picture Board of Review of Dallas, will appear each Sunday in the Express and News, in the Wednesday News, and the Thursday Express. Films will be rated three ways: Recommended for Adults (A); Recommended for Adults and Mature Young People (A-MY); and Recommended for General Audience (GA). The board is composed of 12 women, representing major religious denominations, who volunteer their time. Two reviewers are assigned each day Monday through Friday, to screen and classify every feature motion picture that enters the Dallas distribution exchange center. Dallas is the only point in Texas that receives all feature films. According to Mrs. Roderic B. Thomas, president of the Texas Motion Picture Board of Review, the organization actually has a two fold purpose. "It is to provide the average motion picture patron with a sound and accurate basis for selecting films he and his family will enjoy and to alert the discriminating audience to the outstanding films which are being produced." . . . Only one of the five foreign films getting Oscar nominations as best foreign language film of the year has been seen in the city. This fact is attributed by local exhibitors to a general lack of interest in foreign films. The only one shown was the Italian movie, "Yesterday, Today and Tomorrow." The other four receiving nominations are "Raven's End" (Sweden), "Sallah" (Israel), "The Umbrellas of Cherbourg" (France), and "Woman in the Dunes" (Japan). . . . "Goldfinger," which broke all records at the downtown Majestic by running for seven weeks, began its neighborhood run at the Olmos. . . . The sale of tickets has begun for the road show engagement of "The Sound of Music," opening April 7 at the North Star Mall Cinema II. There will be matinee showings on Wednesday, with tickets at \$1.50; matinee showings on Saturday, with tickets at \$2; and evening showings nightly at 8:30 p.m., with tickets at \$2.25. . . . Gerald Ashford, motion picture reviewer for the San Antonio Express and News, left for a five day visit to New York during which time he will attend the world premiere of Warner Bros. picture "Dear Heart," starring Glenn Ford and Geraldine Page. . . . A special bill for the teen-agers has been booked into the downtown Texas, where Richard Vaughan is manager. The feature is Gerry and the Pacemakers in "Ferry Cross the Mersey." As extra added attractions there is a short subject featuring the Beatles, "The Beatles Come To Town," one with the Dave Clark Five; and a third with Rafael Mendez "The Trumpet." . . . Jose Greco who brings his flamenco dancers to the Municipal Auditorium on March 25, is soon to be seen as the leader of a dance troupe in the motion picture "Ship of Fools," to be released later this spring. . . . Rubin S. Frels, head of the Frels Theatre Circuit, with headquarters in Victoria, Tex., is a member of the Guadalupe Valley Tele-casting Co., which has filed with the Federal Communications Commission for an ultra high frequency television station for Victoria. . . . Firemen said a brick firewall saved the Strand, Henderson, Tex., when a fire broke out in a newspaper building and threatened for a time the entire downtown business

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Charlton Heston, who made a personal appearance in Philadelphia on behalf of United Artists' "The Greatest Story Ever Told," SW Boyd, is seen with Robert Friedman, right, UA branch manager, and Max Miller, UA eastern supervisor for exploitation.

block in which it was located. About 30 people in the theatre at the time of the blaze evacuated in record time. . . . The new Beltline 87 D-I at Garland, Tex., was opened by C. D. Leon. The construction and equipment is similar to Leon's Town & Country D-I, which was opened in Garland in June, 1964. The Beltline is the larger of the two, having a capacity of 1,100 cars.

SEATTLE

Norman Delaney, 20th-Fox publicist, has replaced Helen Yorke, who has been transferred to handle the Los Angeles area. Delaney, from St. Louis, will cover publicity and exploitation for Seattle, San Francisco, and Portland, and is presently working on "The Sound of Music," which opens here March 31. Dorothy Matin is handling local group sales, with the YWCA sponsoring opening night and the King County Safety Council for April 1 . . . Film programs offered in the Seattle area included travel films at the Seattle Public Library and silent movies at the Granada Loft Club Theater. . . . Seats are now available at the box office or by mail for "The Greatest Story Ever Told," opening March 25 at the Martin Cinerama.

"Worst Act Of Vandalism" Wrecks Paris, Tex., D-I

PARIS, TEX.—The search is on in the local area for vandals who wrecked the Airport D-I concession house and projection room in what Sheriff Albert Woodson called the "worst act of vandalism I have ever seen."

The damage was estimated by Interstate Theatre officials at \$15,000, and they said they had no idea when the d-i could be returned to operation.

A hammer or tire tool was used to shatter all projection lenses, including expensive Cinemascope lenses. Projectors were wrecked. Film was ripped and scattered over the room. Wires in the projectors and machines were ripped out.

Every piece of glass inside and every window in the building was shattered. Jars of pickles, olives, mustard, juices, and other such items in the concessions stand were broken and poured onto the wreckage. Every light fixture and lighted advertising display was shattered.

Vending machines were overturned and broken. The theatre's safe was hammered and pounded from the outside, but, according to W. R. Foster, manager, the vandals failed to open the safe. Soda-acid fire extinguishers were sprayed about the room. Oil was poured over the machinery.

The d-i, owned by Interstate and located three miles east of Paris, is open only on weekends during the winter. Sheriff Woodson, who with Texas Ranger Frank Kemp is probing the incident, said the vandals took advantage of the week-day closing for a lengthy wrecking party. Foster discovered the damage when he made a midweek check.

Loew's Goes To Houston

HOUSTON—The multi-million dollar cost of Houston's "Magic Circle" development will be complemented by a new Loew's luxury theatre, representing an investment of \$700,000. A long-term lease for the new showplace, to be known as Loew's Magic Circle, was signed by Art Tolchin and Bernard Myerson, chief executives of the theatre division of Loew's Theatres, Inc., and George A. Butler, president, and John Cater, Jr., vice-president of the Houston Corporation, builders.

The Magic Circle area, surrounded by lush residential sections, contains branches of the southwest's leading department stores—Neiman-Marcus, Sakowitz, Joske's, and high-rise apartment condominiums, and is rated by real estate experts as one of the top areas of its kind in the entire southwest.

Loew's Magic Circle, in keeping with the nature of the area, will be of the luxury type, seat 1,200, provide acres of free parking, and be equipped with 70mm projection and a 60-foot screen. There will be "rocking-chair" seating and a new type of acoustical treatment of auditorium walls and ceiling.

Glen Alden Earnings Up

NEW YORK—Albert A. List, chairman of the board of Glen Alden Corporation, announced that the company's 1964 earnings were \$9,777,000, with sales and revenues for the period at \$98,621,000.

The 1964 earnings consisted of operating earnings of \$6,000,000 and net income from non-operation items of \$3,777,000 for a total of \$2.04 per share on 4,796,902 shares outstanding.

In 1963, Glen Alden earned \$7,898,000 on sales and revenues of \$118,765,000.

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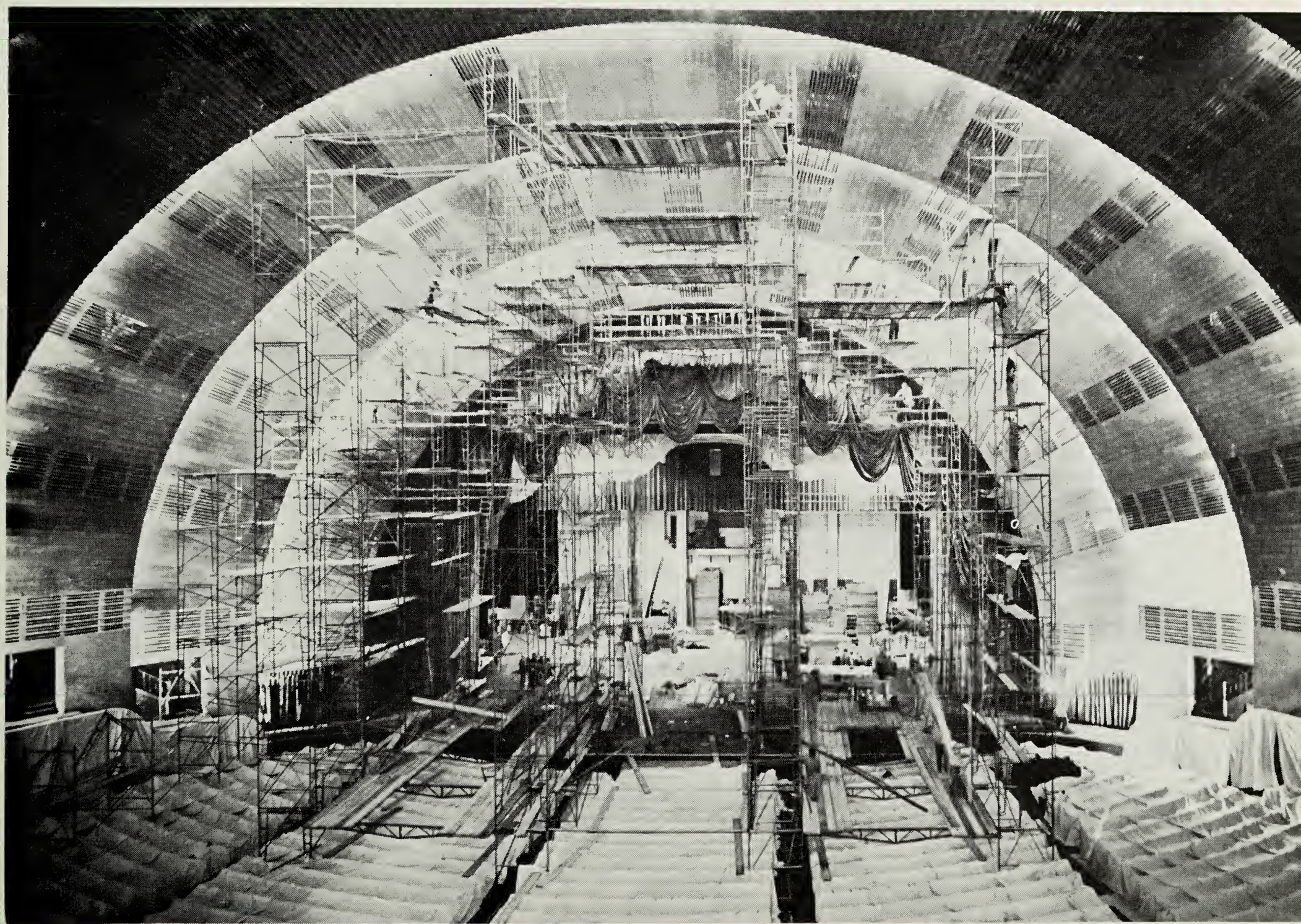
Floor Covering Tips
See Page PE-5

Extra Profits
See Page PE-8

Norelco Speeds Delivery
See Page PE-12

New Kneisley Rectifier
See Page PE-16

PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • On scaffolding 60 ft. above Radio City Music Hall's stage, Kinney Service Corp. cleaners rush round the clock restoration of famed theatre's massive ceiling. New Coat of gold paint spruced 30 year old surface.

Volume 20

Number 3

March 17, 1965

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

I am a projectionist



As a young fellow of 19 I remember that Dad operated a 1926 Strong Standard low intensity arc lamp.



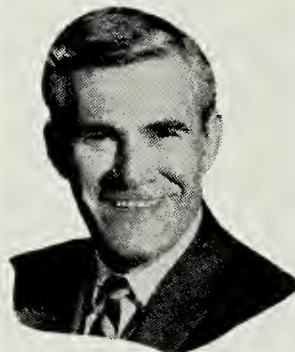
When I started operating in 1928 I had the Strong Hy-Lo.



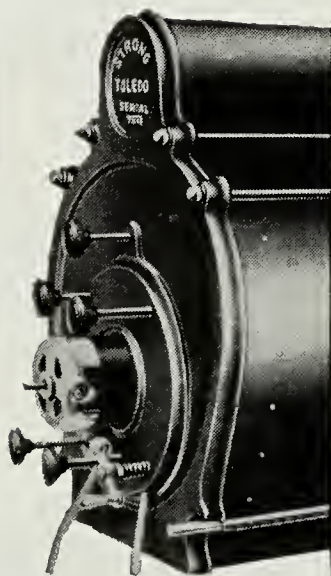
Five years later, in 1933, I ordered Strong Moguls.



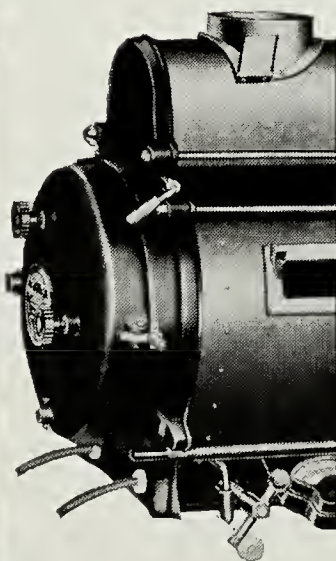
When in 1949 the Strong Mighty 90 was announced I bought a pair of the first ones available.



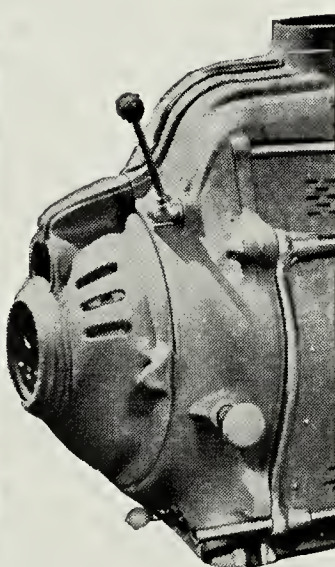
I believe that if anyone wants to make money in show business he must keep up with the times, so last month I installed new Strong Futuras. I know that it pays, because my box office reports prove it.



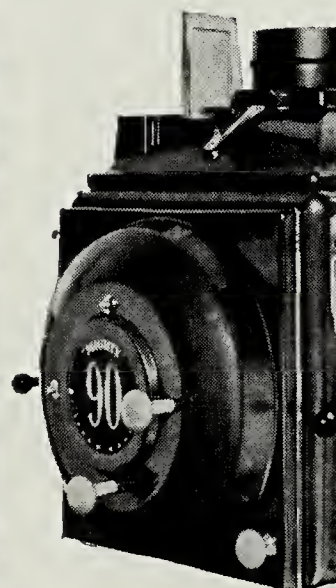
1926



1928



1933



1949



TODAY

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Job For A Rebel

WE HAVE ALL WATCHED with interest the progress of President Johnson's War On Poverty. There hardly exists a more worthy cause for human effort, and, although the translation of ideals to action is a slow one, we must have an eventual victory.

Some time ago, we said that we felt that as part of any campaign to elevate standards of health, diet, and shelter, building some amount of civic pride and responsibility deserved its due of attention. As exhibitors, we have seen our new suburban theatres catering to club and organizational functions as part of a community-oriented philosophy.

We also said that, in neighborhoods where attempts are made to accomplish the rehabilitation of properties and human beings, we should take it upon ourselves to urge the creation of a facility that, like the modern shopping center theatre, could serve as a focal point for entertainment and cultural activities.

To the industry, loss of a "marginal" theatre operation in a run-down area means little. We busy ourselves with new construction just outside the urban boundaries, and work to upgrade city-bound first runs and subsequent runs with a predictable economic future. Though some tracts in our cities are blighted or reduced to out-and-out slums, they remain densely populated. These areas are served by theatres that, in many cases, should be condemned as health and safety hazards. Categorized as marginals, and therefore expendable, they are sold or shut down when they cease to generate profits. The loss to the industry is offset by new openings, but the loss to the community is something else again.

During the last war, this industry did its share of shouting for preferential treatment, claiming that entertainment was vital to the morale of those on the homefront. In the same vein, has anyone sought to extend the community service argument presented to suburban zoning boards to the case of down-at-the-heels marginals in deprived areas? Some may argue that we should be businessmen first and philosophers second, for clearly the profit motive would have to be secondary.

In a study recently concluded by the Youth Consultation Service in New York, it was dramatically shown that intensive counseling and guidance for city vocational high school girls failed to prevent school dropouts, delinquency, pregnancy cases, truancy, and other problems. A comment by one of its mentors indicated that money spent on counseling and psychotherapy might well be diverted to improving the environments of the subjects. The phenomenon of huge housing projects in slum areas, though well designed and equipped, taking on the blight of the slums around them raises another point in this area . . . that an anonymous, hopeless existence breeds apathy, and worse, frustration and hatred.

The power of films to educate and inspire need not be discussed here. What we want to know is where are the exhibitors that went to take on this difficult job?

Someone pointed out that, what a few years ago were small independents, are now circuits of 25 and 30 theatres. A lot of these newcomers are in the forefront of the construction activity, and they have, almost overnight, become a force to be reckoned with. We suspect that if anyone has the spirit to take up the challenge, it will be one of this new breed, since their operations are community oriented rather than national in scope.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia, Pennsylvania, 19107. All contents copyrighted and all reprint rights reserved.

Al deProspero, editor



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The AAI 70/35mm places you in a strong competitive position right now. For the future there is little question that 70mm will be more of a necessity than an advantage.

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Lobby of the modern Little Theatre Seattle, shows plush Gulistan carpet in dark gold, olive and beige.

FLOOR COVERING

*design schemes
call for creative
use of materials*

■ UNFORTUNATELY, MUCH MONEY IS WASTED by trying to save in the budgeting of material expenditures. Whether the outlay is for normal purchasing of supplies and replacement equipment for the theatre, or outfitting a house from foyer to screen, small initial savings can be quickly eaten up by maintenance and repair.

Informed buying, when construction or remodeling plans are in the drawing board stage, will, on the other hand, assure management responsible for the continued good looks of a theatre that equipment and furnishings will look and perform at the end of their expected life range as they did soon after purchase.

The true "bargain" combines low initial cost with better than average service. By and large, however, the old saying, "you get what you pay for," holds true. In most cases, high initial cost for plant equipment and permanent floor and wall coverings is more than offset by savings in upkeep and prolonged usefulness.

When faced with selecting such interior

materials as floor coverings, wall coverings and paints, drapery fabrics, and seating materials, *performance rating* should be the prime consideration.

In the case of floor coverings, natural and man-made carpeting, vinyl inlays, natural cork and wood, terrazzo, asphalt tile, and a host of other materials are available to the designer. Once a floor covering is acceptable in terms of its appearance and how well it will harmonize with the architecture and furnishings of an area in the theatre, it should be evaluated in terms of long range cost.

Original price must be equated with years of wear expected and estimated maintenance costs over the entire life span of the floor. In high traffic areas, premium quality floor coverings are considered a must, unless you want to be faced with high maintenance costs and early replacement.

Few materials, if any, rival a densely woven, high pile wool carpet with a superior commercial rating. Considering that no other surface in a room, large or small, adds or de-

tracts quite as much as the floor surface, and gets so much day-in-day-out wear and tear, a good choice is a must. In other areas, a non-porous type surface is desirable. In the hard surface department, ceramic materials such as tile, and terrazzo (marble or hard stone chips embedded in a concrete pour) are standouts. Some of the new synthetic vinyls rival natural materials for good

—continued on next page

PHYSICAL THEATRE

Vol. 20, No. 3

March 17, 1965

Final Cost Reflects Lifelong Maintenance

— continued

looks and outstanding wear, but, again, these are premium grade materials and cost.

Of all the considerations affecting the choice of floor covering for the high traffic area, none weighs more heavily than maintenance. In this department, few surfaces can compete with quality carpeting.

One of the traditional materials used in theatres has been the quality wool carpet. Few materials, natural or man-made, possess so many of the desirable characteristics of a good grade wool carpet.

An exhibit currently underway at the National Design Center in New York, illustrates the continued use of this material as a style-wise and performance proven floor covering for public spaces. The exhibit, designed and executed by Edmund Motyka, A.I.D., utilizes a combination of photo-graphics with a display of more than 60 different carpet and rug styles from the nation's leading carpet manufacturers. One of the buildings highlighted in the photomurals is the Radio City Music Hall. Others are the Grady Gammage Memorial Auditorium at Arizona State University—the last architectural work designed by Frank Lloyd Wright; a Colorado elementary school; and the recently opened Music Center in Los Angeles.

Robert A. Sutton, chief executive officer for Wool Carpets of America, a trade organiza-

tion sponsoring the exhibit, noted that the buildings were selected to illustrate the enduring performance of wool carpets for heavily-trafficked public spaces by major architects.

The Music Hall interior was chosen, together with the currently completed structures, because the lobby area is considered one of the most heavily-trafficked carpeted spaces in the world. In its 33-year history, the same grade of heavy-duty, all-wool carpeting has covered the lobby and lounge floors, over which an estimated 7-million moviegoers walk annually.

The original carpet was laid in 1932. In one eight-year period, over 45-million persons had walked on the surface, subjecting it to the severest wear test imaginable. Replacement of sections was not required until 1940. The grand foyer was done in high-pile Wilton, specially designed by Ruth Reeves for the Hall.

Aside from its long-wearing properties, acoustical studies conducted at the Bureau of Standards Research Laboratory in Washington and at Columbia University revealed that a carpet will absorb up to 50 per cent of the noise in a room and, more important in the theatre auditorium, nearly eliminates

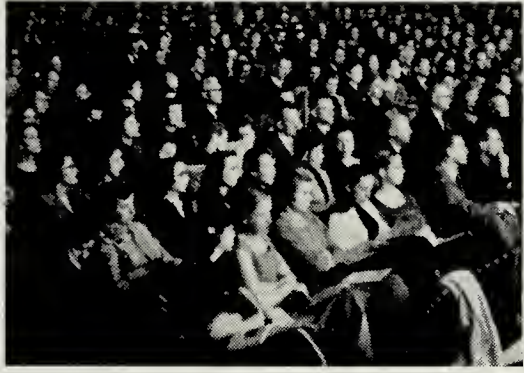
(Continued on Page PE-15)



Famed Gulistan carpet gracing huge lobby of Radio City Music Hall.



Grady Gammage Memorial Auditorium at Arizona State University, Tempe, Arizona, last architectural work of Frank Lloyd Wright was dedicated in September, 1964. All wool carpeting, whose rust color was personally chosen by Mrs. Frank Lloyd Wright, is used throughout.



What'll the boys in the back row have? They'll have the same **bright picture** as the boys in the front row if you use 'National' projector carbons! **(The No. 1 choice since 1917)**

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EXTRA PROFITS

Al deProspero, editor

March 17, 1965

Get Your Sales People To Sell!

IS IT TRUE that about 65 per cent of your customers will purchase suggested items? How about candy sales suffering a 28 per cent decrease in motion picture theatres in the most recent study taken?

The answers to both of the above are yes, and, in case you didn't get what we're driving at, the fact of the matter is that a good opportunity exists for bolstering concessions sales in movie theatres. All that is required is some basic merchandising know-how.

At the stand, the areas you have to work with are well defined. The exhibitor need only think in terms of selection, display, and suggestive selling. Beyond this, there is the field of promotion, but basic attention should be paid to establishing sound, profitable groundrules.

A good line for the theatre concession stand is geared towards striking enough of a variety to please the picky customer while avoiding overstocking slow moving, low demand items. Watching turnover and inventory sheets will help narrow your choices. Some theatremen make it a point to mount promotions on items where the profit margin justifies a sales building effort. Others rely on brand name recognition and impulse purchases alone to do the job.

Just as important as a sound line is an attractive display. It goes without saying that proper stock rotation should be practised to insure fresh goods at all times. Display tricks such as stacking or pyramiding are simply mastered and each new concession stand worker should be made aware of the importance of merchandise display. Fast movers generally get preferred positioning at the front of the case. Special items such as ice cream and popcorn often have some form of display merchandising built in to the refrigeration unit or warmer. The notion of letting the customer see the items en masse will never

get you into trouble. Quantity display of bar goods is known to favorably effect sales, as it removes the unconscious question of freshness from the customers mind when he or she sees fifty, rather than five bars. Case positioning on the basis of size or price is also practised. Exhibitors have found that stocking the larger sizes of bar goods cost few sales and add healthy profit margins.

Other studies have shown that effective display, such as an ice cream merchandiser with a large window in the case, can double or triple sluggish sales.

A lot of the final success of candy and concession merchandising depends on employee training. It is not enough to insure that your stand help is neatly attired and presents a wholesome appearance. The public has come to expect that as a matter of course. Again, stand cleanliness, which should be impressed on all new workers, will not help sales by itself.

The real area of sales, when speaking in terms of personnel, lies in the power of suggestion. As a soft drink exec remarked at a concessions get-together last year, "when a waitress takes an order and that is all, she doesn't sell anything."

The drive-in and restaurant chains with merchandising savvy have their front line sales people so well drilled that the post-meal or pre-meal cocktail suggestion has become a matter of course. When such a pleasant, simple suggestion is made, more often than not the result is a sale.

In theatres, many times you can walk up to a stand, take in the stock, and walk away without making a purchase. That the attendant suggests nothing or fails to proffer a "may I help you?" is a sure indication of the lack of sales and merchandising consciousness an industry needs to keep things on the upgrade.

Candy consumption alone is in the neighborhood of \$2.5 billion per year in this country. Soft drink sales are

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

staggering, popcorn and ice cream sales, plus hot dogs, hamburgers, and the variety of items carried at the indoor and drive-in theatre, add up to a multi-billion annual volume.

Being aware of the favorable profit potential of concessions items, anything less than a careful sales and merchandising appraisal by the theatremen just doesn't make sense.

In the drive-in theatre, volume and speed of service demands a different approach. With high-speed lines and pre-prepared hot food items, there is less of a chance to use suggestive selling than at indoor stands. The drive-in operator, like the supermarket manager, counts heavily on the ability of items to self-sell. Merchandising is taken up from a different angle; that of the stimulating screen trailer. The best possible follow-up to a lively, appetizing trailer sales pitch is a stand that intensifies the customer's want-to-buy.

Personnel cleanliness and the condition of cooking equipment and display cases should be stressed heavily. It takes a great deal of effort to work out systems whereby you can deliver two-hundred hamburgers hot on the line at exactly showbreak time. Quick cooking techniques, mass preparation of drinks, etc., however, will be to little avail if the stand itself works against improved sales. For this reason, an immediate impression of modern, clean equipment and attractive, wholesome personnel is a must.

The cashier at the drive-in concession operation can be used to push impulse items as the patron checks out his order. Placing candy items and other small goods immediately before the cashier helps in this effort.

These tips are all basic, but follow them at your operation and the results are bound to be bigger orders—and—bigger profits.

NAC Sponsors Contest To Cite "Idea Man"

CHICAGO — The National Association of Concessionaires is offering a free all-expense trip to its 1965 Convention being held October 26-30 in Los Angeles, Calif. at the Ambassador Hotel to the most imaginative and promotionally minded refreshment concessionaire in the amusement-recreation industry. Any individual operating or managing a refreshment concession facility in the United States and Canada is eligible to participate.

Called the "Concession Idea Man of the Year" Award Contest, the winner will be selected from among entries submitted to NAC in the form of the most original and outstanding presentation of a successful refreshment concession merchandising campaign.

In announcing the contest, NAC president Edward S. Redstone stated that it should help create strong incentives for concession managers to develop imaginative merchandising promotions and thereby gain extra profits as well as being eligible to win the grand award. Several merit awards will also be made to runners-up.

A panel of knowledgeable industry leaders will be appointed by NAC to judge the entries, which must be submitted to the National Association of Concessionaires before Aug. 15, 1965 in the form of a scrapbook or folder describing the entire merchandising campaign, including everything connected with the promotion, such as photographs, ads and other material used, with a complete outline telling how the whole promotion was put together.

A brochure fully describing the contest, its rules and an official entry blank will soon be sent to refreshment concession operators and managers in the following fields: amusement parks, arenas, auditoriums, ball parks, bowling lanes, motion picture theatres, driving ranges, golf courses, government parks, ice rinks, industrial vendors, kiddielands, miniature golf courses, pools, race tracks, recreation centers, roller rinks, stadiums, schools, theme parks.

SMPTE Papers Lean Towards Science Uses

NEW YORK—The most substantial number of papers at the 97th Society of Motion Picture and Television Engineers Technical Conference will be in applications in science and technology at the semiannual conference set for March 28 to April 2 at the Ambassador Hotel, Los Angeles.

Topic chairman Philip N. James, Research and Development Div., Technicolor Corp., Burbank, Calif., was responsible for gathering the papers for this many-faceted, wide-ranging topic of applications in science and technology, which contains 31 papers and spans four half-day sessions. The sessions are scheduled Thursday and Friday mornings and afternoons.

New materials and processes and new equipment will be emphasized in two separate sessions of the technical conference and equipment exhibit.

On Wednesday morning, March 31, a special session for participants in the SMPTE Equipment Exhibit will be held. The Exhibit, located adjacent to the technical sessions at the hotel, will be open March 29 through April 1, and will have more than 80 booths of machine and service displays.



Do you plan to keep on absorbing losses from the destruction, theft and rough handling of your speakers? Don't surrender so easily! Fight back with Simplex speakers. They are tamper-proof. Weather-proof. Take bouncing, dropping, kicking and hitting with rare fortitude. Even if worse does come to worse, you can merely replace some of the key components. The price? Better than competitive. Simplex speakers. See 'em. Hear 'em. Buy 'em.



National
THEATRE SUPPLY COMPANY

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BRANCHES FROM COAST TO COAST • HOME OFFICE, 50 PROSPECT AVENUE, TARRYTOWN, NEW YORK • PHONE MEDFORD 1-6200

NGC Opens New Fox, Las Vegas

LAS VEGAS—Set against a glittering backdrop of klieg lights, colorful bands, and cheering fans, National General Corporation unveiled its newest motion picture showcase, the Fox Theatre, Las Vegas.

The \$400,000 theatre, seating 864, is located in the Charleston Plaza Shopping Center.

All proceeds from the opening night attraction, "How To Murder Your Wife," were earmarked for the Heart of Variety Trust Fund of Tent 39, Variety Club of Southern Nevada.

Underscoring National General's continuing program of motion picture theatre expansion

in shopping centers, the Fox is the latest in the company's announced plans to add 60 to 75 new theatres in the next five years, according to Eugene V. Klein, president of the 218-theatre circuit.

"We are backing our faith in the future of motion picture exhibition by additional construction in the areas where mass growth and population movement have created a need and opportunity for new theatres," Klein pointed out.

Theatre executives at the gala opening ceremonies included Klein; Irving H. Levin, NGC executive vice-president; Dan A. Polier

and William H. Thedford, co-directors of theatre operations; William Hertz, district manager; J. Walter Bantau, director of construction; and Richard Goldsworthy, managing director of the new Fox.

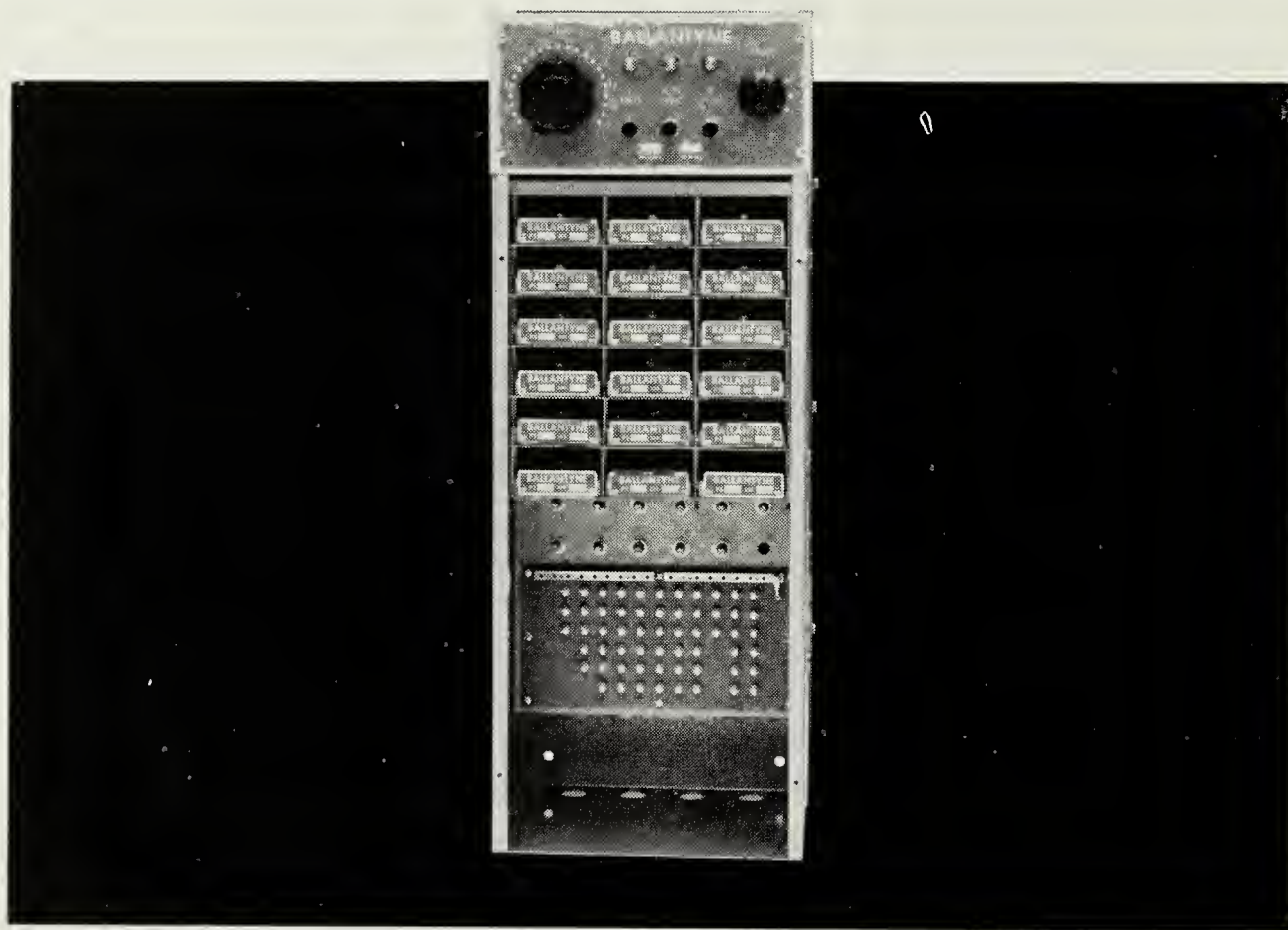
Featuring the most modern innovations, the new theatre is equipped to show 16, 35 and 70 millimeter film, CinemaScope, Todd-AO and Cinerama projection by conversion to a three-panel projection system.

The ultimate in theatre construction, the Fox is furnished with the latest projection equipment, stereophonic sound equipment, climate-controlled refrigeration, and modern Bodiform seats built by American Seating Company.

The building and construction firm of Horman Construction Company, Salt Lake City, developers of the Charleston Plaza Shopping Center, built the theatre, which was designed by Fox West Coast Theatres.

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by **Ballantyne**



Here is the sound for today and tomorrow.

This compact, new all-transistorized system gives a new dimension in sound quality, for here is true hi-fidelity with great clarity and presence. All switching is done electronically. Photo cells, vacuum tubes and relays have been eliminated. Change from 6-4-1 tracks and from 70mm to 35mm film or from left to right projector by merely pushing a button. Compatible with all brands of projectors and sound systems, but an integral part of the Ballantyne all-in-one package which includes Norelco projectors. Get the full facts now.

Ballantyne

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A DIVISION OF ABC CONSOLIDATED CORPORATION
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Coke Profits Up; Dividends Raised

ATLANTA, GA.—March 1, 1965—Record sales and earnings for 1964 and an increase in the quarterly dividend were announced here by The Coca-Cola Company following a meeting of the board of directors.

J. Paul Austin, president, said that net profit after taxes in 1964 was \$65,344,086 or \$4.61 per share as compared to 1963 earnings of \$54,156,898 or \$3.83 per share, an increase of 20.4 per cent. Sales for 1964 totaled \$833,566,733 as compared to \$728,607,133 in 1963, an increase of 14.4 per cent.

Net profit for the fourth quarter of 1964 totaled \$12,716,177 or 90 cents per share, as compared to \$10,412,160 or 73 cents per share for the same quarter of 1963, an increase of 23.3 per cent.

In addition, the Board approved an increase in the quarterly dividend to 42½ cents per share from the previous dividend rate of 37½ cents per share per quarter. This dividend applies to the new shares which were split on a two-for-one basis as approved by stockholders on January 18. (On an annual basis, the new dividend would be equivalent to \$3.40 per share on the old stock as compared to the previous annual rate of \$3.00 per share.)

Previous dividend increases, amounting to 30 cents per share a year on old stock, had occurred in March, 1964 and March, 1963.

Provision for income taxes for the full year of 1964 was \$76,246,000.

The new dividend of 42½ cents per share is payable April 1st to stockholders of record at the close of business March 12th.

Union Carbide Ups O'Mara

NEW YORK—Fred B. O'Mara has been appointed executive vice-president of the Carbon Products Division of Union Carbide Corporation, it was announced by James R. Johnstone, division president.

O'Mara joined Union Carbide in 1936 as a development engineer at the Carbon Products Division's plant in Niagara Falls, N. Y. During his career with the division, he has been a salesman working out of Atlanta; an assistant division manager in Dallas and New York; marketing manager—electrode products in New York; and director of manufacturing in Cleveland. He has been vice-president of production for the division since 1960.

Reade Building 1st Middletown, N. J. Theatre

MIDDLETOWN, N. J. — Construction is now under way for Middletown's first motion picture theatre which Walter Reade-Sterling, Inc. is erecting on Route 35 at Palmer Avenue, adjacent to "The Mart," a furniture store. The two buildings, which will have complementary exteriors, are part of a shopping complex which Samuel Scheitelman, owner of the property, is developing.

Ground-breaking ceremonies were held in late February. Among the officials present were Mayor Ernest G. Kavalek of Middletown; Richard Seuffert, business administrator of the township; Edwin Gage, vice-president, secretary and treasurer of Walter Reade-Sterling; Nick Schermerhorn, vice-president in charge of theatre operations for

the company; David Marner, A.I.A., architect from Asbury Park who designed the new theatre, and Samuel Scheitelman. A silver spade, used for the first shovel-full of sod at seven other Walter Reade-Sterling ground-breaking ceremonies in the past year and a half, was wielded by Gage and Mayor Kavalek. Gage remarked at the time that it was his company's intention to make the theatre a hub of community activities with all local organizations invited to promote their cultural events through its facilities.

The modern, one-floor theatre will have a glass and stone front. The interior, of contemporary design with a giant screen and the latest in projection and sound equip-

ment, will accommodate 1,000 people in wide, push-back seats.

Coffee will be served to patrons in the lounge, which will also feature art exhibits by local artists whenever possible. There will be parking facilities for over 500 cars with additional space for expansion when the convenience to the public requires it. The hard-top theatre is being built by the Robbins Construction Company of Union City, N. J., and will open in late Spring.

A significant addition to Middletown, one of the fastest growing communities in the United States, the theatre will play selected first run pictures from film centers throughout the world. For Walter Reade-Sterling, the new project marks another milestone in the company's growth to a circuit of over fifty theatres throughout New Jersey and New York.

Phila. Trans-Lux Redone

PHILADELPHIA—Round-the-clock alterations are underway at the Trans-Lux Theatre on Chestnut Street, announced Bud Levy, general manager, Trans-Lux Corp.

Harold L. Brason, theatre manager, has been working closely with theatrical architect Drew Eberson and Jack Seidman of Paramount Associates, in drawing up plans for the refurbishing of the theatre.

The program includes the installation of modern, red carpeting throughout the building, white and gold-sprayed fabric wall covering, a vivid blue and white-star effect ceiling, a new outside box-office, freshly upholstered seats, attractive lobby furniture and new lighting fixtures, with the theater front built of Italian marble, designed to achieve an Etruscan architectural effect.

The theatre policy, outstanding first run motion pictures, will be continued in the elegant new showplace.

B&H Sales Gain In '64

CHICAGO—Bell & Howell Co. reported a 22 per cent increase in 1964 net earnings on record sales of \$171,646,000, according to Peter G. Peterson, president and chief executive officer.

Net earnings of \$4,952,000, equal to \$1.17 per common share, compared with \$4,059,000, or 94 cents per share in 1963 which included a 4-cent special gain.

Peterson noted that the 1964 earnings increase was achieved in spite of a sharply accelerated new product development program. "In 1964, we spent for development, engineering and tooling expenses the equivalent of 22 cents a share more than we did in 1963 and all of this was charged against 1964 operations," he said.

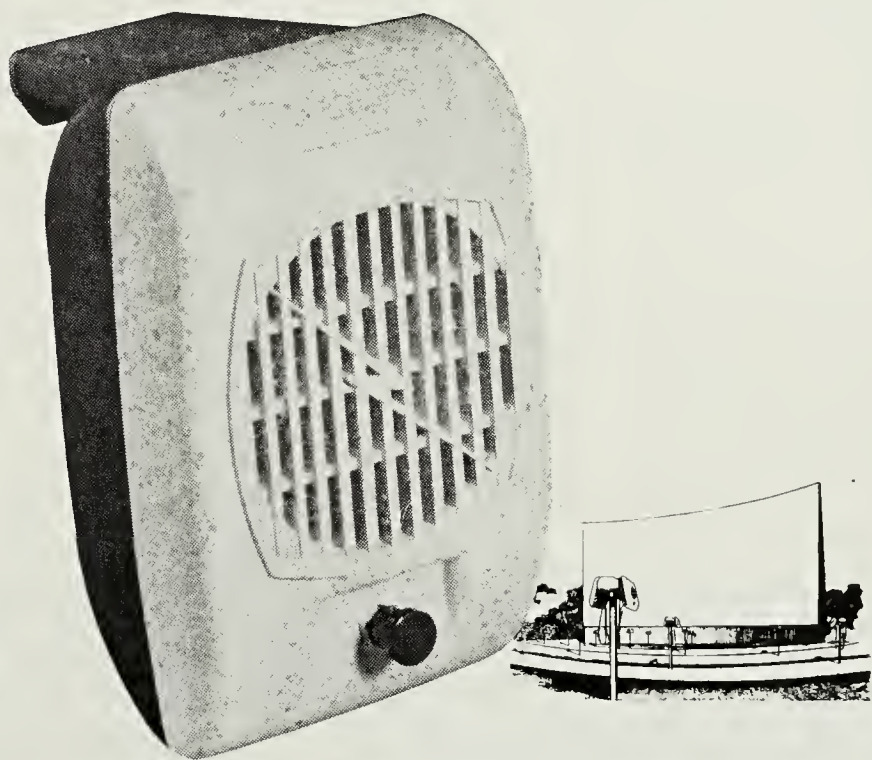
Sales of \$171,646,000 rose eight per cent to an all-time high, and compared with \$159,278,000 a year earlier. Peterson reported that sales increases were recorded by all major company groups.

Mich. Indoor Set

WAYNE, MICH. — Brothers Charles and Martin Shafer, circuit operators, announce they will build a 1,200 seat indoor in Nankin Township next to their Algiers D-I. Both are adjacent to the Westland shopping center which is nearing completion.

Plans are on the drawing board and construction is to start this summer. No name has yet been chosen.

**IF
YOU PLAN
TO BE IN
BUSINESS
FIVE YEARS
FROM NOW**



**... YOU SHOULD BUY ONLY
BALLANTYNE DUB'L CONES**

Dub'l Cones just can't be made cheap . . . **only well and long lived** . . . And plenty of drive-in operators understand how long life helps profits. A Dub'l Cone will last five to eight years and cost \$5.60 to \$6.80. That's only about 80¢ per year per speaker—a whole lot LESS than single cone speakers, which cost \$4.00 that may last one or two years and costs \$2.00 per year.

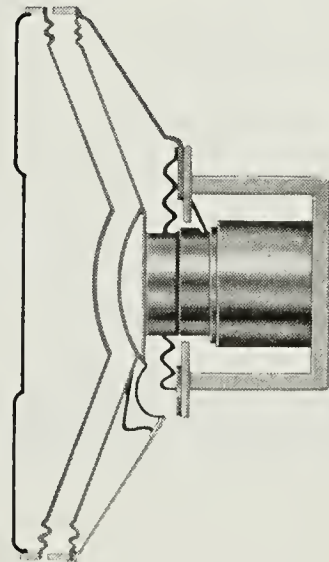
BALLANTYNE HAS MADE more than 2,000,000 speakers. The DUB'L CONE reflects long experience to cope with every kind of problem from careless dropping to enterprising teenagers. Shock proofing, die-cast aluminum case and practical design pay off. And the sound is far better than any other speaker. The Dub'l Cone principle adds depth, clarity and presence.

• Outer cone sealed from inner cone, offering complete protection from elements.

• Speaker cone, air tight from outer cone. Forces outer cone to drive with speaker cone, resulting in greatly improved tone.

• Large 1.47 oz. magnet gives exceptional quality to sound

• Magnet welded to frame, for permanent alignment.



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New Norelco Center Speeds Delivery

NEW YORK—In order to provide Norelco projector users and dealers with fast delivery and service on motion picture projectors and sound equipment, North American Philips Company, Inc. recently transferred warehousing and shipping operations to a large new building at 30-10 Review Avenue, Long Island City. On the roof of the structure, one of the largest signs in the metropolitan area flashes time, temperature, and product announcements in the direction of Manhattan throughout the day and night.

The new operations center provides 100,000 sq. ft. of space at ground level plus 10,000 sq. ft. on the mezzanine for offices. Now, under one roof, the company maintains a large stock of spare parts and complete units which are ready for shipment at short notice. Around-the-clock shipments of stock items are generally made on the same day and always within 24 hours after the order is received.

This applies to the Academy Award Model AAI 70/35mm projector, as well as to all other Norelco theatre types, audio-visual and tele-cine units.

Central Location Picked

This Norelco operation is located a half mile from the Queens Midtown Tunnel toll booths in Long Island City, convenient to all major highways, and to strategic rail and air transportation facilities. With these advantages and the increased efficiency achieved by concentrating activities in one location, ship-



Huge sign atop new facility beams company name towards Manhattan from Long Island City.

ments and service are fast and dependable. This is important because Norelco projectors are used in all major Hollywood studios and by theatres in 35 states.

The inventory, consisting of more than a thousand parts and sub-assemblies, is constantly reviewed and amended as usage of Norelco projectors expands.

The trade name Norelco covers the full expanse of the roof sign which weighs 56 tons and measures 128 ft. in length and 75 ft. in height. Letters and numerals used in the display of time, temperature and products, are approximately 10 ft. high.

One mile of neon tubing and 3500 incan-

descent bulbs are required to supply the illumination. The mammoth sign can be read easily from Franklin Roosevelt Drive and from other vantage points on Manhattan's east side.



Complete units and large stock of spare parts are housed in 100,000 sq. ft. warehouse.

Pepsi, Frito-Lay Merger

NEW YORK—A plan for the merger of Pepsi-Cola Company and Frito-Lay, Inc. was approved by the boards of directors of the two companies for submission to the stockholders.

Under the plan, Frito-Lay stockholders would receive two-thirds of a share of Pepsi-Cola for each share of Frito-Lay. To reflect this diversification, Pepsi-Cola Company would change its corporate name to PepsiCo, Inc., and each organization would continue separate operations and identity as in the past.

Herman W. Lay, chairman of Frito-Lay, would be chairman of the board, and Donald M. Kendall, president and chief executive officer of Pepsi-Cola, would have the same position in the new company.

The directors of Pepsi-Cola also voted a first quarter dividend of 40 cents payable March 31. This represents an increase of five cents from the previous quarterly dividend or, on an annual basis, an increase from \$1.40 to \$1.60.

"This increase in the dividend is based on our improved earnings in 1964 and our estimates for 1965," Kendall said. The company last increased its dividend in 1959.

Sales for Pepsi-Cola in 1963 were \$218,539,715 with the net income after taxes \$16,145,000. Sales and earnings for fiscal 1964 which ended Dec. 30 have not yet been reported. Frito-Lay, Inc., which already has reported for the fiscal year 1964, had sales of \$184,038,495 and net earnings after taxes of \$7,810,871.

Pepsi-Cola is an international soft drink company whose products are marketed in 108 countries. Frito-Lay, a Dallas-based company, is engaged in the manufacture and distribution of convenience foods and snack products, including corn chips and potato chips, whose primary brands are Fritos and Lay. The company currently markets its products in the United States and Canada, and has very limited distribution abroad.

Pepsi-Cola and Frito-Lay, Inc., would operate as separate entities. Thomas D. Elmezzzi, currently executive vice-president of Pepsi-Cola, and Fladger F. Tannery, currently president of Frito-Lay, would be executive vice-presidents of Pepsi-Co, Inc. William B. Oliver, currently executive vice-president of Frito-Lay, would be president of Frito-Lay.

TUFCOLD FIRST SURFACE DICHROIC REFLECTORS

The modern, long-service heat reducing mirrors with the harder than glass, flake and peel-proof front coating.

Produce more light on the screen because it is reflected from the front surface and does not pass through the glass twice, as with second surface reflectors.

Cut film gate heat 50%. Aperture and lens never get hot. Make constant refocusing unnecessary. Stop emulsion deposit on film track. Prevent unnecessary wear on projectors.

And they're
GUARANTEED 2 YEARS
—twice as long against
coating deterioration!

The lowest cost way to brighter pictures is to replace those old reflectors with TUFCOLDS. Immediately available in the type and size you need.

THE *Strong* ELECTRIC CORP.

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Calif. Circuit Announces Five

HOLLYWOOD—Continental Theatres, Inc., Los Angeles based independent theatre circuit, announced its largest and most extensive expansion program in its six-year history. The firm is headed by Shan V. Sayles, Alex Cooperman, and Sam K. Decker.

Five new hardtop theatres will be built at once, representing a total investment of more than \$2 million, all of which will be located in new or expanding shopping centers.

Theatres will be opened this year in East Anaheim, Long Beach, Malibu, Newhall-Saugus, and Oxnard.

Grading has begun for the 860-seat Plaza Theatre, to be located in the Lyons Center on Lyons Rd., east of the Golden State Freeway, in Newhall. A July 14 opening is anticipated. The theatre will be the first deluxe house ever built in the northern Los Angeles County area, known as the "golden triangle."

Set for a late summer opening is the 860 seat Marina Theatre, Oxnard, a "sister" thea-

tre to Newhall in size and design. It also will be located in a large shopping complex being built concurrently with the theatre at Saviers Rd. and Hueneme Ave. in Oxnard.

The Oxnard-Ventura-Hueneme Bay area has experienced above-average population growth in the past three years, according to the Ventura County Regional Planning Commission, with whom Continental executives worked closely in determining sites for their new theatres.

The first motion picture house built in Malibu will be opened by the firm in mid-fall. The house will be part of a new shopping center, unique in design, located on

Pacific Coast Highway. Seating is fixed at 700.

The East Anaheim situation will seat 800 and serve the Fullerton-East Anaheim community. The Long Beach theatre, to be known as the Beekman, will seat 425 and operate on a foreign and selected picture policy.

Opening dates for the latter three theaters are to be prior to Dec. 25. A present, CTI operates seven situations in the Los Angeles area.

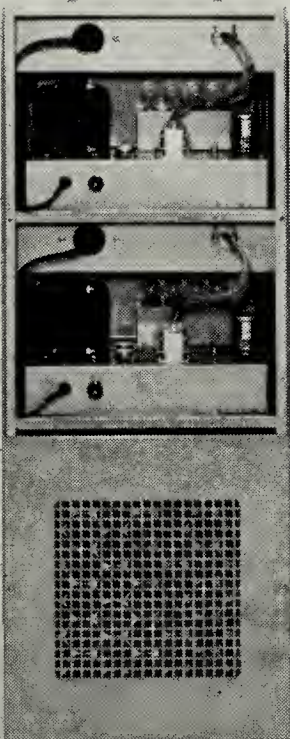
Loew's Sets Mass. House

HARTFORD—E. M. Loew, president, E. M. Loew's Theatres, has announced construction plans for an 1100-seat motion picture theatre, at a cost of \$200,000, on Riverdale St., West Springfield, Mass. The circuit already operates a drive-in theatre in that town.

New Transistor Amplifier

OMAHA, NEB.—Now for indoor theatres, a new, all-transistorized, power amplifier, the PAT-50, is being produced by Ballantyne Instruments and Electronics, Inc.

This amplifier unit is designed for 50 watts undistorted power output with a 10-ohm speaker load. Two PAT-50's are housed together in a wall cabinet measuring 12¼" wide x 11⅞" deep and 32½" high. The ampli-



Ballantyne PAT-50

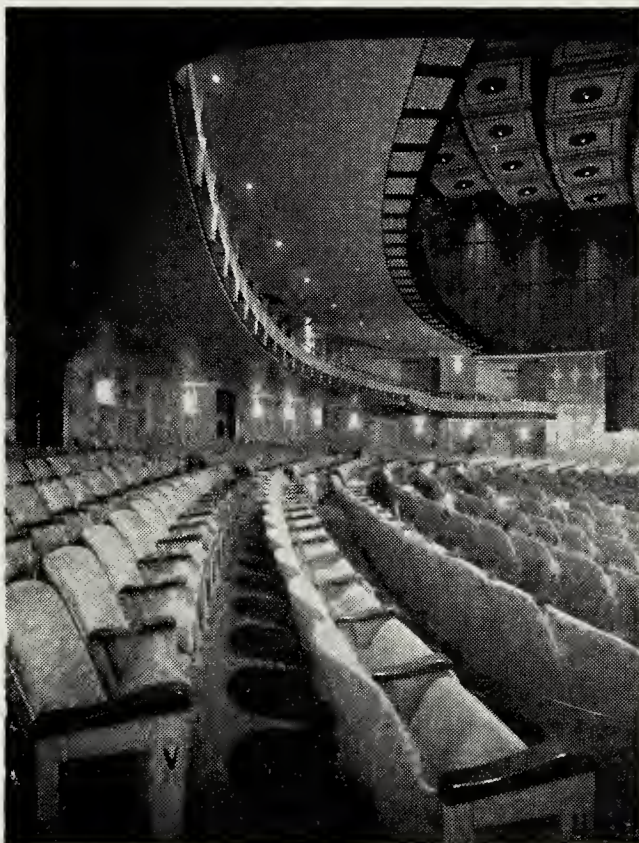
fiers are plug-in type, and each PAT-50 is complete in itself.

For convection cooling and with a flat response, power is calculated RMS and will operate under continuous full power duty. The cabinet has filtered forced air cooling for added amplifier protection.

Units are designed to be fully compatible with the Ballantyne transistorized pre-amps. Full information, prices and technical data can be secured from Ballantyne Instruments and Electronics, Inc., 1712 Jackson Street, Omaha, Nebraska.

Comfort-Engineered THEATRE SEATING by HEYWOOD-WAKEFIELD

Patrons of Detroit's luxurious FISHER THEATRE enjoy the comfort of 2,081 gold and white Heywood-Wakefield Theatre chairs, TC-700. Aisle standards, center panels and chair backs are of rigidized steel. Large, shaped arm rests are an additional comfort feature.



Houston's WINDSOR CINERAMA THEATRE provides the utmost comfort for its patrons with 1,005 Heywood-Wakefield TC-706 Airflo Rocking Chairs. These chairs feature coil spring seats and backs and foam-padded upholstered arms. The spring base mechanism automatically retains a comfortable seat-to-back ratio regardless of how the patron shifts his weight or position.



• Heywood-Wakefield theatre seating features chairs with deeply padded backs and coil spring seats which conform readily to provide perfect comfort in any position. They add a spirit of luxury to any theatre...plus unequalled durability, comfort and economy. See Sweet's Catalog (36d/He) or let us send you a portfolio describing the entire Heywood-Wakefield line.



Heywood-Wakefield • Public Seating Division
Menominee, Michigan

Martin Opening Sets Atlanta Precedents



Howell, Keith and E. D. Martin at opening

ATLANTA, GA.—Screen star Brian Keith (center) takes time out for a Coke at the concession stand of the new Westgate Cinema I and Cinema II Theater with Cliff Howell (left) Atlanta regional manager for The Coca-Cola Company's fountain sales department, and E. D. Martin (right) president, Martin Theatres of Georgia, Incorporated, based in Columbus, Georgia.

Atlanta scored a motion picture industry two-for-one "first" recently when the Martin Theatre circuit dedicated three new indoor theatres in one evening including the "twins," Westgate Cinema I and Cinema II and the Eastgate Theatre. The circuit plans to open four more indoor and outdoor theaters within the greater Atlanta area during the next six months.

Buena Vista Distribution Company, distributors of Walt Disney Productions, assisted the Martin circuit in securing the world premiere of "Those Calloways" for simultaneous presentation in all three of the theatres.

Brian Keith, star of "Those Calloways" headed a contingent of Hollywood personalities, including Brandon deWilde, Linda Evans, Mike Connors and Patti Chandler, who participated in the festivities. Representatives from several major studios and film distribu-

tion companies also attended.

Twin theatres are a new concept in entertainment, permitting two separate auditoriums for the showing of two movies, thus allowing a wider selection of features and starting times.

Cinema I and II and the Eastgate represent the ultimate in customer satisfaction. Additional innovations at all three theatres include the following: Vista-Vue projection which eliminates screen glare and allows closer viewing without eyestrain; maximum seating comfort and the elimination of the theater ticket through "Token" admission, a convenient token purchased at an indoor box-office providing accelerated admission to the theatre without waiting in line.

Questioned recently on a \$3 million building, remodeling and renovation campaign involving the circuit's eight state indoor and drive-in theatre operations, Roy Martin, Jr., chairman-of-the-board said, "We believe the future of the movie business is excellent and we're spending over \$3 million to help prove it."

The late Roy Martin, Sr., a pioneer in the motion picture industry, organized the circuit in 1912.

New ABC-Gladieux V.P.

TOLEDO, O.—V. W. Patterson, director of labor relations for the ABC-Gladieux Corp. for the past nine years, was elevated to the post of vice-president of the Toledo-based food service firm. President Virgil A. Gladieux announced the appointment, commenting that Patterson will continue in his capacity

as labor relations director as well as the complete responsibility for the personnel department including employee relations, recruiting and insurance programs.

Immediately prior to joining Gladieux, Patterson was owner-operator of the Par 4, a popular Toledo steak house.

Kodak Sales & Earnings Reach New Highs in 1964

ROCHESTER, N. Y.—Eastman Kodak Co. sales and earnings advanced to new highs in 1964, Albert K. Chapman, chairman, and William S. Vaughn, president, reported here.

Consolidated sales of the company's U.S. units last year reached \$1,237,176,239, about 12 per cent above the \$1,106,670,760 of 1963.

Net earnings were \$187,248,263, nearly \$43 million or about 30 per cent above the 1963 total of \$144,428,503. The earnings were equal to \$4.64 per common share, against \$3.57 in 1963, based on the 40,301,359 shares outstanding at the year end. Net earnings were 15.1 per cent of sales in 1964, compared with 13.1 per cent of sales in 1963.

For the fourth quarter (16 weeks ended Dec. 27), total sales were \$409,274,694, more than 12 per cent higher than the \$364,834,284 a year ago. Net earnings were \$64,578,703, 35 per cent higher than the 1963 fourth quarter total of \$47,832,597. Earnings equaled \$1.60 a share, compared with \$1.18 a share in the 1963 fourth quarter, on the shares now outstanding.

Earnings from operations in 1964 were \$335,364,801, while a year ago they were \$265,927,008. Pre-tax earnings were \$371,748,263, against the 1963 total of \$296,928,503. The provision for income taxes was \$184,500,000 in 1964 and \$152,500,000 in 1963.

Chapman and Vaughn said "With sales and earnings at new highs, the year 1964 was one of major progress. Amateur photographic products were a significant factor in the gain, with impetus supplied by the Instamatic camera and the Kodapak film cartridge. Among the company's non-photographic products, man-made fibers had an excellent year and plastics also sold well. Kodak's business abroad continued to gain, with sales of Kodak associate companies outside the United States up 15 per cent.

"Kodak's 1964 business year ended on a strong note, and sales have continued at good levels. The company's plans for 1965 are based upon the expectation that the economy in the United States will continue to advance through most of the year. Kodak's ability to compete effectively in an environment of larger markets and more consumer dollars will be enhanced by more efficient plants and equipment, active research and development, and a vigorous marketing program coordinated around the world.

"Barring unexpected events that could restrict business activity, we look for another good year for Kodak in 1965."

Cash dividends on the common stock advanced 21 per cent to nearly \$121 million in 1964. Dividends declared were \$3.00 per share, compared with \$2.60 on the shares outstanding in 1963. A two-for-one stock split was voted by the directors, subject to approval by the share owners at the annual meeting in April. This action would double the number of shares authorized and issued and would reduce the par value from \$10 to \$5 per share.

CARBON ARCS . . . for finest Projection . . . Compact Xenon Arcs

Lorraine Arc Carbons

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- Longer Burning per Carbon
- More Economical . . .

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XETRON LAMPHOUSES • XETRON POWER SUPPLIES

by Cinemeccanica

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CARBONS, INC.

BOONTON, N. J.

Winston-Salem's First In Two Decades

WINSTON-SALEM, N. C. — Stanley A. Schneider of the Colony Theatre, Raleigh, N. C., in association with Leonard Merl, has just completed negotiations with W. H. Weaver, developer of the Parkway Plaza Shopping Center, Winston-Salem, to construct



(L to R) Schneider Weaver and Merl conclude agreement.

a 725 seat deluxe theatre. Charles Morrison Grier and Associates of Charlotte, N. C. is the architect for the new theatre, which will cost approximately \$350,000.

This will be the first new theatre to be built in the Winston-Salem area in two decades, and will contain the latest in comfortable seating. It will be equipped with both 70mm and 35mm projection, and use completely transistorized sound, all-weather

New Eprad D-I Speaker

TOLEDO, O. — A new drive-in theatre speaker named the Super Blazer has been announced by Paul Voudouris, sales manager, Eprad Inc.

The Super Blazer features a 4" weather-proofed cone and a 1.47 oz. Alnico V Magnet. The die-cast aluminum case is manufactured from a high grade corrosion resistant aluminum alloy.

Other features include a deluxe wire-wound volume control, rugged long lasting cord and theftproof screws to reduce tampering, are standard. The Super Blazer has a full 2 year warranty according to Voudouris.

The Super Blazer, equipped with a straight cord, is available through all Eprad dealers.

Beech-Nut Ups Brown

NEW YORK—The election of John T. Brown as vice-president corporate sales of Beech-Nut Life Savers, Inc., was announced here by Alger B. Chapman, president and chairman of the board.

control air conditioning, and a cry room. Ground-breaking will take place immediately to assure an early July opening, the group said.

Schneider, at present, is owner and operator of the Colony Theatre, Raleigh, N. C. and, in association with Merl, has three or four

Queen City Booking Service, Charlotte, will handle all buying and booking for the new more theatres on the planning board. theatres.

FLOOR COVERINGS

(Continued from Page PE-6)

floor impact noise during a performance.

Hard floor coverings, while suited to some areas in public buildings, often lose to carpeting on another count—that of providing insulating warmth. By trapping small pockets of air between cold flooring and the air spaces above, a carpet will serve as one of the best thermal floor insulators possible. It also contributes to safety by providing a sure footing for traffic and, in the event of a fall, cushioning impact.

Other considerations in selecting a floor covering include color and texture. Though color choice should be practical, this does not mean that only dull, flat colors that will conceal surface dirt are advisable.

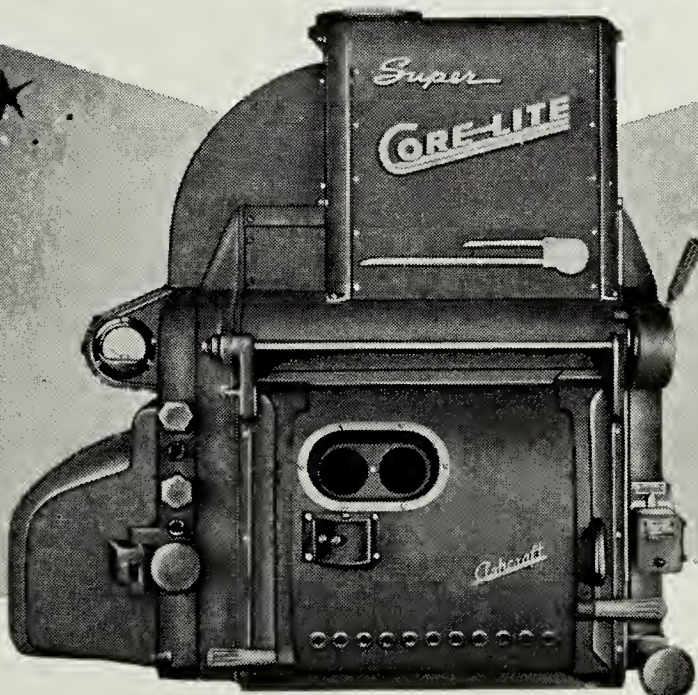
Establishing the basic color scheme of auditorium and lobby, using related colors, and then carrying the color themes out in floor and wall materials is a good procedure. With auditoriums becoming more and more stark propositions, with the emphasis on sight and sound characteristics, bold and imaginative color usage in carpet and seat materials can lend the required splashes of color to break the monotony of large monochromatic areas.

Choices as to rating, texture and color in practically all types of institutional building and furnishing materials are wider than ever. With this new freedom of choice, however, the old caution of low price for inadequate quality proving the worst buy is more important than ever.

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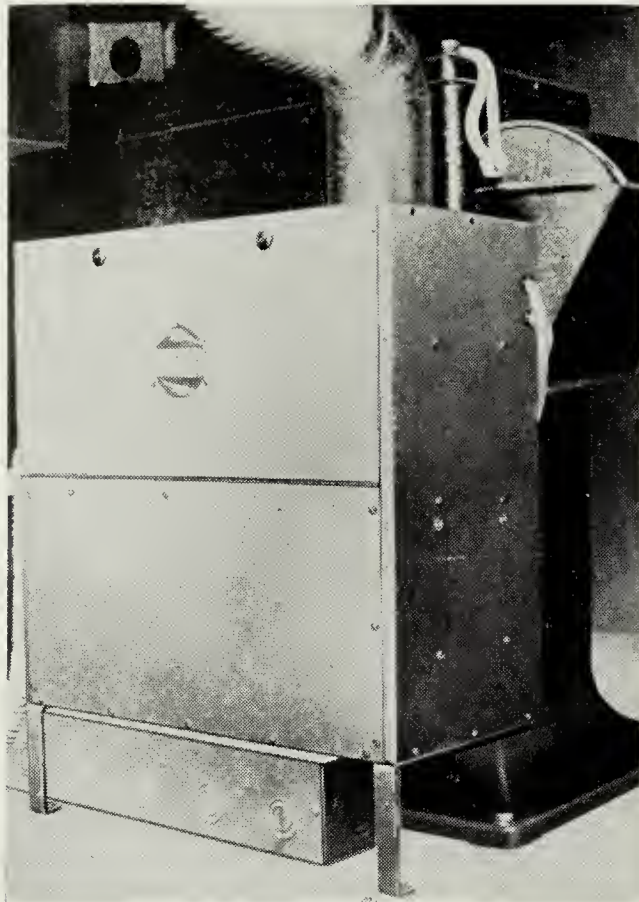
C. S. ASHCRAFT MANUFACTURING CO., INC.

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Kneisley Introduces Compact Rectifier

■ At the request of Mel Glatz, designer and purchasing agent for Fox Intermountain, Denver, Colorado, in his quest for the elimination of costly booth wiring, The Kneisley Company, utilizing a new version of ventilation, reduced the size of their 115, 140, and 180 ampere, 3 phase, silicon rectifiers from 42½" x 24" x 18" to 20" x 20" x 12". Simultaneously, transformer operating temperatures were reduced appreciably.

The new designs meant to utilize waste space in the booth, mount over the pedestal base beneath the projector motor, reducing floor space requirements from 3 square feet to 1/7th square foot. Costly wiring is eliminated. Only one (1) three phase line need be



Rectifier In Position

brought into the rectifier through a 4" surface gutter positioned beneath the rectifier.

Flue apertures in the tops make possible stacking out heat given off by the rectifiers into the lamphouse exhaust system, thereby reducing air conditioning loss or heating up of the projection room in the summer, if not air conditioned.

Three models, M115RTK2, M140RTK2, and M180RTK2, utilize the R-1325 480 ampere heavy-duty silicon stacks. All 230 volt rectifiers have voltage ranges of 190 to 250 volts. Odd voltage designs are available. Four rough and eight fine current adjustment taps, conveniently located, replace switches. Emergency studs are provided, on the terminal board, so that either rectifier can operate either lamp. Automatic Arc Striking Current Minimizers

are supplied with each rectifier. Nothing has been sacrificed, quality-wise, to attain compactness.

Being only 20" high (without the detachable legs used for installations adjacent to the pedestal) they can be positioned directly beneath the lamphouse in 70mm installations. The base of the rectifier is solid sheetmetal, as the ventilating system is located in the lower front of the rectifier.

The M115RTK2 miniaturized rectifier, one of the three models, is housed in a rectangular steel case measuring only 20" high, 10" wide and 20" long. With legs, it is 25¼" high, designed to set adjacent the lamphouse pedestal. Such installation provides "on the spot" current adjustment, eliminates expensive wiring and direct current line losses. Only one three phase line is required.

The rectifier consists primarily of three transformers, an R-1325 (480 amp.) Silicon Stack, a filter capacitor, blower type ventilating system, one control panel for wide range current adjustment and voltage control, one fine current control panel, and a three pole relay. Two steel legs provide side support. The opposite side of the rectifier is secured to the lamphouse pedestal with a hex head cap screw and fasteners furnished. In certain installations, such as TODD-AO, legs are not required. Rectifier sets flush on the floor.

The highly effective blower draws cool air into the rear housing, through the silicon stack, makes a right turn upward and over the transformers. A four inch diameter flue aperture, in the top, is provided for stacking. On a panel behind a hinged door, in the left side of the rectifier, are the wide adjustment and voltage control taps. A heavy duty three-pole relay is also affixed to the panel. Removal of the side panel exposes entire internal construction. Fine current adjustment taps are conveniently located.

Silicon stack is easily accessible should removal be necessary. Diodes employed in the stack are far in excess of the required rating.

Miniaturization has also reduced shipping weights considerably, which will be reflected in shipping costs. Write The Kneisley Electric Co., P. O. Box 1506, Toledo, Ohio, 43603, for full details.

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- ☐ NATIONAL THEATRE SUPPLY CO., Simplex Drive-In Speakers
- ☐ NORTH AMERICAN PHILIPS CO., INC., Nor-elco 70/35mm Projectors
- ☐ STRONG ELECTRIC CORP., THE, "Futura" Projection Lamps, Tufcold Reflectors
- ☐ UNION CARBIDE CORP., "National" Projector Carbons
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ISSUE OF MARCH 17, 1965

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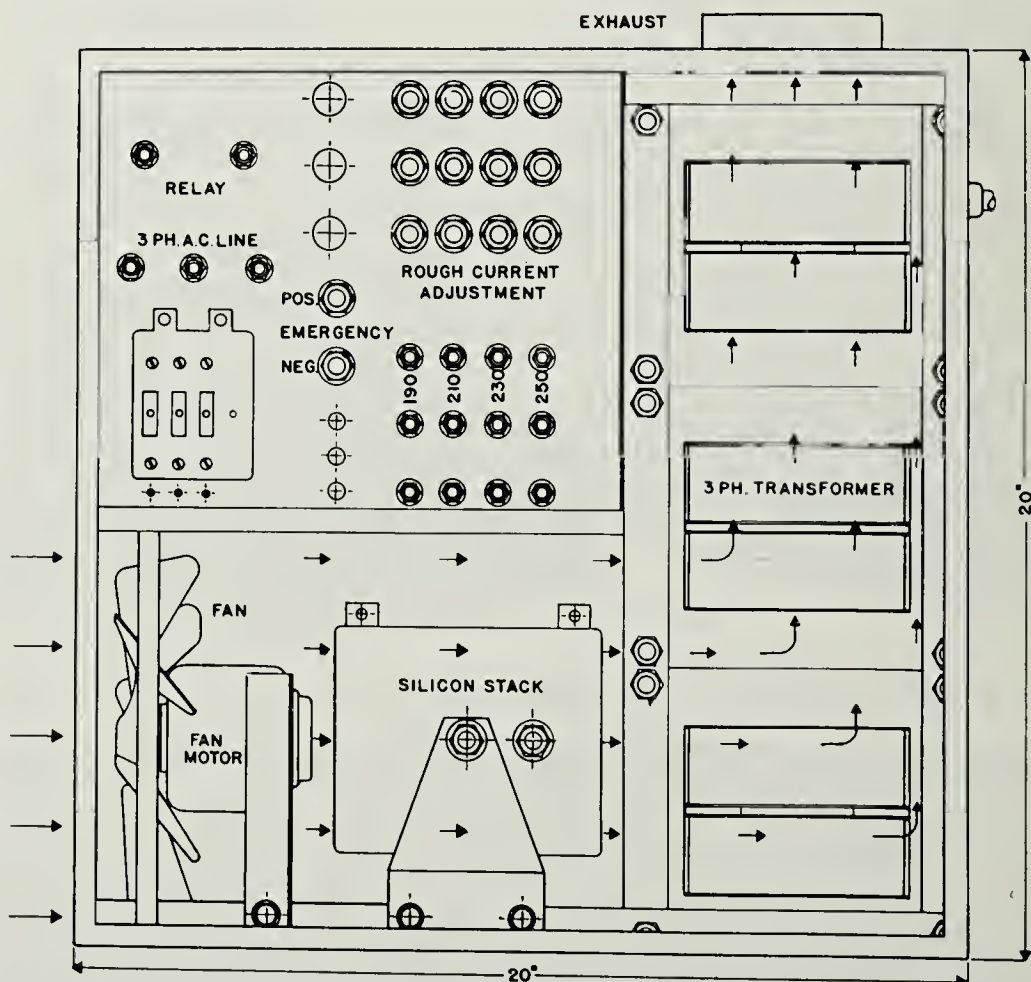
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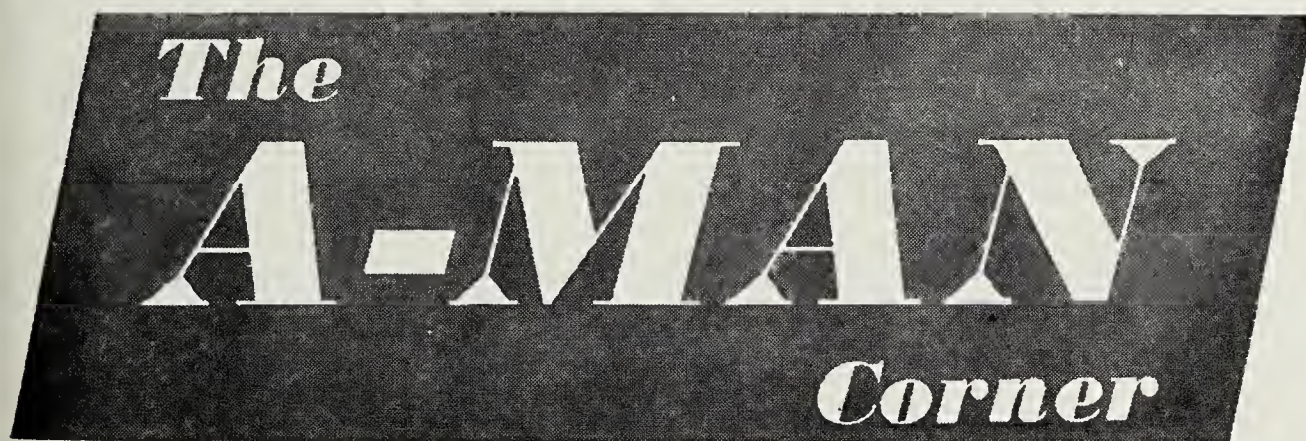
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MOTION PICTURE

EXHIBITOR

MARCH 24, 1965

Volume 73

Number 9

IN TWO SECTIONS • THIS IS SECTION ONE



N.Y. Censors Stung By Md. Precedent

(See Page 7)

Brotman-Sherman Buys SW Chi Houses

(See Page 10)

Richard P. Brandt, president of Trans-Lux Distributing Corp. won an important victory over New York censorship as the Supreme Court reversed a ban on Trans-Lux's "A Stranger Knocks."

IMPARTIAL LAW ENFORCEMENT . . . see editorial—page 5



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VOLUME 73 • No 9

MARCH 24, 1965

OUR 47th YEAR

IMPARTIAL LAW ENFORCEMENT

THE MILLS OF THE GODS, we are told, grind slowly. They don't grind any more slowly than the mills of the Justice Department and Federal Trade Commission.

Back in 1961, Manufacturer's Trust Company and the Hanover Bank, both of New York City, merged with the approval of the Federal Reserve Board. However, the Justice Department instituted a suit against the merger, and *more than three years later*, a federal judge ruled that the merger was illegal.

Red tape and government go hand in hand, and still the inconsistencies and absurdities surrounding the legal aspects of this and similar cases are most disheartening. They indicate a need to overhaul the legal machinery in some way. All too often, the Justice Department and the Federal Trade Commission don't seem to know the difference between right and wrong, and the businessman is constantly caught in the middle. Maybe new legislation is needed. Certainly, the experiences of the motion picture industry with governmental agencies indicate that the present machinery is woefully inadequate.

We referred to these two banks for a reason. They suffered an experience that is all too common in the motion picture industry. After the two banks merged (with one closing its doors), the resulting bank experienced an 11 per cent rise in business. This sounds fine until one considers that two large competing banks experienced a 30 per cent increase.

"PAWNBROKER" IN SEARCH OF A SEAL

AS CENSOR BOARDS crumble under the weight of Supreme Court decisions, the industry's self-regulating agencies take on added importance. For many years, makers of motion pictures have attacked political censorship on the grounds that there are adequate laws to protect the public from pornography and that the industry can regulate itself far more sensibly and efficiently than can outside forces.

The seal of approval of the Production Code Administration has been accepted as the industry's mark of good taste. Exhibitors and the public have reason to trust it. However, times change, and so do attitudes and mores. The Code must always reflect decent entertainment and good taste, but it must also reflect these changes.

The motion picture industry can't ignore the fact that the film-going public is maturing. Those who are satisfied with pap can get all they want from television. Motion pictures must offer them something different, something more challenging.

The Landau Company is currently embroiled in a bit of a controversy over the motion picture, "THE PAWNBROKER." This fine drama was selected as the official U. S. entry at the Berlin Film Festival, where it won a best actor award for

Consider the theatres forced to the economic wall by ever-spiralling film rentals and practices like blind bidding. Forced to come up with sizeable guarantees and preferred playing time for films that in many cases have not even finished production, they have sought a way out in vain. High film prices force increased admissions, and the public responds by staying away. It is a vicious economic circle, and it appears that only some sort of government action can break it.

When theatres close, experience shows that the same thing happens to the motion picture industry as happened to those banks we were talking about. The business that is lost with the darkening of one theatre does not show up at a competing house. It is lost to the industry forever, and the business depresses that much more.

The motion picture industry deserves a far more careful hearing from the Department of Justice and the Federal Trade Commission than it has received up to now. No other industry is confronted with the problems represented by blind bidding and other patently unfair sales practices of questionable legality. For instance, many theatres have lost their established runs for a variety of reasons, none of which makes good economic sense.

It adds up to playing politics or showing favoritism. They are equally distasteful situations.

Rod Steiger. The production firm has also been commended by the U.S.I.A. for the quality of the film.

This is not a fast-buck effort designed to titillate. It is a serious film made by dedicated film-makers. The controversy is over two scenes of nudity. They are not included for sensationalism but are necessary to make a valid and powerful dramatic point.

The New York censors have passed the film without a cut. The censor himself alluded to the controversial scenes. He realized that they are necessary to the film. Can the industry's own regulating body be less discerning?

We live in a world of complex, ever-changing attitudes. We may wish it were simple and unchanging, but wishing won't make it so. There will always be those who react violently to any attempt to portray life as it is. They will exert pressures and mount campaigns, but the industry must resist them. The screen must be free. It must be responsible. It must be unafraid.

The Production Code Administration must consider the intent of the film-maker in rendering its decisions. In this case, that intent is clear. "THE PAWNBROKER" deserves a seal.

COMPO NEEDS YOUR HELP

AN ORGANIZATION that can speak for all branches of the motion picture industry is an absolute must. That's why everyone in the industry needs COMPO.

COMPO has been active in the struggle to eliminate unfair taxes; to keep theatres exempt from minimum wage legislation; to oppose censorship wherever it rears its political head; and

in a variety of other legislative and institutional efforts.

There was a time when film company salesmen could visit every theatreman. Today, the responsibility is squarely up to the individual exhibitor. Don't leave it all up to the circuits. Answer COMPO's call for help with your dollars. You'll be helping yourself.

NEWS CAPSULES



FILM FAMILY ALBUM

Gold Bands

Betsy Anne Levine, daughter of Mr. and Mrs. S. H. Bruce Levine, Kent, N. Y., was married to Raymond David Kreger, son of Mr. and Mrs. Morris M. Kreger, Wyncote, Pa., at the Waldorf Astoria, New York. The bride is the granddaughter of William Brandt, founder, Brandt theatre chain.

Arrivals

Mr. and Mrs. Joseph Sarro announce the arrival of a son, Richard, born at St. Peter's Hospital, New Brunswick, N. J., weighing six pounds, 10 ounces. Sarro is the accounts payable supervisor at the MGM home office.

Obituaries

Everett H. Austin, 86, retired theatre owner, died at his home in Versailles, Ind., following a lengthy illness. Prior to 1958, he and his late father operated a theatre there. He is survived by his widow, a daughter, and a son.

Robert Bissinger, 60, projectionist at Loew's Ohio, Columbus, Ohio, died suddenly at his home. He is survived by his wife, three daughters, nine grandchildren, a sister, and a nephew.

Solomon David, 71, retired theatre operator at Fayetteville, N. C., died. He had been owner and operator of the Plaza. He is survived by his wife, three sons, two daughters, five grandchildren, six brothers, and two sisters.

Pete Maggazu, 65, well known Philadelphia area exhibitor, died. He was associated for six years with Jack Greenberg in Avalon, N. J., and had a drive-in near Hazleton, Pa., and theatres in Lansford, Coaldale, Tamaqua, and Montoursville, Pa. Survivors include two sons and a son-in-law.

Harry Frank Weeks, 81, father of Robert L. Weeks, Fox West Coast Theatres' district

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON. MARCH 22

Court Vetoes Censors In Phila. Obscenity Case

PHILADELPHIA—Judge Earl Chudoff, in quashing the indictments against Joseph Smith, manager, Art Spruce; and William H. Mullan, manager, Devon, charged with showing the allegedly obscene film, "Olga's House Of Shame," said, "We ought not to allow any administrative agency, no matter how subtly it performs or how admirable its intentions, to become the censors of the Philadelphia citizenry."

He suggested a "prompt judicial determination" be made on films seized in raids to determine whether they are obscene. "The longer the absence of the film, the more conspicuous it becomes that the District Attorney in effect has become the censor for the public," said the Judge.

The Jurist also claimed that the Pennsylvania statutes governing obscene films "are vague and do not provide adequate safe guards against invalid restraints of protected speech."

He added, "In attempting to rid our society of repugnant motion pictures, the obscenity statutes do not satisfactorily protect non-obscene communications."

Judge Chudoff ordered the prints of the film, which were confiscated in a raid by the District Attorney's office last November, returned to the theatres. Assistant District Attorney David Creskoff said the decision would have to be studied before deciding to appeal.

manager, died in California. He is survived by his wife, two daughters, his son, two grandchildren, and two great-grandchildren.

Samuel Z. Weiss, 81, Connecticut industry pioneer, died after a brief illness. Owner and president, Weiss Amusement Corp. and Bedford Amusement Corp., he operated the Stamford and Avon, Stamford first-runs.



BROADWAY GROSSES

"Train" Off And Running

NEW YORK—Although snow dampened most of the Broadway first-runs, UA's "The Train" was off and running to a record at the Astor, and the reserved seat, hard ticket shows continued to do impressive business. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"DEAR HEART" (Warners). Radio City Music Hall, with usual stage show, claimed \$71,000 for Thursday through Sunday, with the third week headed for \$105,000.

"GOLDFINGER" (UA). DeMille stated the 13th and final week was \$9,000.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama on hard ticket policy did \$39,700 on the fifth week of 10 performances.

"HUSH, HUSH, SWEET CHARLOTTE" (20th-Fox). Loew's Capitol reported \$16,000 for the third and final week.

"LORD JIM" (Columbia). Loew's State, in reserved seat policy, did \$50,000 on the fourth week of 10 shows, plus two children's morning shows.

"THE TRAIN" (UA). Astor aimed at a sensational opening week estimated at \$49,000. The first five days was an outstanding \$39,623 for a house record.

"HOW TO MURDER YOUR WIFE" (UA). Victoria had \$13,500 on the eighth week.

"MY FAIR LADY" (Warners). Criterion with hard-ticket policy did \$59,000 on the 22nd week of 10 performances.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli claimed \$43,000 for the third reserved seat week.

"STRANGE BEDFELLOWS" (U). RKO Palace tallied \$10,000 for the second and final week.

Del. Senate Passes Wage Bill

DOVER, Del.—Delaware's State Senate passed the \$1-an-hour minimum wage bill by 15-0 vote, with two senators recorded as not voting and one absent.

Eight amendments were considered, four of them being rejected including one which would have eliminated from coverage any person who receives part or all of his compensation through gratuities and all motion picture theatre ushers. Rejection of this amendment was by voice vote.

Adoption of four other amendments to the bill by the Senate means that the House of Representatives will have to act on it.

Among the amendments approved was a provision restricting the right of the Department of Labor and Industrial Relations to inspect employer records only if they relate to the question of wages or conditions of employment.

The State Senate approved a motion by Majority Leader Allen J. Cook, Democrat, Kenton, retracting a past motion calling for a public hearing on the minimum wage bill. Several senators said this was unfair to persons who were awaiting such a hearing.



Among those attending the recent Washington, D. C., premiere of United Artists' "The Greatest Story Ever Told" were Vice-President Hubert H. Humphrey and wife chatting with Arthur B. Krim, left, and Robert S. Benjamin, right, chairman of the board of the United Nations Association of the U. S., and executive vice-president of the Eleanor Roosevelt Foundation, which benefitted from the premiere.

Md. Precedent Hits N.Y. Censors

"Stranger Knocks" Ban Reversed In Short But Potent High Court Ruling; Brandt Lauds Free Screen

WASHINGTON, D. C.—In reversing a New York State court ruling that barred the showing of a Danish-made film, "A Stranger Knocks" distributed by Trans-Lux, unless two scenes were deleted, the Supreme Court indicated strongly that New York State's operation of its motion picture censorship law is unconstitutional.

The action came in a brief, unsigned order, which did not flatly declare the New York system unlawful but cited a recent decision which struck down the procedures used for censorship in Maryland. This opinion said the censor there must issue a permit or take the case to court with all possible speed. The implication was that the New York censors similarly had failed to meet this test.

Richard P. Brandt, president, Trans-Lux Distributing Corporation, said that "A Stranger Knocks" would open in New York very likely within the next 30 days.

When questioned about the portents of the Supreme Court decision, he predicted that better films will result now that the producer has been freed from the shackles of censorship. "Creativity cannot flourish in an atmosphere of restraint," he asserted.

Brandt felt that the great majority of film producers would continue to exercise moral responsibility in this new free-screen climate. He went on that while the violators of good taste, the "fast dollar" film interests, would persist in their minority, the decision of the U. S. Supreme Court now protects the majority against restrictive laws originally aimed at curbing the few. Brandt observed that state criminal laws can deal adequately with these relatively minimal offensive situations.

Brandt concluded, "This final victory once and for all brings freedom of the screen to the American people, a freedom as inalienable as all the other human rights guaranteed by our Constitution."

Felix Bilgrey, counsel for Times Film Corporation, who won an appeal in the Supreme Court earlier this month against the Maryland state motion picture censorship laws, set the precedent which resulted in knocking a similar New York state law off the books.

Bilgrey, who has long been a leading force in the fight against indiscriminate film censorship, stated, "This further strengthens my belief that there isn't a single law patterned after the New York statute which can withstand a constitutional challenge."

The Motion Picture Association of America has advised its members through their general counsel not to submit any more films for licensing by the state censors, but such action is not compulsory.

"We will be surprised if there is any disagreement," Sidney Schreiber, counsel for the Association, said. "We expect to hear from all of our people within a day or two."

Meanwhile, no changes have been made in censorship policy or format, a State Board of Education spokesman said, although "advisory" conferences have been scheduled between licensing group members, lawyers, and prominent state officials.

Applications for motion picture licenses continued to arrive at the offices of Louis M.

N. Y. Assembly Rejects New Classification Bill

ALBANY, N.Y.—The Assembly has rejected a bill that would have barred unaccompanied children under 16 years of age from attending motion pictures that are advertised "for adults only."

The measure was sponsored by Assemblyman Noah Goldstein, Democrat, of Brooklyn.

The bill was recommitted to the codes committee for further study.

Court Rejects N.D. Appeal; Clears Way For "Goldfarb"

ALBANY, N. Y.—The Court of Appeals rejected the plea of Notre Dame University that the court halt the showing of 20th Century-Fox's "John Goldfarb, Please Come Home," and the distribution of a book on which the film was based.

The decision was four to two, with Chief Judge Charles S. Desmond taking no part.

The picture, originally scheduled for release last Christmas and stopped by Notre Dame's injunction, will now go out on immediate release. Notre Dame had argued that its name, symbols, high prestige, reputation, and good will had been illegally used "with consequent dilution of their high value."

The court majority gave no opinion of its own, but cited a decision by the State Supreme Court's appellate division that rejected the university's case.

Evidon Leaves 7-Arts

NEW YORK—Melvin Evidon has resigned his post as Seven Arts Pictures' western sales manager.

Peace, director of the Division of Film Censorship of the Department of Education. Peace said there had been no noticeable drop in applications since the court ruling and that he had been instructed to "proceed just as before."

Russell V. Downing, president and managing director, Radio City Music Hall, stated, "We've never played an unlicensed picture in the entire history of Radio City Music Hall, and there has been no reason to do so. Personally, I've always been a great believer in the film industry policing itself."

Walter Radde, Jr., head, Continental Distributing, declared, "The court decision is wonderful, but it gives the distributor added responsibility. Freedom is fine but now the producer and distributor, both, must serve the best taste possible. I wouldn't show pornography even if it were licensed."

Ephraim S. London, who successfully presented "The Miracle" in its 1952 hearing before the Supreme Court, said, "It is too early to gauge the effect" but stressed that the court's new ruling was based on its ruling in a previous movie case this month that "knocked down censorship procedure but did uphold the principle."

Record Income Reported As MCA Tallies Up 1964

UNIVERSAL CITY, CALIF.—The highest gross and net income in the history of MCA Inc. was announced by Jules C. Stein, chairman of the board.

Consolidated net income for 1964 was \$14,761,000, and after preferred dividends, amounted to \$3.01 per share on the 4,585,745 average number of shares of common stock outstanding during this year.

Gross income totaled \$196,517,000 in 1964, Stein said.

Comparable figures for 1963, previously MCA's best year, were \$13,632,000 net income, \$2.74 net income per common share, and \$183,682,000 gross income.

The above figures include the company's interest in the reported consolidated gross and net income of Decca Records, Inc., for both years.

Stein disclosed that 1965 feature film production by its subsidiary, Universal Pictures Company, Inc., is running ahead of the 1964 schedule. By midyear, 15 major pictures will be in some stage of production as compared to 12 at the same time last year.

Continuing its diversification program, in January 1965, a subsidiary, Music Corporation of America, acquired Leeds Music Corporation, Duchess Music, and Pickwick Music, three prominent music publishers.

Universal City construction projects are pushing steadily ahead. The \$5 million Technicolor building and the Hollywood Visitors Village are scheduled to be completed this summer.

Ground also will be broken in 1965 for the 500-room Sheraton-Universal Hotel on a hill site on the 400-acre studio property. The Hotel will be built by MCA Inc. and operated by the Sheraton Hotels Corporation under a long-term lease.

Tent 25 Honors Janet Leigh

LOS ANGELES—Actress Janet Leigh will be honored for her "outstanding humanitarian services" by Variety Club of Southern California, Tent 25, at the first of the group's new regular monthly "Members-Guests Awards Luncheons," according to chief barker James H. Nicholson.

The initial Variety Club awards luncheon will be held on Wednesday, March 31, at the Beverly Hilton Hotel. Morey Amsterdam will serve as toastmaster.

Miss Leigh was singled out by Variety for her work over the years with organizations like SHARE, the Peace Corps, and other worthy groups, as well as for her participation in the southern California show business club's three main charities, Variety Boys Club, Variety Children's Heart Center at U.C.L.A., and Variety Sunshine Coaches for Handicapped Children.

Named Variety Club dough guy by Nicholson was S. Charles Lee; fixer, Ezra E. Stern; membership committee chairman, Herb Cope-lan; ways and means committee chairman, Fred Stein; publicity committee chairman, Milton Moritz; Variety children's heart fund committee, Fred Stein; Variety Sunshine Coach committee chairman, Fred Stein; and Variety women's liaison, Frank Ellerbroek.

ITOO Eyes Legislative Problems; Armstrong Blasts Electronovision

COLUMBUS, O. — Marshall H. Fine, vice president of Associated Theatres, Cleveland, was reelected president of Independent Theatre Owners of Ohio at concluding session of the state convention at Columbus Plaza.

Sam Schultz, Cleveland, and Paul Vogel, Wellsville, were elected vice presidents. Jack Armstrong was renamed alternate national director. Myron Price, Newark, was reelected treasurer, and Ken Prickett won another term as executive secretary. New directors named are Sandy Steele, Oberlin; Roy White, Cincinnati; and Ben Cohen, Cincinnati.

Delegates approved a resolution addressed to Richard Walsh, IATSE president, asking for his support of the Guyer bill to place CATV under Public Utilities Commission regulation. The bill was introduced in the Ohio Senate by Sen. Tennyson Guyer, Republican, Findlay. Resolution stated that CATV is a threat to employment of projectionists.

Guyer told delegates that some CATV operators are seeking 25-year franchises. He said that he has been assured by Attorney General William Saxbe that there is no legal bar to the placement of CATV under PUC control.

Fine and Prickett urged exhibitors to support the Guyer bill, and measures in Ohio Legislature to establish uniform time in Ohio, for juvenile driver training, and an amendment which would place state property on tax duplicate when such property is used in direct competition with private enterprise, such as in the case of 16 mm showings at colleges.

Prickett called delegates' attention to a bill just introduced in the Ohio Senate to forbid operation of drive-ins after 1:30 a.m. Bill is sponsored by Sen. James Thorpe, Republican, Alliance. Prickett asked for aid in defeating this measure.

Jack Armstrong, National Allied president, asked exhibitors not to book the Electronovision production of "Harlow." He labeled it a "harmful gimmick that can destroy quality of film product" and expressed "wholehearted" condemnation of this practice. Armstrong said that the Electronovision production of "Hamlet" was worthwhile and did big business because it "was something the public wanted to see."

Flexible sales policies are being fully explored, said Armstrong. He hopes that a code of ethics can be established to eliminate blind bidding. He said such elimination "would benefit all segments of the industry." Armstrong said ITTOO is studying proposal for unification of the Allied organization and Theatre Owners of America. Ray Vanderhaar, president of North Central Allied, called for separate sales prices for small theatres.

Lessening of censorship restraints via recent U. S. Supreme Court decisions means that exhibitors have no defense against criminal prosecution for showing obscene films, said Milton London of National Allied. He said theatremen must be responsible for the type of films shown and copy and illustrations used in advertising.

London outlined special showings of selected features in cooperation with religious and educational groups. He said the Motion Picture Association will help in booking such films. These showings would do much to

(Continued on page 16)



Martin H. Newman, vice-president, Century Theatres, recently welcomed Bette Davis, Olivia De Havilland, and disc jockey Fred Robbins on their Long Island personal appearance tour in conjunction with 20th-Fox's "Hush, Hush Sweet Charlotte."

N.Y. Allied Casts Vote For Single Exhib Group

BUFFALO—Sidney J. Cohen, president, Allied Theatres of New York State, was instructed by the board of directors at a special meeting to cast his vote in favor of a single national exhibit or group once leaders of Allied States and Theatre Owners of America reach complete agreement on a constitution and by-laws of a unified organization.

The Allied board also called upon the joint TOA-Allied States committee studying a code of ethics for the industry to draw up such a code as quickly as possible before many more small houses find themselves forced to close. It was stipulated that any code of ethics adopted by the industry must provide for the elimination of blind selling.

The board demanded that something be done at once to help theatres grossing less than \$1,000 per week. It was urged that agreement be reached with the distributors on some method of setting rental terms that would help such exhibitors continue in business.

Steinmann Heads Landau Theatres

NEW YORK—Herbert R. Steinmann has been appointed executive vice-president of The Landau Theatre Group, of which he is a partner, and will supervise all theatre operations, it was announced by Ely Landau, head of the company.

Steinmann will have complete authority in the acquisition of new product and the overall operations of the Little Carnegie and Cinema Rendezvous, the two first-run houses owned and operated by The Landau Company.

Kramer To UA Production Post

NEW YORK—Larry Kramer has joined United Artists as an executive in production working with first vice-president David V. Picker and vice-president Herb Jaffe, it was announced by Picker.

Kramer had been with Columbia for the past six years. During the last four years, he was headquartered in England as London and European story editor.

"Poppins" Pops Everywhere With \$11 Million Rentals

NEW YORK—Walt Disney's smash film musical, "Mary Poppins," has earned \$11 million in gross film rentals to date from 200 engagements in the United States and Canada, it was made known by Irving H. Ludwig, president and general sales manager of Buena Vista Distributing Company.

The earned gross is from a total box office of \$18,350,000, he pointed out, adding that the figures are climbing at a fantastic rate.

At this time, Ludwig said, he is willing to venture a "modest" estimate of \$25 million-plus for the over-all domestic gross, and between \$40 million and \$50 million worldwide.

The unusual part, Ludwig pointed out, is that the bulk of the "Mary Poppins" engagements are yet to come, with over 400 openings scheduled for Easter, to be followed by a still broader pattern during the summer months. "We hope to keep 'Mary Poppins' in active distribution as long as possible," Ludwig said, "especially in view of the tremendous number of people who are coming back time and again to see this picture."

He illustrated the holdover power of "Mary Poppins" with the following statistics:

Engagements of at least 21 weeks and continuing strong, include Boston, Philadelphia, Atlanta, Washington, and Denver; the initial Chicago engagement ran 17 weeks and was followed by a strong multiple opening of 12 selected theatres which ran for a minimum of four weeks, some of which are still running.

At present there are only two other multi-theatre area engagements—Los Angeles and New York. The New York multi-theatre run followed an engagement in selected theatres at Christmas time, including the Cinema Rendezvous which is currently in its 12th week, which was preceded by that of the Music Hall for seven weeks. The multiple in Los Angeles concluded its fifth week and in entering the sixth week establishing new all time highs. This multiple follows 17 weeks of record-breaking business at Grauman's Chinese and six equally huge weeks at the Carthay Circle.

Since its opening, "Mary Poppins" has set countless house records, with stories "that would fill a book" about people battling the snow and cold to get to the theatre, Ludwig commented, adding that business in general has been so close to capacity that the interest stirred up by the 13 Academy Award nominations also created a "pleasant problem" of handling the crowds.

Mandel Heads UJA Drive

NEW YORK—Harry Mandel, president of RKO Theatres, will serve for the second consecutive year as chairman of the United Jewish Appeal campaign in the motion picture industry. The announcement was made by Barney Balaban, Paramount Pictures Corp., a treasurer of UJA of Greater New York, and Irving H. Greenfield, Metro-Goldwyn-Mayer, chairman of the Key and Legacy Development Committees of the motion picture and amusement division of UJA.

Accepting his office as an "honor and a deep responsibility," Mandel said that in this crucial year for its agencies, UJA should obtain the "most generous and warm-hearted support of every industry member" to carry out its work of helping needy thousands throughout the world.

For April... from Continental!

VADIM'S



CIRCLE OF LOVE


♥ with JANE FONDA as the "Wife" ♥

Produced by ROBERT and RAYMOND HAKIM ♥ starring FRANCINE BERGE ♥ JEAN-CLAUDE BRIALY ♥ MARIE DUBOIS
JANE FONDA ♥ CLAUDE GIRAUD ♥ ANNA KARINA ♥ BERNARD NOEL ♥ MAURICE RINET ♥ JEAN SOREL

Based on the Play by CATHERINE SPAAK in "CIRCLE OF LOVE" ♥ Adapted for the Screen by ARTHUR SCHNITZLER ♥ Directed by JEAN ANOUILH ♥ ROGER VADIM

EASTMANCOLOR

THIS MOTION PICTURE IS FOR ADULTS ONLY

FROM WALTER READE-STERLING INC.  A CONTINENTAL DISTRIBUTING INC. RELEASE

Brotman-Sherman Theatres Acquires Seven Chicago Area Houses From SW

CHICAGO—Oscar Brotman announced that Brotman-Sherman Theatres of Chicago, in which he is a partner, has acquired Stanley Warner Corporation's seven houses in the Chicago area for an undisclosed sum.

The theatres are the Capitol, Oakland Square, Metropolitan, Highland, Avalon, and Rhodes, all in Chicago proper, and the Parthenon, Hammond, Ind.

The new owners take possession of the houses on April 1.

Included in the sale in five instances are the theatres and the buildings in which they are located.

Brotman said that he and Sherman have formed South Shore Amusements, Inc., to operate the theatres purchased from SW. It will function as a division of Brotman-Sherman Theatres, which has six houses, of which the latest to be acquired is the Alcyon, Highland Park, Ill.

With the acquisition of the SW houses, Brotman-Sherman will have 13 houses, the second largest circuit in the Chicago area, next to Balaban and Katz.

Brotman further stated that his circuit plans to start construction in the Chicago area on two new hard-tops this year.

Alvin Raymer, general manager, Brotman-Sherman Theatres, will add to his duties the buying and booking of product for South Shore Amusements, Inc. Irving Tombach, publicity-advertising director, B-S circuit, will handle publicity and advertising also for South Shore.

Luraschi Rejoins Para.

NEW YORK—George Weltner, president of Paramount Pictures Corporation, announced the appointment of Luigi G. Luraschi as assistant to the president for production activities.

Based in New York, Luraschi replaces Bernard Donnenfeld, who was recently appointed associate head of Paramount's studio activities in Hollywood.

Luraschi has resigned as executive assistant to Dino DeLaurentiis to accept his new post with Paramount. He joined DeLaurentiis in 1960, working on such films as "The Bible," "The Soraya Story," "Barabbas," and "The Best of Enemies."

Luraschi was previously associated with Paramount from 1929 to 1960 in key international production assignments. At the time he left the company to join DeLaurentiis, he was the head of the international department at Paramount studio in Hollywood.

BV Promotes Three

NEW YORK—Charles Raffaniello has been appointed New York metropolitan area salesman for Buena Vista, it was announced by Irving H. Ludwig, president and general sales manager.

Raffaniello will be under the supervision of James V. O'Gara, eastern division sales manager, and Herb Robinson, assistant eastern division sales manager.

Vito Sperti has been assigned additional duties through the newly created post of New York metropolitan area booker-salesman for Buena Vista.

Allen Bornstein has been appointed to the position of national print manager, succeeding Raffaniello.

"No Hard Feelings, Jane," Reade Says Of Lawsuit

NEW YORK—Walter Reade, Jr., chairman of the board, Walter Reade-Sterling, Inc., announced today that despite the fact that there may be some legal differences existing between Jane Fonda and his organization, he was hosting a champagne party in her honor following the press review of "Circle of Love" last night (March 23). Reade invited Miss Fonda and the film's director, Roger Vadim, both in Hollywood, to come to New York for the event.

Referring to the star's three million dollar lawsuit against his company as "a woman's prerogative," Reade characterized the now much publicized DeMille Theatre sign as an effort on his company's part to capture some of the adult sophistication contained in the film.

Salesmen Ratify Pact

NEW YORK — Film salesmen throughout the United States have ratified an agreement giving them a wage increase of \$5.50 per week, retroactive to last Dec. 1, it was announced by the I.A.T.S.E.

The agreement, negotiated by the I. A.-affiliated Colosseum of Motion Picture Salesmen, raises the minimum pay of those having a year of selling experience in the industry from \$100 to \$105.

Payments by the employers into the I.A.T.S.E. Film Exchange Employees Pension Fund in behalf of each salesman have been increased 75 cents, bringing the total contribution to \$4.50.

Other benefits include a third week of vacation after 11 years of service; Columbus Day off, raising the number of annual holidays to nine; increase in the expense of country salesmen from \$12.25 to \$13 per day.

The agreement is for two years. Companies coming under it are M-G-M, Paramount, 20th Century-Fox, United Artists, Warner Brothers, Universal, Columbia, Buena Vista, and Allied Artists.

New Procedures Announced For U.S. Festival Films

WASHINGTON—New procedures for the selection of feature films to represent the United States in international film festivals in 1965 were announced by members of the Film Festival Coordinating Committee.

The committee consists of Arnold Picker, executive vice-president, United Artists Corporation; Fred Zinnemann, producer-director; Ralph Hetzel, acting president, Motion Picture Association of America; and George Stevens, Jr., director, Motion Picture Service, United States Information Agency.

For each 1965 festival in which the U.S. film industry and the U.S. Government will be officially represented, the committee will appoint a special committee responsible for U.S. film industry participation. Its duties will include the selection of the official U.S. entries and, when appropriate, recommendations for additional U.S. films that the festivals may wish to consider. Each special committee will consist of a screen writer, director, actor, producer or film critic, an official of one of the motion picture distribution companies, and, wherever possible, a person who has served previously as an official U.S. delegate to the festival. Amos Vogel, director of the New York Film Festival, will be a permanent member of all special committees.

The first major festival for which selections will be made is the 18th International Film Festival to be held at Cannes from May 12 to May 27, 1965. The special committee for this event will consist of Hollis Alpert, film critic for Saturday Review; Maurice Silverstein, president, Metro Goldwyn Mayer International; Peter Stone, screen writer; and Vogel.

Johnston To Board

NEW YORK—Albert A. List, chairman of the board, Glen Alden Corporation, announced that Paul A. Johnston had been elected a director as well as president of the corporation.

List also announced that the board proposed Austin List, Fred M. Lyon, and Harry H. Wachtel, in addition to the present directors, as nominees for election as directors at the annual shareholders' meeting to be held May 21.

Glen Alden declared a regularly quarterly dividend of 12½ cents a share payable April 23 to holders of record April 16.



Top Columbia Pictures' executives from New York and Hollywood recently met in London with key executives representing Europe and the Middle East, and seen, left to right, are Jack Wiener, Columbia International continental publicity chief; Bernard Zeeman, Columbia International vice-president and treasurer; Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity; Leo Jaffe, Columbia executive vice-president; Mo Rothman, Columbia International executive vice-president; Mike Frankovich, Columbia first vice-president; Stanley Schneider, Columbia vice-president; Marion Jordan, Columbia vice-president and continental manager; Victor Hoare, managing director of British Lion Films; and Pat Williamson, Columbia sales and publicity director in Great Britain.

**LET'S FACE IT-THE GIRLS HAVE
TAKEN OVER THE COUNTRY**
and "CHARLOTTE" is a coast-to-coast smash!



NOMINATED FOR 7 ACADEMY AWARDS

20th Century-Fox Presents An Associates and Aldrich Company Production

BETTE DAVIS/OLIVIA de HAVILLAND
JOSEPH COTTEN

'HUSH...HUSH, SWEET CHARLOTTE'

CO-STARRING
AGNES MOOREHEAD | CECIL KELLAWAY | WILLIAM CAMPBELL | VICTOR BUONO | MARY ASTOR
as Jewel Mayhew

PRODUCED & DIRECTED BY SCREENPLAY BY
ROBERT ALDRICH | HENRY FARRELL AND LUKAS HELLER | HENRY FARRELL

FROM A STORY BY

Industry Committee Against Pay-TV Maps Fight Against Test Extension

NEW YORK—Philip Harling, chairman of the Joint Committee Against Pay TV, has been authorized to instruct its attorneys, Cohn and Marks of Washington, D. C., to proceed immediately to oppose the Zenith Radio Corp. application for an extended nation-wide approval of pay tv as well as the RKO General request for an extension of its three-year test in Hartford, Conn.

Harling said the 92-page petition prepared on behalf of Zenith was "replete with theories and promises which have been repeated time and time again." He said the equipment manufacturer in making a decided effort to expand its market product used as a basis for the public interest question the "infinitesimal" figure of set installations in Hartford.

"After three years of propaganda and testing," Harling said, "it would appear hardly earth-shaking to report on the public interest and the programming that was offered for a fee. It is one thing to ask for an extension in a particular locality, but to cover the nation on such a nebulous showing as took place during the last three years certainly warrants a good look-see as to why such a request is being made."

"The exhibits attached to the petition indicate very clearly that without motion pictures pay tv is a dud. Not just motion pictures, but first-run pictures is the open sesame—nothing else. So what happened to all the culture, opera, ballet, medical meetings, college lectures and 'how to improve one's mind and earning power'? They just are not entertainment."

AB-PT Affiliates To Meet

NEW YORK—The first major, general meeting of all AB-PT theatre affiliates in 10 years will be held at the Savoy Plaza Hotel on April 7, 8, and 9. Attending will be the heads of all AB-PT theatre affiliates, their advertising and promotion chiefs, and merchandising managers.

The meeting will be presided over by Sam H. Clark, vice-president of American Broadcasting-Paramount Theatres, and head of theatre operations. He will be assisted by Bernard Levy, executive theatre liaison officer.

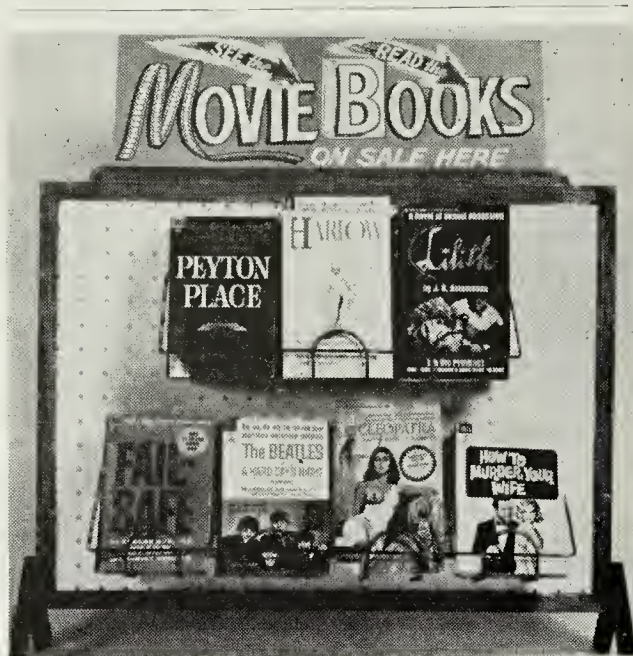
Among the home office executives expected to address the conclave will be Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres; Simon B. Siegel, executive vice-president of American Broadcasting-Paramount Theatres; and Everett H. Erlick, vice-president and general counsel of American Broadcasting-Paramount Theatres.

Stevens Tours For "Story"

NEW YORK—George Stevens, producer and director of "The Greatest Story Ever Told," has embarked on an extensive cross-country tour of nine cities in connection with the current premieres of the United Artists release.

In addition to attending openings of "The Greatest Story Ever Told" and making pre-opening preparations at the local theatres involved, Stevens will also participate in major interviews.

The Stevens tour began in Washington, continued to Boston, and he will also travel to New York, St. Louis, Kansas City, Los Angeles, Dallas, Chicago, and Toronto.



National Screen Service offers exhibitors a choice of one of four attractive display racks free, with Movie Books' service. The displays are constructed of pegboard and handsomely framed with walnut, on matching legs. Each display holds either seven or nine cover titles and is topped with a signature card duplicating the new NSS promotion aids—Movie Book Adhesive Paper Streamers

NSS Maps Distribution Of Books To Theatres

NEW YORK—Theatre patrons will now be able to buy paper-covered books about movies and movie personalities under the name of "Movie Books," one of the many new merchandising devices NSS is introducing during its current Showmanship Sales Drive, according to an announcement by Melvin L. Gold, general sales manager. Gold introduced Movie Books and many other NSS showmanship innovations to the industry at recent exhibitor conventions in Dallas and Kansas City.

Gold believes the sale of Movie Books in theatre lobbies and at refreshment stands will serve a two-fold purpose by stimulating greater interest in outstanding movie hits and providing exhibitors with an additional source of revenue. At the Show-A-Rama convention in Kansas City, he told industry leaders that negotiations have been concluded with several leading publishers of paper backs which enables NSS to act as their sole distributors to theatres, for books based on movie themes. The books to be handled by NSS are selective deals which enable the company to service theatres on a full-credit-for-returns basis.

To assist theatremen in promoting the sale of Movie Books, NSS has produced a full-color Movie Book Trailer to serve as a reminder to patrons that they may purchase copies of the books in the theatre. Movie Book Plastics, a unique, new type of display sign which adheres to glass and other glossy surfaces, and Paper Streamers with Kleen-Stick strips, may also be obtained from NSS to promote Movie Books sales. Theatres will be able to obtain an NSS Movie Book Promotion kit at modest cost, including the trailer, a 5x16-inch Plastic, and two 6x18-inch paper adhesive Movie Book Streamers. For point-of-sales promotion, NSS will offer gratis a choice of any one of four display racks which hold seven or nine Movie Books.

Cinema V Expanding Operations In Europe

NEW YORK—Cinema V will expand its operations in Europe, it was revealed by company executive vice-president Carl Peppercorn. Under Robert Gordon Edwards, vice-president in charge of European operations, Cinema V will handle the distribution of films in Europe which it will not itself release in this country. Also, the film company will act as sales representatives for a number of European film makers in selling rights to European-made films to American distributors.

This would provide Cinema V with four different types of releases: pictures the company will distribute worldwide; pictures the company will distribute domestically, but not in the foreign markets; pictures the company will distribute in foreign markets but not domestically; pictures on which the company will act as sales representatives.

Peppercorn pointed out that Cinema V's release schedule allowed for a "limited number" of films to be distributed by the company during a given year and that a great many films were offered to the company which it could not take on because of this. In addition, he said, certain films were too expensive for Cinema V at this stage of its development. Therefore, Edwards and Cinema V will act as a sales agent for many of these films.

Another part of the company's European operations will now be the distribution of product which Cinema V will not itself distribute in the U. S. The same limitations on the release schedule of the company will allow Edwards to supervise Cinema V's foreign distribution of product which the company does not release domestically.

It was also announced that Noah Bass has joined Cinema V advertising-publicity department. Bass resigned as pressbook editor for Paramount to accept the new post.

Tent 35 Committees Set

NEW YORK—Jack H. Levin, chief barker of the New York Variety Club, Tent 35, announced the following have been named to head the various committees of the organization: Harold Roth, fund raising; Herman Schleier, arrangements; Irving Dollinger, heart projects; Nat Fellman, liaison with Broadway theatres; William Reddick, liaison with the New York Medical College; Ira Meinhardt, Institute of Applied Biology of Trafalgar Hospital; David Sanders, welfare, with Burton Robbins and Ned Shugrue acting as co-chairmen; Mel Gold, Harold Klein, and Mort Sunshine, co-chairmen of programming; John J. Burlinson, Jr., Si Seadler, Lou Thompson, co-chairmen of public relations; Charles Alicote, membership retention; Ed Finneran, liaison with Women of Variety; and Mel Konecoff, press guy.

Gate Film Appeal Denied

WASHINGTON, D. C.—The Supreme Court, without comment, refused to hear the Gate Film case.

Gate Film, New York organization of movie buffs, had sought to show admittedly non-obscene films without seeking licenses. The owner of the theatre Gate Film had leased thereupon withdrew use of the house. Thus there were angles other than pure prior restraint, but the Supreme Court merely refused to consider the case.

Showmanship and Profits go Hand in Hand

CINEMOTION AD-PANEL DISPLAY SERVICE CAN PAY FOR ITSELF!

**Here's How You Can Get
EXTRA Showmanship
and EXTRA Profits, Free!**

The New NSS CINEMOTION AD PANEL DISPLAY SERVICE provides a changeable translucent plastic AD PANEL at the top of the display.

Copy on the AD PANEL can be changed as frequently as desirable, to carry one, two or three merchant announcements.

The revenue obtained from merchant advertising can pay for your complete CINEMOTION Service and even add extra profits for you!

Exhibitors now using CINEMOTION Displays will tell you that *nothing* has ever stimulated as much interest in their attractions and as much EXTRA BUSINESS as these fantastic ANIMATED "spectaculars".

So now you can afford to install CINEMOTION...gain the benefit of this sensational showmanship innovation—and have it *pay for itself* through the sale of merchant advertising!

Showmen are also using the advertising on their AD PANELS to stimulate merchant screen advertising by offering this choice EXTRA tie-in as a *bonus*. The merchants just L-o-v-e *that*!



HERE'S WHAT THE TRADE PAPERS SAY ABOUT CINEMOTION:—

"This unique adaptation of motion to immobile lobby, front and other displays...is an eye-catching patron-stopper...its motion gives people the let's-buy-a-ticket notion."

BEN SHLYEN
PUBLISHER, BOXOFFICE

"Showmanship-plus...adds a dimension to visual displays which demands the attention of every viewer...another example...to keep demonstrating the truth of the NSS slogan, 'Showmanship is our Business'."

MARTIN QUIGLEY, JR.
PUBLISHER, MOTION PICTURE HERALD



SEE IT AT YOUR LOCAL N.S.S. EXCHANGE

NATIONAL SCREEN SERVICE 1600 BROADWAY, NEW YORK, N. Y. 10019

Dallas Committee Tries To Define "Adult," Both For Films And People

DALLAS—The second meeting of the movie ordinance committee was held here for four and a half hours. The first portion was closed to newsmen, and the last hour and a half opened.

It was during this portion that the discussion centered on the two questions of what a film must contain to make it suitable for adults only, and how old a teen-ager must be to qualify for admission to adult only showings.

The group decided that an adult movie is one "describing or portraying brutality, criminal violence, excessive nudity, or illicit or abnormal sexual conduct in such a manner (when taken as a whole) to be more than ordinarily likely to encourage crime, delinquency, or sexual promiscuity on the part of young persons."

The group decided that a film shouldn't wear an "adult" label because of one or two spicy scenes, but should be judged as a whole.

The group has yet to decide what an "adult" is. As drafted by the city attorney, the ordinance defines a "young person" as anyone under 18. Regardless of what age is adopted, the committee agreed that it will not apply to married youths or to youngsters accompanied by a parent or guardian—if the parent stays with his child through the entire showing of an adult film.

A proposed ordinance, drafted by the city attorney's office and passed on one reading by the city council, is being studied by the committee for possible changes before final adoption.

A theatre owner, under the proposed ordinance, could be fined if convicted of admitting an underage youngster to an adult movie. The committee apparently is also studying the possibility of making the underage patron guilty of a misdemeanor, as well.

Dr. John T. Holbrook, psychiatrist, indicated that he would prefer to see the limit set at 16. Dr. C. O. Galvin, dean of the Southern Methodist University Law School, also seemed to favor 16 instead of 18 years of age.

Exhibitor To Cooperate With Anti-Obscenity Group

ORANGE, TEX.—John Gillham, manager, Orange, operated by the Jefferson Amusement Co., said that the firm is willing to cooperate with the group of local parents who have launched a campaign against obscenity in movies.

Gillham said advertisements have been "toned down" and that previews of adults only movies will not be shown during family movies. He said Jefferson Amusement Co. is also attempting to classify the movies for specific audiences such as adults, mature young people, and children.

Mrs. S. J. LeBouef and Mrs. G. T. Holmes, Orange, and Mrs. John Greco, Bridge City, a special three-woman committee, discussed their objections with Gillham.

Gillham said, "We are no fly-by-night here today, gone tomorrow carnival show. The Jefferson Amusement Co. has been in the movie business in this area for the past 30 years. We operate like a business and have to show what is produced. Movie distributors are making films that the public is buying.

"It all gets back to the dollar sign. We can't show enough family pictures and make



Loew's southern division manager Orville Crouch and ad-pub vice-president Ernie Emerling flank Mayor Herman Gondner of St. Petersburg, Fla., at recent ground-breaking ceremonies for the new 1,200-seat Loew's to be erected in that city.

Landau Promotes Baxter

NEW YORK—Billy Baxter has been named director of promotion and exploitation for The Landau Company. The newly-created post is in keeping with the rapid expansion of The Landau Company.

Among the projects Baxter will be promoting are "The Servant" and "The Umbrellas of Cherbourg," now in release, and the forthcoming films, "The Pawnbroker" starring Rod Steiger, and "The Fool Killer" with Anthony Perkins. Also scheduled are "The Secret Agents" with Henry Fonda and Robert Ryan, "The Girl-Getters," "The Teen-Ager and Sex," "The Heart Is A Lonely Hunter," "Forbidden Area," and "The Eldest Son of the Eldest Son of the Eldest Son."

Hardy Joins BV Branch

SAN FRANCISCO—David Hardy has been appointed to the post of booker in the local branch office of Buena Vista. Hardy, formerly with MGM, will report to BV branch manager Don Fuller.

enough money off of them to keep our doors open."

The women asked if family type movies could be shown on the week ends and the more risque movies, if they must be shown, be shown only during the middle of the week.

Gillham explained to the group that when his company gets a movie, it also is told how much Class A time (week end showings) it is to have.

The group will be furnished a synopsis of each coming movie by Gillham two weeks in advance of its showing.

The fact that many youths under 18 are permitted to attend shows which are classified as adult only was being protested by the local group.

It was said that it is impossible to check the ages of all youths, and, Gillham added, there is no state law which demands this action.

The Orange City Council also, through its Police Department and other officials, reported that it will cooperate with the district and county officials in curbing, by prosecution or any other legal means, the influx of obscene movies in the area.

Theatre Reps Oppose N.C. Daylight Time Bill

RALEIGH, N. C.—Theatre representatives appeared before the House Judiciary Committee of the North Carolina State Legislature to oppose a bill which would put the state on daylight saving time, declaring it would be disastrous to their business.

Philip Nance, Raleigh, district manager of Consolidated Theatre Company, told the committee "theatre business in Virginia is suffering under daylight saving time. The decrease in gross receipts at drive-ins was as high as 25 to 50 per cent."

"Many theatres might have to close if you put us on daylight saving time," he said, "and just now when we're beginning to recoup from the losses to tv. Wiping out our maximum months of June, July, and August is like telling the merchants they can't operate in the month of December."

"How would you feel if the government passed a law affecting your business one fourth of the year?" he asked.

"We now have only six months business, and your bill would wipe out three months of that."

He said the early hours would cause up to a 25 per cent decrease in drive-in business and a lesser degree in indoor theatre business.

W. G. Enloe, Raleigh, district manager of North Carolina Theatres, said the bill would force outdoor theatres to delay their opening until 9:25 p.m., and that the clamor for daylight time comes largely from special interest groups, not from the general public. He said such a proposal would not pass in a public referendum.

Stating that theatres are primarily against the bill because of the loss of revenue it would entail, he said they also are against keeping teenagers out late at night.

"Delayed drive-in theatre hours," he said, would "keep teenagers out until 1 or 2 in the morning—and if they don't go to the theatre, they will go to other places that are not so well supervised."

He suggested that businesses and industries set their work schedules ahead an hour "so people can still have that extra hour of recreation and the businesses affected, like the theatres, won't be penalized."

He suggested that if the committee decided to give a favorable report to the bill, "then why not introduce a companion bill which would reduce the high privilege taxes paid by the theatres."

"The theatres," he said, "will suffer great financial loss from daylight saving."

Enloe, former Mayor of Raleigh, said most opponents of daylight savings time are silent "because they feel the bill has no chance anyway," since similar measures have been defeated in five successive sessions of the Legislature. He said a newspaper poll at Charlotte received 315 ballots against the change to only 83 for it, and that a Salisbury newspaper found one out of six for it.

W. H. Hendricks, Jr., Reidsville theatre owner, said 84 Virginia theatres "closed under daylight saving time. He said North Carolina theatres have increased their business and invested about \$4 million in remodeling and expansion in the same period in which the 84 Virginia theatres closed.

Among other theatre representatives speaking against the bill was Rudy Howell, Smithfield, who said he hoped the committee would consider the effect on theatres in acting on the measure. Speaking in support of the bill were representatives of television stations, and other groups.

2 OF THE GREAT FILMS OF OUR TIME!

The Perfect Double Feature Technicolor Shock Show!

**THE ONE! THE ONLY!
THE ORIGINAL! ***

**"THE MOST
ARGUED-
ABOUT
FILM"** — LIFE

"Shocking!"
— Daily News

MONDO CANE

IN TECHNICOLOR

BIZARRE

"INTELLIGENT" — Her. Trib.

INCREDIBLE!

"EYE-BROW RAISER."
— Jour. Amer.

**"WEIRD, BIZARRE,
HORRIFYING!"**

— New York Times

**"SAVAGE, FILM OF
ENORMOUS SKILL AND
POWER!"** — Cue

FEATURING
THE HIT SONG

"MORE"

and

"A THRILLER..."
literally shocking and eerie with
wickedness plainly in view." — N.Y. Times

**"BREATH-TAKING
splurge of shock
and terror."** — LIFE

René Clément's

Purple noon

TECHNICOLOR

**"A thriller
with an
absolutely
hair-raising
climax!"**

— The
New Yorker

Starring

**ALAIN
DELON**

Marie LaForet
Maurice Ronet

NEVER
BEFORE**

has a motion picture
been imitated by so
many film
makers!

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Jean Goldworm, President • Felix Bilgrey, Secretary Counsel • HAROLD L. SPERO, Nat'l Sales Director

Rap From Film Council Now Lovepat As MPAA Stresses Worthwhile Films

NEW YORK—The Columbus and Franklin County Motion Picture Council, which last November issued a resolution severely criticizing the motion picture industry for "a widespread, organized assault . . . on fundamental decency," in a resolution dated Feb. 22, warmly praised the industry for a number of "excellent movies."

At the time of the issuance of the November resolution, Margaret Twyman, director of the community relations department of the Motion Picture Association of America, wrote to the president of the Columbus and Franklin County Motion Picture Council, Mrs. Louis F. Karlsberger, and requested the cooperation of the Council to "rally support for the many fine films which are being produced."

Mrs. Twyman asked the Council to fill out a questionnaire indicating what recent films they liked and what films they found objectionable and why. Following this study of recent films made by the Council in answering the questionnaire, the Council issued this resolution:

"Whereas, the motion picture industry of America has given us the following excellent movies for our entertainment.

The Circus World, Becket (Paramount); The Finest Hours (Columbia); The Greatest Story Ever Told (United Artists); How the West Was Won, The Unsinkable Molly Brown (M-G-M); Island of the Blue Dolphins (Universal); Mary Poppins (Buena Vista); My Fair Lady (Warner Bros); The Sound of Music (20th Century-Fox);

"Now therefore, be it resolved that the Columbus and Franklin County Motion Picture Council does hereby go on record as commending the Motion Picture Producers of America for providing the above outstanding educational and entertaining films to the American family."

Wm. Morris To London

NEW YORK—The William Morris Agency will open its own offices in London on or about April 1, it was announced by Abe Lastfogel, president of the agency. The decision to establish its own offices in London was made after careful study of current global operations and their relationship to the long-range international growth plans of the William Morris Agency.

Opening of the London offices follows the establishment over three years ago of the William Morris Organization on the continent with offices in Rome, Paris, and Madrid. Last year, offices were opened in Munich.

John Mather, who heads up the William Morris Organization on the continent, will headquarter in London and also direct the British operations.

AA Ups Michelson

NEW YORK—John Michelson has been named as manager of branch operations for Allied Artists, it was announced by Nat Nathanson, Allied's general sales manager.

Michelson, who has been with Allied Artists for 18 years, has most recently served as contract manager. The functions of the contract department will continue under his supervision in his new capacity.

Fox West Coast Plans L.A. Mayoralty Popcorn Poll

LOS ANGELES—Twenty Fox West Coast Theatres in Los Angeles will conduct a "popcorn poll" on the current race for Mayor of Los Angeles.

Patrons buying popcorn at the theatres will be given their choice of boxes carrying the photos of Mayor Sam Yorty, Congressman James Roosevelt, and former City Councilman Pat McGee. A tabulation will be kept on the number of "votes" cast for each candidate through popcorn purchases.

In announcing the poll, Pierre Salinger, vice-president of National General Corporation, the parent company of Fox West Coast Theatres, said the purpose of the poll is twofold.

"We wish to spur interest in the April 6 Mayoralty primary which is of such importance to the people of Los Angeles. It is important that the highest possible percentage of eligible voters go to the polls.

"In addition, the poll results will give us some idea of public preferences at this time in the Mayor's race," Salinger said.

Security Analysts Form Entertainment Industry Unit

NEW YORK—The formation of the Entertainment Security Analysts, the first group of security analysts specializing in the entertainment industry, was announced by John D'Alessandro, president. The new non-profit organization will be open to any qualified senior security analyst who is a member of the New York Security Analysts actively engaged for two years in study of the entertainment industry.

D'Alessandro, who is associated with Pershing & Co., said: "The complex nature of the entertainment business and the increased interest in the securities of such public companies has made necessary a group of research analysts with a working specific knowledge and background of the industry.

"Motion picture, television, broadcasting, exhibition and some allied companies will comprise the group."



Seen at the premiere of Columbia's "Lord Jim" at the Stanley Warner Beverly Hills, Los Angeles, were writer-director Richard Brooks; his wife, Jean Simmons, left; and Daliah Lavi, featured in the film.

ITOO Meeting

(Continued from page 8)

play up "positive side" of motion pictures. He said exhibitors must know what the moral tone of the community is and should not overstep bounds of good taste in choosing films. He said he favors an advertising code that would be applied by newspapers equally to all advertisers.

Oscar A. Brotman, Chicago exhibitor, assailed what he called the "phony, sanctimonious attitude" of tv stations in censoring film trailers submitted by theatremen for video selling. He said many tv commercials "out-sex" film trailers. He also cautioned against loose interpretation of consumer research surveys. Brotman also said exhibition "needs more showmen and less hot dog sellers."

Brotman called for individuality in promotion and advertising and less reliance on national campaigns. He said theatremen should tailor their approach to their special audiences.

Audience research projects are not too expensive for use by individual exhibitors, said Dr. James F. Engel, assistant professor of marketing at Ohio State University. He outlined simple questionnaires which can reveal audience preferences. He also suggested phone surveys and discussions at group meetings. He said Ohio State University faculty and students are ready to aid theatremen in research projects.

Television is most effective medium for reaching families, said Ray Kramer, local sales manager of WTVN-TV. He cited "Sex and the Single Girl," "Mary Poppins," and "Goldfinger." He admitted that there is a problem with some "too sexy" trailers submitted for video showing. He advocated trailers acceptable for family viewing rather than use of trailers intended for theatre audiences.

Too many exhibitors have neglected to participate in community life, said Frank Mickens of Armstrong Theatres. He said that participation with other community leaders in civic affairs would do much to lessen threat of local and state censorship.

Ben Cohen, Cincinnati exhibitor, advised drive-in operators in particular to become "do-it-yourself" ad artists in making up more effective ads.

Theatres are entering their most profitable era, said Lt. Gov. John W. Brown, in extending official greetings from the state to delegates.

Managers must keep constant vigilance to maintain high standards of theatre cleanliness, said Harry Schreiber, president of the International Association of Auditorium Managers. High profits in more expensive concession items were stressed by Julian Lefkowitz, L. & L. Concessions, Detroit. Novelty items like cotton candy and snow cones can be big traffic builders, said J. C. Evans, Gold Medal Products Co., Cincinnati.

AA's Hurlock In For Morey

NEW YORK—It was announced that Roger Hurlock, vice-president and chief operating officer, Allied Artists, will take over the duties of Edward Morey, who is leaving the company in June.

MGM Studio Ups Morton

NEW YORK—Lewis Morton has been named to head the story department at the Metro-Goldwyn-Mayer studios, it was announced by Robert M. Weitman, MGM Vice-President in Charge of Production.

A report from the Motion Picture Industry's youngest Distribution and Producing Company

EXECUTIVES

DALE ROBERTSON, President
VERN CARSTENSEN, Exec. Vice President
and Treasurer
SIDNEY COOPER, Vice President
in charge of Sales
HARRY KOPLAN, Secretary
and Director of Production



UNITED SCREEN ARTS

Over the last months, a lot of people have asked me many questions about UNITED SCREEN ARTS, INC. like: "Why was it formed?" "What are you going to do?" "What have you done so far?"

I'm taking this opportunity to give them — and everyone else in the motion picture world — a few of the answers. Let's just call this an informal progress report on our industry's youngest company.

First of all, "WHY." Why yet another producing-distributing company in a very crowded business?

Well, the answer to that comes right from my own experience.

As a working actor-producer, with some forty feature pictures under my belt, I've been in contact with every kind of person connected with the movies; exhibitors, producers, investors, church groups, civic groups, and just plain moviegoers.

Yet, all these people had two points-of-view in common. First, an unbounded confidence in the potential of our industry. Second, a deep concern about the dearth of product — *superior saleable product*.

So I asked myself: Are there enough quality pictures to meet the needs of an expanding audience? The answer is — *no*. Next question: Is there room, then, for a new and energetic company in the field? The answer is — *you bet!*

And that thinking triggered the start of UNITED SCREEN ARTS, INC.

My next step was rounding up the staff to turn that promise into reality. I wanted the best — and I was lucky beyond my wildest expectations. Our personnel has been recruited from the industry elite. It's composed of men and women with records of achievement in every aspect of film-making from production to sales, from financing to advertising and publicity.

And, once they got rolling, the cameras got rolling, too.

Currently, UNITED SCREEN ARTS, INC. has six features on the books. Our initial release will be the first full-length *animated* Western ever made: "THE MAN FROM BUTTON WILLOW," in color. Next on the schedule is "A SWINGIN' SUMMER," in technicolor, a production custom-tailored for the vast teenage audience. Also awaiting release is "THE REDEEMER" in color, a unique Biblical film with a contemporary feel. These will be followed by "ONE WAY WAHINE," a tale of madcap hilarious adventure filmed in Hawaii in breath-taking color, and "AMONG THE THORNS," a turbulent conflict of youth.

And that's only the beginning. At this moment we're reviewing a raft of stories with an eye to tomorrow's pictures. Many completed features have been submitted in recent months, and several are under consideration and evaluation for release by U.S.A.

I speak for everyone at UNITED SCREEN ARTS, INC. when I express my confidence in the motion pictures we're releasing — and in the many, many more that we will bring to you in the future.

In closing, I'd like to mix some pleasure with business, and nothing gives me greater pleasure than saying "thank you" to all of the exhibitors, producers, members of the trade press, motion picture editors of newspapers, national magazine editors, fan magazines and everyone associated with our industry that I have met with since U.S.A.'s formation — who have responded with such overwhelming enthusiasm to our plans for the future. Thanks — and thanks again!

Sincerely,

P.S. Incidentally we KNOW it's a tough business.

THE MAN
FROM
BUTTON
WILLOW

THE
REDEEMER

a
Swingin'
Summer

One
way
Wahine

among
the
thorns

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Phone (212) 581-8625

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Phone (404) 524-8454

LOS ANGELES SALES OFFICE
HARRY GAFFNEY—Western Sales Mgr.
11969 Ventura Blvd., Studio City, Calif. 91604
Phone (213) 877-1584

The NEW YORK Scene

By Mel Konecoff

IN THE SMALL NASSAU COUNTY TOWN OF FLORAL PARK NOT FAR FROM the border of New York City, stands a beautiful modern, two story structure known as the Century Theatres building.

Charlie Call, advertising and publicity director of the circuit, had been after us for some time to come out and see what he called the most modern and progressive operation in the industry. Finally, with the help of the unorthodox Long Island Railroad, we made it.

As we took the guided tour with Charlie proudly leading the way, we couldn't help but be impressed with the functional aspects of the buildings as well as its beauty, and also with the pleasant, efficient attitude of the employees and the pace that bespoke accomplishment without undue haste and pressure.

There are a number of items that linger with us, like sauna steam room on the lower level, which we're not supposed to say much about, we think; the tastefully decorated board or conference room, which becomes a deluxe projection room at a moment's notice; the accounting operation under controller Lee Greenberg; the convenient meeting rooms adjoining some of the offices (one of these reminded us of some military staff rooms we've seen with sliding maps etc.); the luxurious quarters of president Leslie Schwartz and vice president-treasurer Martin Newman; the coffee-break rooms for employees; the garden in the building's inner courtyard with water fountain, colored lights, etc., which offers many of the employees a restful view from their desks. A special adjoining parking lot for executives and employees makes things a lot easier as well.

Harold Newman, in charge of theatre operations, was about to meet with some of his district managers, and we were surprised to see him hobbling with foot in a cast and with cane. We'll be darned if we're going to try and tell you the story of how he broke his foot. The typesetters might laugh us off this page.

Some of the people we met in our wanderings included Al Blumberg, secretary Joe Wickham, district managers Jack Weinstein, Jim Murray, and Ray Marshall, as well as Mel Aaronson and Brendan Seifreid. About the only one we missed was old chum Ralph Lager.

Martin Newman and Leslie Schwartz were anxious to have industry people drop in and see the heart and brain of the highly successful 36 theatre operation represented in Brooklyn, Queens, Nassau, and Suffolk counties. There'll be a new addition, the first in New Jersey, when the latest in the circuit will be opened at a huge shopping center in Paramus, N. J., some time in June. The building is loaded with awards, not only for its construction but for the circuit's operation.

Tell 'em we sent you.

AH, SO, NOTE; JAPANESE STAR TOSHIRO MIFUNE WAS IN TOWN FOR THE opening of his "Samurai Assassin," which had its American premiere at the Toho Cinema last week, where he made a personal appearance. During his brief stay, Mifune appeared on radio and television and also was the subject of press interviews as well as guest of honor at a press luncheon at the Nippon Club.

Mifune, since 1947 when he made his debut, has appeared in more than 50 films and is one of his country's most famous stars. He has been seen in such films as "Rashomon," "Seven Samurai," "Throne of Blood," etc.

He stopped off here enroute to Argentina, where he was to attend the Argentine Film Festival at Mar Del Platte. Mifune related that he has offers to play Chief Crazy Horse in "Custer's Last Stand" for 20th-Fox; also to star in "Will Adams" for Joe Levine and Peter O'Toole; also to star in "Grand Prix" for John Frankenheimer. He didn't know which he would accept, but he believed that a greater exchange of talents between countries was inevitable. He not only acts but produces and directs some of the films he appears in conjunction with Toho.

THE METROPOLITAN SCENE: MORE THAN 2,000 "CASTING COUPONS" HAVE been received by Embassy Pictures in response to the unique ad heralding Joseph E. Levine's forthcoming screen version of Roman Gary's "The Ski Bum," which appeared in an issue of the Sunday Times. The public was invited to read the book and then offer suggestions as to who should play the top three roles. . . . Mary Chronopoulou, Greek film and stage star, due in for the American premiere of Times Films' "Red Lanterns." Maybe she'll even sing "Drinking Uzu." . . . Can Jennifer Jones find William Holden under a yellow blanket? This is another teaser to cross our desk with a hunk of blanket attached. Guess we'll have to wait and see. . . . Radio City Music Hall's new gold ceiling bathed in green light for St. Paddy's day. . . . Hundreds of music students from the city's public schools gathered in Hunter College auditorium to listen to movie music and hear composer David Raksin, who scored over 100 Hollywood films, demonstrate how music is used in films today. Incidentally, he composed "Laura." . . . Sidney Lumet, director of "The Pawnbroker," in town for publicity appearances for the film. . . . High school and college newspaper editors were shown "Young Cassidy," based on life of Irish playwright Sean O'Casey, prior to the opening.

Sylvester Heads Okla. UTO

OKLAHOMA CITY—Woodie Sylvester, city manager, Video Independent Theatres, Stillwater, Okla., was elected president of United Theatre Owners of Oklahoma and the Panhandle of Texas at the exhibitor organization's annual convention here. He succeeds Bill Slepka, Okemah, Okla., who becomes board chairman.

Smith To Tech. Post

WASHINGTON—The appointment of E. Del Smith as manager, government-industry operations, was announced by Edward E. Ettlinger, executive vice-president of Technicolor Corp. Smith will headquarter in Technicolor's Washington office set up to coordinate Technicolor's sales activities and services for all divisions of the company in the east.

Nine Exhibitor Groups Set Regional Conventions

NEW YORK—Nine state associations of Theatre Owners of America have scheduled their regional conventions for 1965. Two units, Texas Drive-In Theatre Owners Association and United Theatre Owners of the Heart of America, already have held their conventions this year.

Annual spring convention of Theatre Owners of Montana will be held at the Northern Hotel, Billings, March 30-31. Theatre Owners of North and South Carolina will convene at the Fort Sumter Hotel, Charleston, S. C., April 4-5.

Independent Theatre Owners of Arkansas will hold its annual conclave at the Velda Rose Towers, Hot Springs, April 20-21. Rocky Mountain Motion Picture Association will meet on the same dates at the Brown Palace Hotel, Denver. Motion Picture Exhibitors of Florida will convene at Crystal River, April 25-27.

A joint convention of Louisiana Theatre Owners Association and Mississippi Theatre Owners Association has been scheduled for the Broadwater Beach Hotel, Biloxi, Miss., June 13-15. New Mexico Theatre Association will convene at the La Fonda Hotel, Santa Fe, June 22-23.

Virginia Motion Picture Theatre Association has scheduled its 1965 convention for July 20-22 at the Ingleside Hotel, Staunton.

The 18th annual convention of TOA will be at the Ambassador Hotel, Los Angeles, Oct. 26-30, concurrently with that of the Nation Association of Concessionaires.

USIA Commends Landau

NEW YORK—The United States Information Agency has officially commended the Ely Landau Company with a Certificate of Merit for "outstanding service in advancing international understanding." The Certificate stems from the organizations making available its about-to-be released film, "The Pawnbroker," as the official United States entry at the 1964 Berlin Film Festival.

At the Festival, Rod Steiger was given the Best Actor Award for his starring role in the film. Dealing with the efforts of a man to reject all human values, "The Pawnbroker" was widely acclaimed in Germany and became the center of controversy similar to that surrounding "The Diary of Anne Frank."



At Kingston, N. Y., ground was recently broken for another Walter Reade-Sterling 1,000-seat theatre. Sen, left to right, are Jules Miron, owner of the property; Al W. Goddard, Kingston city manager for Walter-Reade Sterling; Edwin Gage, administrative vice-president, secretary, and treasurer of Walter Reade-Sterling; and Nick Schermerhorn, vice-president for theatre operations of the company.

Product Shortage Result Of Overseas Curtailment

NEW YORK—The product situation in Europe is becoming more acute, and independent importers and distributors are faced with narrowing overseas selection of theatrical fare for the domestic market, according to David Emanuel, president of Governor Films, recently returned from abroad.

Production is depressed in England, and there is less production going on all over the Continent, Emanuel observed. The veteran distributor noted an upsurge in foreign co-production deals by the major U.S. companies with international film makers but added that this development will not be sufficient to fill the void.

As a result, he said, the potential for independents to make advantageous foreign film deals is shrinking, and the product shortage in the U. S. will be "that much more aggravated by the overseas curtailments." Governor has one English language co-production deal abroad in negotiation at the present time, he said.

Governor now has in release "Carry On Spying" and "Black Torment" and "The Brain." Being readied for release are "Carry On Cleo" and "Hercules Against the Moon Men." "Cleo" is one of Britain's current top grossing films with grosses exceeding all predecessors in the popular Carry On Series, including "Nurse."

Para. Buys "Odd Couple"

NEW YORK—Motion picture rights to Neil Simon's new Broadway hit, "The Odd Couple," which won unanimous "rave" reviews from the New York drama critics, were acquired by Paramount Pictures Corporation in a major pre-production deal.

Filming of "The Odd Couple" will follow that of Simon's other current Broadway hit, "Barefoot in the Park," which also is owned by Paramount.

Goldenson Heads UCPA

LOS ANGELES — Leonard H. Goldenson, Mamaroneck, N. Y., president, American Broadcasting-Paramount Theatres, Inc., was reelected chairman of the board of United Cerebral Palsy Associations at the organization's 15th annual conference here.

One of the founders of United Cerebral Palsy Associations, Goldenson has served five terms as its national president.



Launching the recent charity premiere of United Artists' "The Greatest Story Ever Told" in London, England, were, left to right, Sir William Butlin, M.B.E.; Mrs. Harold Wilson; Sir Tom O'Brien, general secretary, National Association for Mentally Handicapped Children and Variety Club official. Mrs. Wilson was a patron of the charity premiere.

LONDON Observations

By Jock MacGregor

THE APPALLING LACK OF APPRECIATION OF EXHIBITION PROBLEMS BY SO many in production is disturbing. While most are now aware that to create a third outlet out of the two circuits would only lessen receipts all around, many would like local authorities to build or acquire small theatres to cater to minority tastes. The idea sounds fine, but the economics are, to say the least, questionable. Support for art theatres has dwindled so much that, as with class music, the bookers have to go for the proven, the more popular, rather than the best—even the National Film Theatre has had to adopt such thinking to make ends meet. In consequences, if sufficient suitable product were available for such a circuit, it is doubtful whether producers would find it profitable. Currently, only three London theatres are presenting true art pictures.

YOU CERTAINLY CAN'T PLEASE ALL THE PEOPLE. . . . **THOUGH RANK'S HALF** year trading profits and interim dividend are slightly up, financial editors and investors have reacted badly to the interim statement and shares have dropped. Receipts from film exhibition are reportedly better than last year, and from other activities they are generally satisfactory. A serious reversal in the Rank-Bush Murphy radio and tv sets manufacturing division became evident during the winter, but it is anticipated a reorganization will result in ultimate satisfactory prospects.

ASSISTANT MANAGING DIRECTOR BILL CARTLIDGE HAS NAMED REGINALD Helley, ABC, Sheffield, ABC's champion manager for maximum effort throughout 1964 on showmanship, salesmanship, staff relations, public relations, good housekeeping, and administration. He will receive \$2,100 at a Savoy dinner to be attended by managing director Jack Goodlatte and ABPC and ABC directors on March 22. Runnerup George Lennox, Falkirk ABC, will receive \$700. District winners are L. Johnson, Ealing ABC; N. Grossman, Richmond ABC; A. McCarthy, Turnpike Lane ABC; A. T. Frost, Oxford ABC; G. Williams, Chatham ABC; D. A. Denyer, Portsmouth ABC; A. G. Cattell, Torquay ABC; T. A. Wright, Lowestoft ABC; E. Johnson, Stourbridge Savoy; E. F. Bailey, Stockport ABC; W. Roberts, Wallasey ABC; R. C. Taylor, York ABC; N. Scott-Buccleugh, Carlisle ABC.

THE STORY OF CATHERINE VARIETY SHERIDAN AND THE FOUNDING OF Variety has been told many times but never more eloquently than by Sir Laurence Olivier when he received the Variety Club of Great Britain's award for stage actor of the year at the March lunch. Fortunately, BBC tv were on hand; and it became a highlight of a 30 minute program put out in the evening. If the number of people who have pulled my leg over shots of myself are a criterion, a helluva lot must have been viewing. Morecombe and Wise, show business personalities of 1964, who make their movie debut in Rank's "The Intelligence Men," scripted a speech which was as hilarious rehearsed on tv as it had been at the Savoy. The awards, which were described as the most important in British show business, spotlighted the industry widely in the best possible manner.

THE MULTI MILLION CIRCULATION DAILY EXPRESS DEVOTED THE FIRST FULL page feature in The Spellbinders series to Jim Carreras as "Mr. Horror." It was punctuated with vintage Carreras—"Some peculiar people see my films—I think a lot of them have two heads." "We are in business to make money, not to win Oscar nominations." "If the public wanted Strauss Waltzes, then straight away we'd be in the Strauss Waltz business." Jim is certainly in business right now and has previewed some terrific shocks in "Die, Die My Darling" ("Fanatic" here), with Tallulah Bankhead and Stefanie Powers.

Horror pictures have become the latest "with-it" cult here, and many unlikely people are travelling miles to see them. There is no greater enthusiast for them than Peter Jarman, critic for the Exeter Express and Echo. They are his hobby. He has built a garage to store what is probably the biggest collection of horror posters, stills, and campaign books, and often loans items to exhibitors. With Boris Karloff filming his American International's "House at the End of the World," I was not surprised to see this Pickwickian character in Wardour street's Intrepid Fox. He was positively drooling at the thought of meeting the monster man and of Charles Young screening the original "Dracula" for him. Over a beer, he showed me some of the extensive horror film coverages which he contributes regularly to American horror mags, and confided that he has papered his bedroom with a "Phantom of the Opera" 24-sheet poster.

RUSSIA'S 70MM "THE FLAMING YEARS" WAS LAUNCHED WITH A DINNER jacket preme at the Coliseum Cinerama and in its dubbed form ranks among the most banal films ever. The eager hero all but wins the war single-handed. On the credit side, many individual scenes and the photography are breathtaking, but the content. . . . Ulrich Hamcni's 12 minute short, "Hollywood in Europe," covering the making of Irving Allen's Columbia release, "Genghis Khan," won a prize at the Oberhausen Short Film Festival. . . . For the first time, the London Hilton foyer is being used for an exhibition of "Greatest Story" color stills. . . . Nice to bump into chief barker Noel Coad and elder statesman Des O'Keefe of the Variety Club of Ireland, who were visiting for a few days. . . . 20th-Fox's Elmo Williams, after location in Australia for "Big Country, Big Man," seen dining in the White Elephant with Sid Furie, who will be directing Sean Connery and Diane Cilento. . . . "How the West Was Won" left the Casino after two years, five months and one day—2016 performances—and being seen by more than 1,375,000 who paid nearly \$2,500,000. . . . Hitchcock's "North by Northwest" is shaping as a highly successful revival. . . . 20 luxury trips to London for the Variety boat race are being offered in a men only contest being staged at ABC theatres in conjunction with Eucryl tooth powder and Pathe News. 110,000 four page color newssheets are being distributed. Entrants are asked to name the winners of six major sports events depicted in clips from Pathe News.

ALBANY

The Super 50 Drive-In operated by Alan V. Iselin, had a gala opening for week-ends. . . . Rica Holding Corporation obtained Supreme Court order reducing the city assessment on the former Ritz theatre plot on South Pearl street from \$285,000 to \$95,000. It razed the film house last fall and converted the space into a parking lot. . . . Richard M. Meyers, property master, Albany Variety Club, has been named vice chairman of the area committee for the annual United Negro College Fund Campaign. He is a lawyer.

ATLANTA

Officers of the Mississippi Theatre Owners Association and the Louisiana Association of Theatre Owners met to discuss plans for their joint convention to be held in Biloxi, Miss., on June 13-15. . . . The accent will be on proposed legislation, particularly Daylight Saving Time measures, when the Theatre Owners of North and South Carolina hold its 1965 convention at the Hotel Fort Sumter, Charleston, S. C., on April 4-6. . . . Sidney Cooper, vice-president and general sales manager, United Screen Art, returned to New York following a visit to the local branch. . . . J. E. Hobbs, southern division manager, Allied Artists, was on a trip to other southern branches with Paul Lazarus, vice-president and sales manager of Landau. . . . Radio Station WGST celebrated its 43rd birthday, making the facility one of the oldest radio stations in the nation.

BOSTON

The man who became Hub's and the nation's biggest film showman, Joseph E. Levine, returns to the old home town on Sunday, March 28, to address the Massachusetts Shomrim Society, law enforcement officers of the Jewish faith, numbering among its members judges, chiefs of police, state and federal law men, at Temple Shalom. The president of Embassy Pictures, who grew up in Boston's West End, numbers many boyhood friends among the Shomrim. Many of Levine's school friends, then members of the West End House, will attend the breakfast. Dr. Milton Levine, president of the Mass. Shomrim, and Police Sgt. Paul Wilkening, Shomrim national president, report a sellout, with standing room only for the Levine appearance. . . . A \$100 a ticket preview of "The Sound of Music" at Ben Sack's Music Hall drew 4,300 Democrats and Senator and Mrs. Edward Kennedy; Baroness Marie Von Trapp and family; former Attorney General of Massachusetts Edward McCormack; Mayor John F. Collins; and a houseful of political celebrities. "The Sound of Music" opened at the Gary March 17 for the benefit of St. Ann's Church. At intermission at the \$100 a ticket preview, Gerald Doherty, chairman, Democratic State Committee, who estimated receipts of the evening would run about \$130,000, introduced Baroness Maria Von Trapp. The Baroness, about whose family Rodgers and Hammerstein fashioned the stage musical from which the film was made, told the audience: "I have no important message tonight except to say when a film is made of you and your family, you don't know what to do; you just get worried and worried."

BUFFALO

William Abrams, Buffalo Columbia exchange staff, was reelected president and business manager of Local CE-9, IATSE, exchange employees, at an installation-dinner in the Towne House. James Lavorato, manager, local National Screen office, was re-



Mayor Vic Schiro presents Joey Heatherton, star, Warners' "By Blood Runs Cold," with a scroll naming her an honorary citizen of New Orleans while she was on a national tour in behalf of the picture.

elected vice-president, and Robert Neffke, Clark Film Service, was reelected secretary and treasurer. Ken Bavanagh, business agent, Operators union, presided, and Jerry Tomasetti, vice-president, New York IATSE, was the installing officer. . . . The many Film Row friends of Leon Serin, who for several years managed the Center, first-run downtown AB-PT theatre, were glad to hear of his promotion to head United Detroit Theatres. . . . Blatt Brothers of Pittsburgh purchased the Park, Ebenezer, N. Y., which they had been operating under a lease. The house will be under the direction of Jake Stafanon, who also supervises the Star, Blasdel, and the Skyway Drive-In, Athol Springs. The Star is now in full-time operation. It had been open week-ends only. The Park opened recently, and the Skyway out-doorer will open April 1. . . . There was a large crowd of Barkers, their sons, and young friends at the First Annual Sports Night of Tent 7, Variety Club of Buffalo. A roast beef buffet was served at 6:30 p.m. Chief barker Tony Kolinski presided. At the head table were such sports champs as Pedro Martinez, George Daddario, Fred Hunt and several members of the Buffalo Bills champion football team; also Councilman-At-Large Albert J. Petrella, who also is first assistant chief barker, and Rick Azar, WKBW-TV, who acted as master of ceremonies. The feature event of the evening was the showing of the sound and color film showing highlights of the Buffalo Bills championship season. . . . Hillary G. Owen, Jr., has been appointed assistant manager, Fox, Corning, N. Y., succeeding James Mills, who has been transferred to the Penn Yan theatre. . . . The Women's League of the Variety Club of Buffalo, of which Barbara Quinlivan is president, will hold its next luncheon in the Tent 7 clubrooms on March 27 at 12:30 p.m. Arthur Krolick, AB-PT district manager, Buffalo and Rochester, announces that his company's new out-doorer in Kodak Town, the New Starlite, will open April 2, and that Joe Szell, who has been manager of the Regent for many years, will become manager of the drive-in. Paramount has given up the lease on the Regent, which Charlie Martina will take over April 1. Seymour Nusbbaum will become manager there. Francis Anderson is city manager for AB-PT in Rochester. . . . Frank Quinlivan, city manager, Dipson Theatres, announces that "Zorba the Greek," only top contender for multiple Oscars that hasn't yet been seen in Buffalo, will be shown at the Kensington beginning April 14. Bill Laney, Jo-Mor Enter-

prises, Inc., executive in Rochester, reports an addition to his family—a son, William Joseph—who with Bill's year-old daughter, makes a happy family of four. Jo-Mor Enterprises is headed by John R. Martina and Morris P. Slotnick. The firm operates the Cinema theatres in Buffalo and Rochester, and the Fine Arts, Coronet, Stone Ridge, and North Park, all in Kodak Town

CHARLOTTE

When-the-world premiere of "Joy-In The Morning" is held at Chapel Hill, N. C., on May 9, many stars of the film will be on hand, according to E. Carrington Smith, manager, Carolina. They will include Sidney Blackmer, Richard Chamberlain, Burl Ives, and others. The film is based on a book by Chapel Hill author Betty Smith, and Smith says he also hopes to have the day proclaimed Betty Smith Day in Chapel Hill, and to have Governor Dan K. Smith of North Carolina on hand. The stars of the film, he said, will attend a reception and also will appear on the stage at the Carolina during the evening premiere. Clothes worn in the film also will be on display, and MGM will have a newsreel crew and other news media there to cover the story. Among other events will be a contest to select "Mrs. University of North Carolina" (the major figure in Miss Smith's novel is a girl who puts her husband through college). . . . Dan Austell, manager, Carolina, Winston-Salem, N. C., said that his theatre hasn't used a newsreel since September, 1962, and that television is the thing that has done it. When the Carolina stopped showing newsreels, the Winston, Winston, already had done so.

CINCINNATI

The openings of three films spiked the interest of the movie public. Movie critics were impressed with the artistry of Max Von Sydow in "The Greatest Story Ever Told," which opened at the Capitol. They gave high praise to "Girl With Green Eyes," playing at the Guild. The trend to opening first-runs in key suburban houses took a big step this week with the opening of "Strange Bedfellows" at the Ambassador and the Hollywood. In honor of the occasion, the 700-seat Ambassador showed off its newly renovated house before an invitational audience. Across town, "Strange Bedfellows" played to a delighted audience at the Hollywood. This house is scheduled for a complete renovation by the end of May. The Hollywood, like the Ambassador, is to emphasize first-run films from now on. Both theatres are fortunate in having free parking facilities for about 300 cars. The Ambassador's new look is accented by the streamlined gold aluminum marquee which has colorful panels for displaying of new films. The over-all color scheme is a redish pink and gold with black accents, carried throughout in the carpets and walls. The downstairs ladies lounge features a wall length mirror circled by theatre dressing-room type light fixture. Ushers wear black trousers and red-gold fabric jackets. The usherettes are dressed in black skirts, white blouses with gold vests. The Bein interests, which operate both the Ambassador and the 20th Century, were among the first to break into the new trend for first-runs in suburban theatres. The Ambassador is to cater more to the adult trade, while the 20th Century will stress family films and continue its popular weekend matinees for children.

COLUMBUS, O.

Loew's Ohio held "Goldfinger" for a 12th record-breaking week. The 12th week opened

on March 17, which marked the 37th anniversary of the opening of the State street theatre. . . . Harry Schreiber, manager of Veterans Memorial auditorium, recommended to Franklin County Commissioners that the proposed 10,000-capacity convention hall be located across Broad street from the present 4,000-capacity auditorium. The new building could be linked to the auditorium by a tunnel or bridge. Schreiber was joined in the recommendation by Robert Bashor and Arthur D. Herrmann, Columbus Convention Bureau. The 10,000-capacity hall would accommodate ice shows, operas, indoor circuses, and other big entertainment events. Site is across the Scioto River from downtown theatre district. . . . Long runs have been the rule here so far this year. In addition to the Ohio's 12 weeks for "Goldfinger," "My Fair Lady" opened a 13th week at Hunt's Cinestage, "Mary Poppins" started a ninth week at Northland Cinema, and "Marriage — Italian Style" was in a seventh week at RKO Grand.

DALLAS

The Texas premiere of "The Greatest Story Ever Told" was held on March 17 at the Capri, with Charlton Heston, Ed Wynn, and Sal Mineo, three stars of the film, and director-producer George Stevens here for the opening. The Texas premiere was a benefit for the Dallas Council on World Affairs and the Dallas United Nations Association of the United States of America. Tickets were sold by invitation at a basic cost of \$100, entitling the holder to four seats. The regular run of the film opened on March 18 on a reserved seat road show engagement. . . . The winning girl in the Miss Tan America pageant to be held in Dallas April 7 through 10 at the Dallas Memorial Auditorium will receive a screen test, among other prizes to be awarded. . . . The 11th annual Academy Awards Sweepstakes started with more than 20,000 official ballots available in the 23 local motion picture theatres operated by Interstate, Stanley Warner, Rowley United, I. B. Adelman, B. R. and Gordon McLendon, and General Cinema Corp., circuits. The contest will close April 4. For the second time, the first prize will be a round trip to Hollywood for two via Delta Airlines plus \$500 in cash. There will also be six other prizes, each prize a one year season pass for two offered by one of the six theatres co-sponsoring the Oscar derby. Special containers will be provided at the theatres, or the ballots may be mailed in. Contestants compete in eight categories and submit a 50 word essay outlining the reasons for selecting a particular picture as the best of the year. . . . The largest D-I in Texas, being constructed here by the McLendon Corp., is expected to be completed around April 1. The 2,000 car twin D-I is being built on a 28 acre tract bought at a cost of \$840,000. . . . Mable Guinan, Paramount booker, is in Gaston Hospital following surgery on her back. . . . "The Yesterday Machine" is being filmed here by Carter Films and is a science-fiction thriller with Tim Holt in the leading role.

DETROIT

Hugh O'Brian was here to beat the drums for Columbia's "Love Has Many Faces." He was interviewed by press and tv, and many exhibitors attended a cocktail party hosted by Carl Shalit, Columbia branch manager, at the Detroit Press Club. During his two-day stay, he made personal appearances on the stages of seven theatres playing the multiple Michigan premieres.



Rosalind Russell, Ida Lupino, and William Frye, star, director, and producer respectively of Columbia's "Mother Superior," leave Philadelphia for the coast after completing preliminary footage for the film at St. Mary's Home in nearby Ambler, Pa. The car seen here is an experimental Ford eight-passenger sedan which makes one of its first public appearances in the film.

Trouble—fortunately briefly—erupted in newspaper circles again. Detroit Free Press pressmen called a stoppage over a grievance concerning one man, so the daily did not appear last Thursday. Matters were apparently negotiated, the FP reappearing on Friday. The Detroit News was unaffected. The Motor City underwent its longest newspaper strike in history for nearly four months last year. . . . Busy times last week here. Monday saw the press premiere of "Circus World" at the Summit. This was the first performance at Detroit's second Cinerama house which was formerly the legitimate Cass. The film premiered the day following for the benefit of the Womens Auxiliary of the Children's Hospital of Michigan. Tuesday there were two events: Press preview of "The Sound of Music" at the Madison, followed on Wednesday by the premiere for the benefit of the American Jewish Congress. On the same day Joey Heatherton was honored at a luncheon at the Sheraton-Cadillac Hotel as "New Star of the Year" by exhibitors. Her vehicle, "My Blood Runs Cold" opened at the Michigan. . . . A head-on collision in a Pittsburgh suburb killed Mrs Kathryn Ziak and her young daughter Elizabeth. Mrs. Ziak was the sister-in-law of Norman Meyers, managing director, Translux-Krim, Highland Park, Mich.

HOUSTON

Services were held for Carl D. Rogers, 63, the original fat boy in the "Our Gang Comedy" series of silent motion pictures, who died here in a local hospital. . . . The world premiere showing of "Mr. Moses" is scheduled to be held in April with the star of the film, Robert Mitchum, in attendance. The premiere is being timed to coincide with the opening of the three twin indoor theatres being constructed in three shopping centers by the General Cinema Corp. . . . Carroll Lewis, operator, Post Oak D-I, will expand the D-I to a twin capable of holding 1,500 cars. . . . Dennis Morgan was grand marshal of the Saint Patrick's Day parade, sponsored here by KPRC radio. . . . Augie J. Schmitt, president, Houston Popcorn and Supply Co. and Champion Restaurant Equipment, has announced he has purchased 35,000 square feet of land for new offices. The new structure will be a one story masonry building with 5000 square feet for showrooms. . . . Memorial services were held for Mildred E. Stockard, amusement editor, Houston Chronicle, who died in San Francisco. She had been on a leave of absence from the newspaper since

Jan. 6 because of ill health. She became the paper's movie critic in 1938. She became known as a spokesman for the family audience—if she thought a movie was not fit for children, or for that matter, adults, she said so. She once listed her favorite male actor as Ronald Colman, and she considered Greta Garbo the all time great movie star. On her list of great movies were "Gone With The Wind," "Lost Horizon," and "Bridge on the River Kwai." . . . Bill Schaefer, Paramount publicist from Dallas, was in for preliminary work on forthcoming films to be shown here. . . . The Houston Post is sponsoring an Oscar derby contest, with blanks appearing each day. First prize is a 1965 Pontiac Tempest Sports Coupe. Other prizes are passes to any of the 32 participating theatres. There is also a 25 word essay to write on "Why Movies Are My Best Entertainment."

JACKSONVILLE

Anthony Perkins, here on a four-city tour to draw public attention to the forthcoming release of an Ely Landau feature production called "The Fool Killer," made a hit with exhibitors and newsmen because of his modesty and friendliness. The motion picture will have its world premiere at Knoxville, Tenn., on April 28. While here, Perkins received wide exposure over television and radio outlets, and Ray Knight, Jacksonville Journal columnist, wrote an interesting column about Perkins and the dramatic training he received as a student at Rollins College in Winter Park, Fla., which has, he stated, "a wonderful theatre department." Appearing with Perkins at a downtown luncheon were Leonard Allen, Atlanta motion picture publicist, and the following officers of the Landau Releasing Organization: Paul Lazarus, Erwin Lesser, Billy Baxter, and Herman Steinman. Bob Bowers, Allied Artists manager here, will be distributor in Florida. . . . Eddie Waller, used car dealer in nearby Arlington, has reopened the Oceanway Drive-In, north Duval County, and the bookings are being handled by Marvin Skinner. Before opening, the Oceanway had to undergo numerous repairs as a result of damage inflicted by hurricane Dora last September. . . . A new unit of Kent Theatres, the Pines, Cocoa, is being readied for an early opening. . . . A second new indoor house at Cocoa, the Merritt, is expected to be opened on June 9 by owners F. Glusman and J. Lurie. . . . T. E. Dunn, Universal branch manager from St. Louis, came in for talks with Bill McClure, local Universal manager. . . . Claudia Fortwengler, WOMPI and local newspaper ad writer for Florida State Theatres, has signed up for an excursion tour during May which will carry her from London, where she plans to visit her room mate's parents, across Europe to Sicily for a visit with her fiancé. . . . Sheldon Mandell, co-owner of the first-run, suburban Five Points, embarked on an advance advertising campaign for his road showing of "The Sound of Music," set for its north Florida premiere on April 7. With a hard-ticket, reserved-seat policy, his admission prices will range from \$1.25 to \$2.00. The Five Points' current attraction, "Marriage, Italian Style," has been held over for another week. . . . WOMPI members at Columbia were hostesses at a spring and Easter hat show held in the St. John's Room at the Seminole Hotel. WOMPIs serving as models for the hat show were Mamie Newman, Sandy Hughes, Edwina Ray, Mildred Land, Sandy Smoot, and Jackie Capps.

MIAMI, FLA.

Universal will world premiere "The Truth About Spring" at Wometco's first-run houses and other greater Miami outlets. March 29 will see a special premiere showing of "Major Dundee" at the Miracle, Coral Gables, as a benefit for the Miami Chapter of Hadasah. The public world premiere won't be until April 7 when Miami will share it with two other U. S. cities. In connection with "Major Dundee," Wometco publicist Jack Mitchell hit upon the idea of the entire populace of the town of Dundee, Fla., coming to Miami for a special showing of the film. The idea caught on and it looks as if 75 per cent to 80 per cent of the entire town (1,500) are coming in a caravan of cars plus a chartered bus for the three-hour trip to see the picture and enjoy a special lunch. . . . An 82-man British crew will fly this week by chartered plane to Nassau, Bahamas, for eight weeks of exterior filming of the next James Bond thriller, "Thunderball." . . . Bill Lavery has been announced as managing director of Wometco's new twin Park East and West, scheduled for an April 7 opening with "My Fair Lady." The premiere will be sponsored by the Rollins College Alumni Association. The theatre is located in Winter Park, adjacent to Orlando. . . . Cecil Allen is now manager, Boca Raton, Boca Raton, Fla.;

George Jensen is manager, Plaza, Hollywood, Fla.; Paul Haggerty is managing the Surf, Miami Beach; Bob Lavery is now assistant, Gateway, Ft. Lauderdale, Fla.

NEW HAVEN-HARTFORD

A. M. Schuman, president of the Park St. Investment Company, which operates the Central, West Hartford, and his wife, Carla, will be here in May for annual Park St. Investment directors' meeting. They are now permanent residents of Daytona Beach, Fla. . . . Dave Jacobson, Warner, Torrington, screened a Saturday "Funny Matinee" featuring MGM's "The Big Parade of Comedy," plus cartoons, and charged 70 cents for adults and 50 cents for children. . . . "At Home With Kitty," featured on WWLP-TV, Springfield, Mass., and WHNB-TV, Hartford, hosted Cinerama Theatre's Manny Friedman. . . . Paul McNamara, son of Ray McNamara, Hartford resident manager for New England Theatres, Inc., the AB-PT regional affiliate, and Mrs. McNamara, attended an Atlantic City, N. J., regional convention of Junior Achievement workers. . . . The Barnum, Bridgeport, reopened with MGM's "How The West Was Won." . . . Franklin E. Ferguson, general manager, Bailey Theatres, has arranged additional Whalley, New Haven, parking space at adjacent Food Fair supermarket lot. . . . Stanley Warner Garde, New London, has new tieup with nearby business firm for more patron parking space. . . . Charles Tolis, Tolis Theatres, 1958 alumnus of Trinity College, Hartford, is Meriden district team captain for a \$7 million fund-raising campaign. . . . Springfield, Mass., notes: John P. Lowe, Redstone Theatres district manager, is setting ticket sales representatives in western Massachusetts, southern Vermont, and northern Connecticut towns ahead of April 7 regional premiere of Warner Bros.' "My Fair Lady" at the deluxe Cinema 1, West Springfield. Musical will be screened on a two performances, reserved seat basis daily.

NEW ORLEANS

A large crowd of members of Variety Club and its Ladies Auxiliary and friends hied to the Fairgrounds pony race track recently for the feature handicap dedicated to Variety's Sunshine Coaches. Warner starlet Joey Heatherton, in town for promotion on "My Blood Runs Cold," also attended. It was officially announced that Dan Brandon, John Richards, Joe Seifert, and Don Kay constitute the Sunshine Coach committee with Kay as chairman. They will have the assistance of Variety Chief Barker Kermit Carr and members of the Ladies Auxiliary in planning special events to raise funds for the project. . . . Sympathy is extended to Mrs. Ruth Cook, Warners exchange, upon the death of her father. . . . Mrs. Lorraine Strickland, formerly on the Clarion Herald's writer's staff, bade farewell to readers of her column, "Sights and Sounds," which appeared weekly since the birth of the paper some four years ago. Taking over the writing of the column is Joseph Larose, on the faculty of Holy Cross Boys' High School. . . . G. W. Allen closed the Alco, Camden, Ala., indefinitely. . . . Mrs. Ruth Cook, Warner exchange; Mrs. Catherine D'Alfonso, also of Warners exchange; and Mrs. Lucille Klein, Joy Theatre, are the newest WOMPI members. The membership now stands at 53 active members and 15 associate members. . . . WOMPI activities planned for April are participation in the Rabies' Clinic, a visit to St. Anna's Home, the semi-annual rummage sale, and the election of officers at the dinner meeting to be held at the Variety Club. The WOMPI realized a profit

of \$150 from their recent spring fashion show staged at Godchaux.

PHILADELPHIA

The Lansdowne was picketed by the National Association for the Advancement of Colored People during its 50th anniversary showing of D. W. Griffith's "Birth Of A Nation." Don Scott, manager, termed the demonstration "preposterous," saying the 1914 classic had "both Negro and white good guys in it." . . . Harry Waxmann, veteran Atlantic City, N. J., exhibitor, heads a combine which has taken over the La Concha Motel on the Boardwalk on a 10-year lease. . . . Veteran exhibitor Phil Gerson was in Hahnemann Hospital.

SAN ANTONIO

As part of the advance planning for HemisFair 1968 to be held here, an international film festival would feature productions from or about the Pan-American nations to participate in the fair. . . . The H. E. B. food stores are offering half price tickets to see Walt Disney's "Those Calloways" at the suburban Woodlawn, managed by Herman Sollock for Cinema Arts. The discount coupon, available at the food stores check-out counter, will admit one child for 25 cents. Regular children's admission is 50 cents. . . . Tom Powers, city manager, Cinema Arts Theatres, was right in his predictions that "Mary Poppins" would be a top award winner in Oscar nominations. The film is being shown at the circuit's Laurel. . . . The Woodlawn is scheduled to be the site of the premiere showing of "Indian Paint," with Johnny Crawford to be here for the activities on March 31. The film was made in the Cleburne, Tex., area by Tejas Productions. Director of the film was Norman Foster, with Bob Callahan as executive producer, and Floyd Crosby, director of photography. . . . Special uniformed police were named to supervise admissions to the Mission Twin (south screen) and Lack Land D-I's during the showing of the double horror bill, "Two Thousand Maniacs" and "Four For the Morgue." In addition, there was to be a special nurse on duty at each showing, an ambulance and attendant on call, free first aid, and doctors on call. . . . A cartoon and comedy movie festival was held for the kiddies on March 12, a school holiday, at the Town Hall in Wonderland Shopping City. There were continuous two hour showings from 10 a.m. until 4 p.m., with free drinks and special supervision. . . . The City Commission, Grand Prairie, Tex., ordered the condemnation of the old Wings, but was told that the owners plan to tear down the old structure and erect a new theatre on the site. One of the city officials said that they were just trying to give the owners a nudge to go ahead with their plans on the construction of a new show house. . . . Lt. Gov. Preston Smith, who holds the state's second highest office, is also a theatre operator. He celebrated his 53rd birthday with a double honor. First, the House and Senate adopted a resolution congratulating him, praising his public service, and wishing him a happy birthday. Then, during the afternoon, his staff hosted a surprise reception for him in his capitol apartment in Austin, Tex. . . . Carl P. Anderka is planning on reopening his Rainbow, Castroville, Tex., as soon as he receives his doctor's approval. Anderka is presently recuperating at his home following a stay in the hospital. . . . Managers and executives of the Jefferson Amusement Co. met at Beaumont, Tex., for a conference on product, campaigns, and exploitation. Sam E. Tanner is general manager of the circuit.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 27 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



MARCH 24, 1965 SECTION TWO
VOL. 73 NO. 9

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color

DS—Dyaliscope
EC—Eastman Color
MC—MetroColor

PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor

TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

- 6414 BLOOD ON THE ARROW—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western
6410 MASTER SPY—D-71m.—Stephen Murray, June Thorburn—5209 (9-2-64)—Fair programmer—English-made
6407 NAKED KISS, THE—D-92m.—Constance Towers, Anthony Eisley—5227 (11-4-64)—Fair Adult Programmer
6406 NEVER PUT IT IN WRITING—C-93m.—Pat Boone, Milo O'Shea—5161 (4-29-64)—Cute suspense comedy—Filmed in Ireland
6405 SECRET DOOR, THE—MD-72m.—Robert Hutton, Sandra Dorne—5209 (9-2-64)—Spy yarn for program—English-made
6411 STATION SIX SAHARA—D-99m.—Carroll Baker, Peter Van Eyck—5197 (8-19-64)—Interesting drama—Filmed abroad
6409 STOP TRAIN 349—D-95m.—Jose Ferrer, Sean Flynn, Nicole Courcel—5189 (4-22-64)—Interesting topical drama—(Filmed abroad)
6403 STRANGER, THE—D-89m.—Victor Buono, David McLean, Diane Sayer—5153 (4-15-64)—Good mystery meller
6408 THIN RED LINE, THE—MD-99m.—(CS)—Keir Dullea, Jack Warden—5161 (4-29-64)—Good war film

COMING

BIKINI PARADISE—(EC)—Janette Scott, Kelron Moore
ESCAPE BY NIGHT—Terence Longdon, Jennifer Jayne—English
LAST MESSAGE FROM SAIGON—Burt Reynolds
LIFE IN DANGER, A—Derrin Nesbitt, Julie Hopkins
MARA OF THE WILDERNESS—(EC)—Adam West, Linda Saunders
RACING FEVER—(C)—Joe Morrison, Barbara Blight
TAFFY AND THE JUNGLE HUNTER—(TC)—Jacques Bergerac, Manuel Padula
TICKLE ME—Elvis Presley
YOUNG DILLINGER—Nick Adams

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

- 417 ATRAGON—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made
406 BIKINI BEACH—CMU-100m.—(PV; PC)—Frankie Avalon, Annette Funicello—5189 (7-22-64)—Best for teen tastes
815 BLACK SABBATH—MD-99m.—(PC)—Boris Karloff, Susy Anderson, Mark Dammon—5161 (4-29-64)—Three-part horror entry is well made, Intriguing—Italian-made; English dialogue—
6410 CONQUERED CITY—M-91m.—David Niven, Ben Gazzara, Lea Massari—5257 (3-3-65)—War-time meller has names to help—Filmed abroad
A13 DIARY OF A BACHELOR—NOV-88m.—William Traylor, Dagne Crane—5217 (10-7-64)—Fair sexploitation entry
814 EVIL EYE, THE—MD-92m.—John Saxon, Leticia Roman, Valentina Cortesa—5173 (6-10-64)—Good whodunit for program—Italian-made; dubbed in English
412 GODZILLA VS THE THING—FAN-90m.—(Colorscope; PC)—Japanese cast—5213 (9-23-64)—Japanese fairy tale of monsters aimed at juveniles—Japanese-made; dubbed in English
402 GOLIATH AND THE VAMPIRES—MD-91m.—(ColorScope)—Gordon Scott, Glanna Maria Canale—5161 (4-29-64)—Interesting spectacle—Italian-made; dubbed in English
403 LAST MAN ON EARTH, THE—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made
6501 LOST WORLD OF SINBAD, THE—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English
405 MASQUE OF THE RED DEATH—MD-90m.—(PV; PC)—Vincent Price, Hazel Court—5169 (5-27-64)—Effective horror drama
401 MUSCLE BEACH PARTY—CMU-94m.—(PV; PC)—Frankie Avalon, Annette Funicello—5149 (4-1-64)—Teeners may think this a cute novelty
6411 OPERATION SNAFU—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made
416 PAJAMA PARTY—CMU-83m.—(PV; PC)—Tommy Kirk, Annette Funicello, Elsa Lanchester—5229 (11-18-64)—Good for teens and family crowd
407 TIME TRAVELERS, THE—SFD-82m.—(C)—Preston Foster, Merry Anders—5225 (11-4-64)—Good science fiction entry
6419 TOMB OF LIGEIA—MD-81m.—(C)—Vincent Price, Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made
404 UNEARTHLY STRANGER—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made
408 VOYAGE TO THE END OF THE UNIVERSE—D-81m.—Dennis Stephens—5213 (9-23-64)—Science fiction programmer

TO BE REVIEWED

BEACH BLANKET BINGO—(PV; C)—Frankie Avalon, Annette Funicello
GO GO MANIA—(TC)—The Beatles—English-made
HOUSE AT THE END OF THE WORLD—(C; S)—Boris Karloff
NAVAJO RUN—Johnny Seven, Virginia Vincent
SKI PARTY—(PV; C)—Frankie Avalon, Deborah Walley, Dwayne Hickman
TABOOS OF THE WORLD—Narration by Vincent Price
UNDER AGE—Anne MacAdams, Roland Royter
WAR LORDS OF THE DEEP—Vincent Price, Susan Hart, Tab Hunter—English-made
WAR OF THE ZOMBIES—(C; S)—John Drew Barrymore
WONDERFUL LIFE—(TE; TC)—Cliff Richard

BUENA VISTA DISTRIBUTED DURING THE PAST 12 MONTHS

- 160 EMIL AND THE DETECTIVES—C-99m.—(TC)—Walter Slezak, Bryan Russell—5221 (10-21-64)—Engaging Disney comedy for family and young viewers in particular—Filmed in Germany
157 MARY POPPINS—MUC-140m.—(TC)—Julie Andrews, Dick Van Dyke—5209 (9-2-64)—Colorful, pleasant entertainment from Disney
186 MOON-SPINNERS, THE—D-119m.—(TC)—Hayley Mills, Eli Wallach—5181 (6-24-64)—Good adventure entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Across The River	Misc.
Advance To The Rear	A2 MGM
Adventures Of Scaramouche	A2 Emb
• Agony And The Ecstasy, The	Fox
• Amanda	MGM
• Americanization Of Emily, The	B MGM
• Amorous Adventure Of Moll Flanders	Par.
Anatomy Of A Marriage	A4 For
Andy	A3 U
• Apache Gold	Col.
Apache Rifles	A1 Fox
Ape Woman, The	A3 Emb.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

•Aphrodite, Goddess Of Love .. A2 Emb.
•Archangels, The Col.
•Arizona Raiders, The MGM
•Around the World Under the Sea U
•Art Of Love A4 A-1
Atragon A1 A-1

B

Baby, The Rain Must Fall A2 Col.
Back Door To Hell A2 Fox
Banana Peel For.
•Battle of the Bulge WB
•Battle of Villa Florita, The WB
Bay Of Angels A3 For.
•Beach Blanket Bingo A1
Bedtime Story A3 U
•Bear, The A1 Emb.
Behold A Pale Horse A2 Col.
Bebo's Girl A3 Cont.
•Bedford Incident, The Col.
Best Man, The A4 UA
Bikini Beach A3 A-1
•Bikini Paradise AA
Black Duke, The For.
Black Like Me A4 Misc.
•Black Spurs A2 Par.
Black Sabbath B A1
Black Torment, The For.
•Blindfold U
Blood On The Arrow A2 AA
Bomb In High Street For.
•Born Free Col.
Boy Ten Feet Tall, A A1 Par.
Brain, The For.
•Brainstorm WB
Bridge On The River Kwai, The—RE. A1 Col.
•Buddha A3 Misc.
Bullet For A Badman A2 U
Bus Riley's Back In Town A3 U

C

Caddy, The-Re A1 Par.
Carpetbaggers, The B Par.
Carry On Spying For.
Cartouche A3 Emb.
Casablanca For.
•Casanova '70 Emb.
Castle Of Blood Misc.
•Cat Ballou Col.
Chalk Garden, The A2 U
Cheyenne Autumn A1 WB
•Cincinnati Kid, The MGM
•Circle Of Love Cont.
Circus World A1 Par.
•City In The Sea A1
Clarence The Cross-Eyed Lion... MGM
Cleopatra B Fox
Code 7, Victim 5 A3 Col.
•Collector, The Col.
•Congo Vivo Col.
Conquered City A-1
Contempt C Emb.
Cool World, The A4 Misc.
Crack In The World A2 Par.
•Crack Of The Whip WB
Crazy Desire B EMB
Crimson Blade, The A1 Col.
•Curse Of The Fly, The Fox
Curse Of The Living Corpse, The B Fox
Curse of the Mummy's Tomb, The A2 Col.
Curse of The Stone Hand Misc.

D

Dear Bridgett A1 Fox
Dear Heart A3 WB
Diary Of A Bachelor B A1
Diary of a Chambermaid, The .. For.
•Die, Die, My Darling Col.
•Dingaka Emb.
Disorderly Orderly, The A1 Par.
Distant Trumpet, A A2 WB
•Do Not Disturb Fox
•Dr. Terror's House Of Horrors .. A2 Par.
•Doctor Zhivago MGM
Dragon Sky For.

E

Earth Dies Screaming, The A1 Fox
East Of Sudan A1 Col.
•El Greco Fox
Emil And The Detectives A1 BV
Empty Canvas, The C Emb.
•Escape By Night A2 AA
Escape From Hell Island Misc.
Evil of Frankenstein, The A2 U
Evil Eye A2 A-1

F

Face of the Screaming Werewolf Misc.
•Faceless Men, The U
Face Of War, The For.
Fall Safe A2 Col.
Fall Of The Roman Empire A1 Par.

158 SO DEAR TO MY HEART—CD-82m.—(TC)—Burl Ives, Luana Patton, Bobby Driscoll—5217 (10-7-64)—Reissue has world of selling opportunities—Reissue
TATTOOED POLICE HORSE, THE—D-48m.—(TC)—Sandy Sanders, Shirley Skiles—5225 (11-4-64)—Interesting featurette
THOSE CALLOWAYS—D-131m.—(TC)—Brian Keith, Vera Miles, Brandon de Wilde—5229 (11-18-64)—Interesting outdoor drama could use a bit of editing

TO BE REVIEWED

THAT DARN CAT—(TC)—Hayley Mills, Dean Jones
MONKEY'S UNCLE, THE—(TC)—Annette, Tommy Kirk
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

65015 BABY, THE RAIN MUST FALL—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
65004 BEHOLD A PALE HORSE—D-118m.—Gregory Peck, Anthony Quinn—5197 (8-19-64)—Off-beat drama is well made—Filmed abroad
64030 BRIDGE ON THE RIVER KWAI, THE—MD-161m.—(CS; TC)—William Holden, Alec Guinness, Jack Hawkins—5165 (5-13-64)—Reissue is high rating adventure story
65011 CODE 7, VICTIM 5—MD-88m.—(TS; TC)—Lex Barker, Ann Smyrner—5229 (11-18-64)—Good program entry—Filmed in South Africa
64018 CRIMSON BLADE, THE—MD-83m.—(Hammerscope; C)—Lionel Jeffries, June Thorburn—5149 (4-1-64)—Fair import—English-made
65009 CURSE OF THE MUMMY'S TOMB, THE—MD—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made
65013 EAST OF SUNDAN—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syns—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made
65005 FAIL SAFE—D-111m.—Henry Fonda, Don O'Herlihy—5213 (9-23-64)—Shattering topical drama deserves widest audience
65008 FINEST HOURS, THE—DOC-114m.—(C)—Narrated by Orson Welles—5217 (10-7-64)—Highly interesting documentary on Sir Winston Churchill ranks with best—English-made
65012 FIRST MEN IN THE MOON—MD-103m.—(PV; Lunacolor)—Edward Judd, Lionel Jeffries, Martha Hyer—5221 (10-21-64)—Good science fiction entry—Filmed in England
65001 GOOD NEIGHBOR SAM—C-130m.—(EC)—Jack Lemmon, Romy Schneider—5181 (6-24-64)—Highly amusing entry
65010 GORGON, THE—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made
64021 HEY THERE, IT'S YOGI BEAR—CAR-88m.—(EC)—Produced and directed by William Hanna and Joseph Barbera—5169 (5-27-64)—Cute look at hero of comics and TV ranks with best cartoon features
714 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
65006 LILITH—D-114m.—Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter—5213 (9-23-64)—Sensuous, brooding drama of mental turmoil
64020 LONG SHIPS, THE—MD-125m.—(TE; TC)—Richard Widmark, Sidney Poitier, Rosanna Schiaffino—5173 (6-10-64)—Lavish and spectacular period adventure tale—European made
LORD JIM—D-154m.—(Super Panavision 70; TC)—Peter O'Toole, James Mason, Curt Jurgens, Daliah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad
65017 LOVE HAS MANY FACES—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies
MAJOR DUNDEE—MD-134m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film
65002 NEW INTERNS, THE—D-123m.—Michael Callan, Barbara Eden, Dean Jones—5165 (5-13-64)—Entertaining sequel should please wide audience
65016 OUTLAWS IS COMING, THE—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade
64017 PSYCHE '59—D-94m.—Curt Jurgens, Patricia Neal, Samantha Eggar—5162 (4-29-64)—Psychological drama with femme-appeal—English-made—Davis-Royal
64016 QUICK GUN, THE—W-87m.—(TS; TC)—Audie Murphy, Merry Anders—5153 (4-15-64)—Okay western
65003 RIDE THE WILD SURF—D-101m.—(EC)—Fabian, Shelley Fabares, Tab Hunter—5193 (8-5-64)—Interesting entry with special appeal to younger fans
65014 WORLD WITHOUT SUN—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

COMING

APACHE GOLD—(CS; C)—Lex Barker
ARIZONA RAIDERS, THE—(EC)—Audie Murphy
BEDFORD INCIDENT, THE—Richard Widmark, Sidney Poitier, James MacArthur
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
CAT BALLOU—(C)—Jane Fonda, Lee Marvin, Michael Callan
COLLECTOR, THE—(C)—Samantha Eggar, Terence Stamp
CONGO VIVO—Jean Sebastian, Bachir Toure
DIE, DIE, MY DARLING—Tallulah Bankhead—English Made
GENGHIS KHAN—(PV; C)—Stephen Boyd, James Mason, Francoise Dorleac
HARVEY MIDDLEMAN, FIREMAN—(C)—Eugene Troobnick, Hermione Gingold
HEROES OF TELEMAR—(PV; C)—Kirk Douglas, Richard Harris
KING RAT—George Segal, Tom Courtenay, James Fox
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
MICKEY ONE—Franchot Tone, Hurd Hatfield, Alexandra Stewart
PLAYBOY—(C)—Tony Curtis
PLAY IT COOLER—Anthony Newly, Anne Aubrey
SENILITA—Anthony Franciosa, Claudia Cardinale
SHIP OF FOOLS—Vivien Leigh, Jose Ferrer, Lee Marvin
SYNANON—Chuck Connors, Stella Stevens, Edmond O'Brien
THESE ARE THE DAMMED—Macdonald Carey, Shirley Ann Field
TREASURE OF SILVER LAKE—(CS; C)—Lex Barker
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
WINTER A-GO-GO—James Stacy, Jill Donohue
YOU MUST BE JOKING—Michael Callan, Terry-Thomas—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles
BLACK LIKE ME—D-107m.—James Whitmore—5171 (5-27-64)—Exploitable, topical expose
ORGANIZER, THE—D-126m.—Marcello Mastroianni, Annie Girardot—5166 (5-13-64)—Well made drama—Italian-made; English titles
SEDUCED AND ABANDONED—CD-118m.—Saro Urzi, Stefania Sandrelli—5191 (7-22-64)—Good import—Italian-made; English titles
HIGH AND LOW—MD-142m.—Toshiro Mifune—5139 (2-19-64)—Highly interesting mystery melodrama—Japanese-made; English titles
LOVE GODDESSES, THE—COMP-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips
LUCK OF GINGER COFFEY, THE—D-100m.—Robert Shaw, Mary Ure—5217 (10-7-64)—Good entry for art and specialty spots—Filmed in Canada
MEDITERRANEAN HOLIDAY—TRAV-128m.—(CS; TC)—Narration by Burl Ives—5221 (10-21-64)—Excellent travelogue
RATTLE OF A SIMPLE MAN—CD-96m.—Harry H. Corbett, Diane Cilento—5237 (12-16-64)—Good entry for adult art house audiences—English-made
SLAVE TRADE IN THE WORLD TODAY—DOC-86m.—(EC)—Produced by Meleno Malenotti—5233 (12-3-64)—Interesting documentary—Filmed abroad

COMING

CIRCLE OF LOVE—(EC)—Jane Fonda, Anna Karina, Catherine Spaak—French-made
OMICRON—Renato Salvatori
TIME OF INDIFFERENCE—Claudia Cardinale, Shelley Winters, Rod Steiger
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barry, Glanna Maria Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
APE WOMAN, THE—CD-97m.—Ugo Tognazzi, Annie Girardot—5210 (9-2-64)—Okay art house fare—Italian-made; English titles
CARTOUCHE—MD-115m.—(CS; C)—Jean-Paul Belmonde, Claudia Cardinale—5189 (7-22-64)—Okay adventure import for art spots—(French-made; English titles)

CONTEMPT—D-99m.—(C-FS)—Brigitte Bardot, Jack Palance, Michel Piccoli—5218 (10-7-64)—Uneven effort has highbrow appeal, Bardot name—French-made
CRAZY DESIRE—CD-108m.—Ugo Tognazzi, Catherine Spaak—5185 (7-8-64)—Interesting Import—Italian-made; English titles
EMPTY CANVAS, THE—D-104m.—Bette Davis, Horst Buchholz, Catherine Spaak—5153 (4-15-64)—Fair Import for adults—Italian-made; English dialogue
HOUSE IS NOT A HOME, A—MD-95m.—Shelley Winters, Robert Taylor, Cesar Romero—5197 (8-19-64)—Exploitable meller based on madam's memoirs
LET'S TALK ABOUT WOMEN—CD-109m.—Vittorio Gassman—5218 (10-7-64)—Title reveals all and men should like what they see—Italian-made; English titles
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting Import with potent names—Italian-made; English titles
ONLY ONE NEW YORK—DOC-75m.—Narrated by Norman Rose—5218 (10-7-64)—Absorbing, well-made documentary
PASSIONATE THIEF, THE—C-100m.—Anna Magnani, Ben Gazzare, Toto—5210 (9-2-64)—Offbeat comic import is fun for art spots—Italian-made; dubbed in English
SANTA CLAUS CONQUERS THE MARTIANS—FAN-80m.—(EC)—Leonard Hicks, John Call—5230 (11-18-64)—Cute seasonal entry for the kiddies
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegard Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
YESTERDAY, TODAY AND TOMORROW—COMP-119m.—(C)—Sophia Loren, Marcello Mastroianni—5149 (4-1-64)—Entertaining import—Italian-made; English titles
ZULU—D-138m.—(TE; TC)—Stanley Baker, Jack Hawkins, Ulla Jacobsson—5173 (6-10-64)—Highly interesting entry—Filmed in Africa

COMING

APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey
ARCHANGELS, THE—Roberto Risacco, Virginia Onorato—Italian-made
BEAR, THE—Renato Rascal, Francis Blanche
CASANOVA—70—(WS; C)—Marcello Mastroianni, Michele Mercler—Italian-made
DINGAKA—Stanley Baker, Juliet Prouse
GITI—(WS; TC)—Jack Chaplain, Heather North
HELLFIRE CLUB—Peter Cushing, Adrienne Corri
KIMBERLEY JIM—(WS; C)—Jim Reeves
LIGHT FANTASTIC, THE—Dolores McDougal, Barry Bartle
LITTLE NUNS, THE—Catherine Spaak—Italian-made
SEASIDE SWINGERS—Freddie And The Dreamers—English-made
SECRET OF MAGIC ISLAND, THE—(EC)—Animal Novelty
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

- 423 **ADVANCE TO THE REAR**—C-97m.—(PV)—Glenn Ford, Stella Stevens, Melvyn Douglas—5150 (4-1-64)—Good cast sparks chucklesome service comedy
508 **AMERICANIZATION OF EMILY, THE**—CD-115m.—James Garner, Julie Andrews, Melvyn Douglas—5225 (11-4-64)—Solid entertainment for adult audiences
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
427 **FLIPPER'S NEW ADVENTURE**—D-103m.—(MC)—Luke Halpin, Pamela Franklin—5169 (5-27-64)—Good entry for youngsters and family trade
512 **GET YOURSELF A COLLEGE GIRL**—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance filling for teenagers
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
411 **GLADIATORS SEVEN**—MD-92m.—(EC; CS)—Richard Harrison, Loredana Nucisk—5153 (4-15-64)—Well made action Import—Italian-made; dubbed in English
408 **GOLDEN ARROW, THE**—FAN-91m.—(TC; TE)—Tab Hunter, Rossana Podesta—5165 (5-13-64)—Arabian Nights tale for undermanding and kids—Italian-made; dubbed in English
429 **GOLD FOR THE CAESARS**—MD-86m.—(TC)—Jeffrey Hunter, Mylene Demongeot—5174 (6-10-64)—Another action-packed Italian-made spectacle—Italian-made; dubbed in English
432 **HONEYMOON HOTEL**—C-89m.—(PV; MC)—Robert Goulet, Nancy Kwan, Robert Morse—5174 (6-10-64)—Names will assist tepid farce
455 **HOW THE WEST WAS WON**—D-152m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
6524 **JOY IN THE MORNING**—D-103m.—(PV; MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults
506 **JOY HOUSE**—MD-98m.—(Franscope)—Jane Fonda, Lola Albright, Alain Delon—5225 (11-4-64)—Okay adult programmer—Made in France
431 **LOOKING FOR LOVE**—CMU-83m.—(PV; MC)—Connie Francis, Susan Oliver, Jim Hutton—5185 (7-8-64)—Pleasant musical boosted by appearances of guest stars
515 **LILI**—D-81m.—(TC)—Leslie Caron, Mel Ferrer, Jean Pierre Aumont—5226 (11-4-64)—Reissue of high rating romantic drama for class and art spots—Reissue
6501 **MGM'S BIG PARADE OF COMEDY**—COMP-89m.—MGM starts—5210 (9-2-64)—Sell the names and nostalgia
6511 **MURDER AHOY**—CMD-93m.—Margaret Rutherford, Lionel Jeffries—5214 (9-23-64)—Agatha Christie and Margaret Rutherford 'ave a go at murder again—English-made
503 **MURDER MOST FOUL**—90m.—(PV)—Margaret Rutherford, Ron Moody—5198 (8-19-64)—Margaret Rutherford and Agatha Christie ride again
355 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
417 **NIGHT MUST FALL**—D-105m.—Albert Finney, Sheila Hancock—5150 (4-1-64)—Well-made drama—English-made
430 **NIGHT OF THE IGUANA, THE**—D-125m.—Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon—5185 (7-8-64)—Award performance by fine cast should make this a big winner
6504 **OF HUMAN BONDAGE**—D-98m.—Kim Novak, Laurence Harvey—5214 (9-23-64)—Remake of Maugham classic aided by names—Made in England
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6507 **OUTRAGE, THE**—97m.—(PV)—Paul Newman, Claire Bloom, Laurence Harvey—5219 (10-7-64)—Top cast adds interest to "search for truth" drama
6502 **QUO VADIS**—HISD-168m.—(TC)—Robert Taylor, Deborah Kerr—5214 (9-23-64)—Topnotch epic reissue—Filmed in Italy
425 **RHINO**—D-91m.—(MC)—Harry Guardino, Shirley Eaton—5154 (4-15-64)—Interesting entry on African wild life—Made in Africa
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6515 **SIGNPOST TO MURDER**—D-79m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
424 **TAMAHINE**—C-85m.—(CS; EC)—Nancy Kwan, John Fraser—5150 (4-1-64)—Pleasant romantic comedy for program—English-made
513 **36 HOURS**—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
428 **UNSINKABLE MOLLY BROWN, THE**—MUC-128m.—(PV; MC)—Debbie Reynolds, Harve Presnell—5169 (5-27-64)—Superior musical fun entertainment
VICE AND VIRTUE—MD-103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English
426 **VIVA LAS VEGAS**—MU-86m.—(PV; MC)—Elvis Presley, Ann-Margaret—5170 (5-27-64)—Bright, gay and sure to please the younger set
YELLOW ROLLS-ROYCE, THE—122m.—(C)—Rex Harrison, Shirley MacLaine, Ingrid Bergman, Omar Sharif—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 **YOUNG CADDIDY**—D-110m.—(PV)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
505 **YOUNG LOVERS, THE**—D-108m.—Peter Fonda, Sharon Huguely, Nick Adams—5222 (10-21-64)—Adult drama of college love should attract
509 **YOUR CHEATING HEART**—MUD-99m.—(PV)—George Hamilton, Susan Oliver, Red Buttons—5222 (10-21-64)—Country music entry is fair programmer
6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

AMANDA—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly
CINCINNATI KID, THE—(MC)—Steve McQueen, Tuesday Weld, Ann-Margret
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness
GUNFIGHTERS AT CASA GRANDE—Alex Nicol
HERCULES, SAMSON, AND ULYSSES—(WS; EC)—Kirk Morris, Richard Lloyd—Italian-made
HILL, THE—Sean Connery, Michael Redgrave
HYSTERIA—Robert Webber, Lella Goldoni—English-made
LADY L—(PV)—Sophia Loren, Paul Newman, David Niven
LOVED ONE, THE—(PV)—Robert Morse, Jonathan Winters, Anjanette Comer
MAYA—(PV; MC)—Clint Walker, Jay North

• Family Jewels, The Par.
• Fantastic Voyage Fox
Fate Is The Hunter A1 Fox
Father Goose A1 U
FBI Code 98 A1 WB
Ferry Cross The Mersey A1 UA
Finest Hours, The A1 Col.
First Men In The Moon A1 Col.
Flesh Eaters, The Misc.
Flipper's New Adventure A1 MGM
• Fluffy A1 U
For Those Who Think Young ... A3 UA
Four Days In November A1 UA

G

• Genghis Khan Col.
Get Yourself A College Girl ... B MGM
Girl Happy B MGM
Girl With Green Eyes A4 For.
• Girls On The Beach Par.
• Gitl EMB
Gladiators Seven A-1 MGM
• Glory Guys, The UA
• Go Go Mania A-1
Godzilla Vs The Thing A1 A1
Gold For The Caesars A2 MGM
Golden Arrow, The A1 MGM
Goldfinger A3 UA
Gollath And The Vampires A2 A-1
Goodbye Charlie A3 Fox
Good Neighbor Sam A2 Col.
Gorgon, The A2 Col.
• Great Race, The WB
Greatest Story Ever Told, The .. UA
Guide, The For.
• Gunfighter At Casa Grande ... MGM
Guns At Batasi A3 Fox
Guns Of August A1 U

H

• Hallelujah Trail, The UA
Hamlet A1 WB
Hard Day's Night, A A1 UA
• Harlow Par.
• Harvey Middleman, Fireman .. Col.
• Hellfire Club A3 Emb.
Hercules In The Haunted World. For.
• Hercules, Samson And Ulysses .. MGM
• Heroes Of Telemark Col.
Hey There, It's Yogi Bear A1 Col.
High And Low Cont.
• High Wind In Jamaica, A Fox
• Hill, The MGM
Honeymoon Hotel B MGM
Horror Of It All, The A2 Fox
Horror Of Party Beach, The B Fox
• House At The End Of The World A-1
House Is Not A Home, A B Emb.
How To Murder Your Wife A3 UA
How The West Was Won A1 MGM
Hush, Hush, Sweet Charlotte ... A3 Fox
• Hysteria MGM

I

• I Saw What You Did U
I'D Rather Be Rich A2 U
• I'll Take Sweden B UA
• In Harm's Way Par.
Inheritance, The Misc.
• Inside Daisy Clover WB
Invitation To A Gunfighter A3 UA
• Ipcress File, The U
Island Of The Blue Dolphins ... A1 U

J

John Goldfarb, Please Come Home B Fox
Joy House B MGM
Joy In The Morning A3 MGM
• Judith Par.

K

Killers, The	A3	U
Kimberley Jim		Emb.
King Rat		Col.
Kiss Me, Stupid	C	Misc.
Kisses For My President	A3	WB
Kitten With A Whip	B	U

L

Lady L		MGM
Lady In A Cage	B	Par.
Last Man On Earth, The	A2	AI
Last Message From Saigon		AA
Last Woman of Shang, The		For.
Laterna Magika		For.
Lawrence Of Arabia	A2	Col.
Les Abysses	B	For.
Let's Talk About Women	C	Emb.
Life In Danger, A	A2	AA
Light Fantastic, The	B	Emb.
Lili-RE	A2	MGM
Lilith	A4	Col.
Little Nuns		Emb.
Little Prince And The	A4	Col.
Eight-Headed Dragon, The		Col.
Lively Set, The	AI	U
Living Between Two Worlds		Misc.
Long Ships, The	B	Col.
Longest Day, The	AI	Fox
Looking For Love	B	MGM
Lord Jim		Col.
Lost World Of Sinbad	A2	A-I
Love A La Carte		For.
Love Goddesses	A4	Cont.
Love Has Many Faces	B	Col.
Loved One, The		MGM
Luck Of Ginger Coffey, The	A3	Cont.

M

Mme Olga's Massage Parlor		Misc.
Madame X		U
Malamondo		For.
Major Dundee		Col.
Man From Button Willow, The	AI	Misc.
Man In The Dark	A3	U
Man Who Couldn't Walk, The		For.
Man Who Walked Through		For.
The Wall		For.
Mara Of The Wilderness	AI	AA
Marnie	A3	U
Marriage-Italian Style	A4	Emb.
Marriage On The Rocks		WB
Mary Poppins	AI	BV
Masque Of The Red Death	B	AI
Masquerade		UA
Master Spy	AI	AA
Maya		MGM
McHale's Navy	AI	U
Mediterranean Holiday	AI	Cont.
MGM's Big Parade Of Comedy	AI	MGM
Mickey One		Col.
Mirage		U
Mister Buddwing		MGM
Mister Moses		UA
Model Murder Case, The		For.
Moment To Moment		U
Mondo Pazzo	C	For.
Monkey's Uncle, The		BV
Money Trap, The		MGM
Moon-Spinners, The	AI	BV
Moro Witch Doctor	A2	Fox
Moriturus		Fox
Murder Ahoy	AI	MGM
Murder Most Foul	AI	MGM
Muscle Beach Party	A2	A-I
Mutiny On The Bounty	A2	MGM
My Blood Runs Cold	A2	WB
My Fair Lady	AI	WB
My Wife's Husband		For.

N

Naked Brigade, The		U
Naked Kiss, The	A3	AA
Naked Prey, The		Par.
Nasty Rabbit, The		Misc.
Navajo Run		AI
Never Put It In Writing	AI	AA
New Interns, The	B	Col.
Night Must Fall	B	MGM
Night Or The Iguana	A4	MGM
Night Train To Paris	A2	Fox
Night Walker, The	A2	U
Nightmare	A2	U
Nightmare In The Sun	A3	Misc.
None But The Brave	A2	WB
Nothing But A Man		Misc.
Nutty, Naughty Chateau	B	For.

O

Of Human Bondage	B	MGM
Omicron		Cont.
Once A Thief		MGM
One Potato, Two Potato	A2	Misc.
One Way Pendulum		For.
Onibaba		For.
Only One New York	AI	Emb.
Operation SNAFU		AI
Operation Crossbow		MGM
Organizer, The	A4	For.
Outlaws Is Coming, The	AI	Col.
Outlaws Of Red River, The		Fox
Outrage, The	A3	MGM
Over There—1914-1918		For.

MISTER BUDDWING—(PV)—James Garner, Jean Simmons, Suzanne Pleshette
 MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
 ONCE A THIEF—Alain Delon, Ann-Margret, Van Heflin, Jack Palance
 OPERATION CROSSBOW—(PV; MC)—Sophia Loren, George Peppard
 PASSPORT TO OBLIVION—(PV)—David Niven, Francoise Dorlec
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
 SANDOKAN, THE GREAT—(WS; TC)—Steve Reeves
 SANDPIPER, THE—(PV; MC)—Elizabeth Taylor, Richard Burton
 SECRET OF MY SUCCESS, THE—(PV; C)—Shirley Jones, James Booth
 SEVEN WOMEN—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton
 SHE—Ursula Andress, Peter Cushing—English made
 SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
 TIKO AND THE SHARK—(WS; C)—Tahitian Cast

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6407 BOY TEN FEET TALL, A—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
 R6402 CADDY, THE—C-95m.—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue should have Martin-Lewis appeal—Reissue
 6315 CARPETBAGGERS, THE—D-150m.—(PV; TC)—George Peppard, Carroll Baker, Alan Ladd, Martha Hyer—5154 (4-15-64)—Highly commercial explosive entry
 6417 CIRCUS WORLD—D-135m.—(TC; CINERAMA)—John Wayne, Claudia Cardinale, Rita Hayworth—5186 (7-8-64)—Circus in Cinerama should prove popular—Filmed abroad
 6410 CRACK IN THE WORLD—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
 6406 DISORDERLY ORDERLY, THE—C-90m.—(TC)—Jerry Lewis, Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarily for kids
 6400 FALL OF THE ROMAN EMPIRE, THE—D-180m.—(Ultra-PV; TC)—Sophia Loren, Stephen Boyd, Alec Guinness—5150 (4-1-64)—Overwhelming entry rates high among epics—Filmed in Spain
 6311 LADY IN A CAGE—D-93m.—Olivia de Havilland, Jeff Corey, Ann Sothern—5170 (5-27-64)—Well made horror-laden drama is rough on audiences; but gripping
 6322 PATSY, THE—C-101m.—(TC)—Jerry Lewis, Ina Balin—5186 (7-8-64)—Jerry's legion of fans will enjoy it
 R6408 PSYCHO—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
 6320 RING OF TREASON—MD-89m.—Bernard Lee, Margaret Tyzack—5174 (6-10-64)—Well-made spy thriller—English-made
 6323 ROBINSON CRUSOE ON MARS—SFD-110m.—(TS; TC)—Paul Mantel, Adam West—5174 (6-10-64)—Good science fiction entry
 6405 ROUSTABOUT—CMU—101m.—(TS; TC)—Elvis Presley, Barbara Stanwyck, Joan Freeman—5230 (11-18-64)—Okay Presley musical for his fans
 6324 STAGE TO THUNDER ROCK—W-82m.—(TS; TC)—Barry Sullivan, Marilyn Maxwell—5174 (6-10-64)—Fair western
 6409 SYLVIA—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
 6325 WALK A TIGHTROPE—MD-69m.—Lan Duryea, Patricia Owens—5170 (5-27-64)—Okay brief program meller—English-made
 6404 WHERE LOVE HAS GONE—D-114m.—(TS; TC)—Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton—5222 (10-21-64)—Adult drama with particular appeal for women has big boxoffice potential
 WORLD OF SUZIE WONG, THE—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65)—High rating, colorful screen version of hit book and play—Reissue
 6411 YOUNG FURY—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program
 R6403 YOU'RE NEVER TOO YOUNG—C-102m.—(TC)—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue is better Martin and Lewis comedy—Reissue

COMING

AMOROUS ADVENTURES OF MOLL FLANDERS—(PV; TC)—Klm Novak, Richard Johnson
 BLACK SPURS—(TC)—Roy Calhoun, Linda Darnell, Scott Brady
 DR. TERROR'S HOUSE OF HORRORS—(TS; TC)—Peter Cushing
 FAMILY JEWELS—(C)—Jerry Lewis
 GIRLS ON THE BEACH—(TC)—Beach Boys, Lesley Gore
 HARLOW—(PV; TC)—Carroll Baker, Peter Lawford
 IN HARM'S WAY—(PV)—John Wayne, Patricia Neal, Kirk Douglas
 JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
 PROMISE HER ANYTHING—Warren Beatty, Leslie Caron—English-made
 NAKED PREY, THE—(PV; TC)—Cornel Wilde
 RED LINE 7000—(TC)—Gail Hise, James 'Skip' Ward, Laura Devon
 SITUATION HOPELESS BUT NOT SERIOUS—Alec Guinness, Michael Connors
 SONS OF KATIE ELDER, THE—(PV; TC)—John Wayne, Dean Martin, Martha Hyer
 SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 425 APACHE RIFLES—MD-92m.—(DC)—Audie Murphy, Linda Lawson—5230 (11-18-64)—Okay program entry
 430 BACK DOOR TO HELL—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
 444 CLEOPATRA—D-192m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment
 412 CURSE OF THE LIVING CORPSE, THE—MD-83m.—Heien Waren, Roy R. Sheider—5154 (4-15-64)—Lower half, exploitable horror entry
 503 DEAR BRIGITTE—C-100m.—(CS; DC)—James Stewart, Billy Mummy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
 424 EARTH DIES SCREAMING, THE—MD-62m.—Willard Parker, Virginia Field—5226 (11-4-64)—Okay science fiction meller for duallers—English-made
 423 FATE IS THE HUNTER—D-106m.—(CS)—Glenn Ford, Suzanne Pleshette, Rod Taylor—5214 (9-23-64)—Interesting drama about planes and people
 428 GOODBYE CHARLIE—C-117m.—(CS; DC)—Tony Curtis, Debbie Reynolds, Pat Boone—5226 (11-4-64)—Cute comedy with potent cast
 417 GUNS AT BATASI—D-103m.—CS—Richard Attenborough, Jack Hawkins, Flora Robson—5210 (9-2-64)—Good adventure drama
 422 HORROR OF IT ALL, THE—CMD-76m.—Pat Boone, Erica Rogers—5222 (10-21-64)—Good comedy thriller for duallers—English-made
 411 HORROR OF PARTY BEACH, THE—MD-78m.—John Scott, Alice Lyon, The Del-Aires—5154 (4-15-64)—Mediocre, but exploitable, horror opus for teens
 504 HUSH, HUSH, SWEET CHARLOTTE—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
 429 JOHN GOLDFARB, PLEASE COME HOME—C-96m.—(CS; DC)—Shirley MacLaine, Peter Ustinov, Richard Crenna—5230 (11-18-64)—Wacky comedy should prove effective crowd pleaser
 414 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
 431 MORO WITCH DOCTOR—MD-61m.—Jock Mahoney, Margia Dean—5230 (11-18-64)—Fair programmer—Filmed in the Philippines
 420 NIGHT TRAIN TO PARIS—MD-65m.—Leslie Nielsen, Alizia Gur—5219 (10-7-64)—Good action entry for program—English-made
 502 PLEASURE SEEKERS, THE—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry
 427 RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer
 426 RIO CONCHOS—W-107m.—(CS; DC)—Richard Boone, Stuart Whitman, Wende Wagner—5219 (10-7-64)—Big scale western has fine cast, fast action
 555 SOUND OF MUSIC, THE—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
 402 SURF PARTY—DMU-68m.—Bobby Vinton, Patricia Morrow—5151 (4-1-64)—Programmer has some teen appeal
 405 THIRD SECRET, THE—D-103m.—(CS)—Stephen Boyd, Jack Hawkins, Diane Cilento—5162 (4-29-64)—Fair program entry—made in England
 416 VISIT, THE—D-100m.—(CS)—Ingrid Bergman, Anthony Quinn—5214 (9-23-64)—Absorbing drama of human greed and vengeance—Filmed in Italy
 WAR PARTY—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay programmer—
 415 WHAT A WAY TO GO—C-111m.—(CS; DC)—Shirley MacLaine, Paul Newman, Robert Mitchum—5151 (4-1-64)—Fun filled entry is headed for better returns
 421 WITCHCRAFT—MD-79m.—Lon Chaney, Diana Clare, David Weston—5222 (10-21-64)—Good horror meller dualler—English made
 325 YOUNG SWINGERS, THE—MU-71m.—Rod Lauren, Molly Bee—5155 (4-15-64)—Hootenanny musical for teen-agers, program
 ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-6-64)—Fine drama—Filmed in Greece—International Classics

COMING

AGONY AND THE ECSTASY, THE—(TODD-AO; DC)—Charlton Heston, Rex Harrison

CURSE OF THE FLY, THE—Brian Donlevy—English-made
DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien, Jean DelVal
HIGH WIND IN JAMAICA, A—(CS; DC)—Anthony Quinn, Viviane Ventura
MORITURI—Marlon Brando, Yul Brynner, Janet Margolin
OUTLAWS OF RED RIVER, THE—George Montgomery
RAPTURE—(CS)—Patricia Gozzi, Melvyn Douglas
REWARD, THE—(CS; DC)—Max Von Sydow, Nina Castelvova, Efreim Zimbalist, Jr., Yvette Mimieux
SPACE FLIGHT IC-1—Bill Williams—English-made
THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—(TODD-AO; DC)—Stuart Whitman, Sarah Miles
UP FROM THE BEACH—(CS)—Cliff Robertson, Irina Demick
VON RYAN'S EXPRESS—(DC)—Frank Sinatra, Trevor Howard, Brad Dexter

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6409 **BEST MAN, THE**—D-102m.—Henry Fonda, Cliff Robertson, Edie Adams—5151 (4-1-64)—Good drama on men and women in politics—Miller-Turman
6502 **FERRY CROSS THE MERSEY**—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)
6410 **FOR THOSE WHO THINK YOUNG**—CMU—96m.—(TS; TC)—James Darren, Pamela Tiffin, Woody Woodbury—5170 (5-27-64)—Lightweight, pleasant summer nonsense—Schenck-Koch
6422 **FOUR DAYS IN NOVEMBER**—DOC-120m.—Narrated by Richard Basehart—5223 (10-21-64)—Well-made, thrilling documentary on President Kennedy assassination—Wolper
6501 **GREATEST STORY EVER TOLD, THE**—D-221m.—(CR; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens
6420 **GOLDFINGER**—MD-108m.—(TC)—Sean Connery, Gert Frobe, Honor Blackman—5231 (11-18-64)—Another boxoffice bonanza with Agent 007—English-made; Saltzman-Broccoli
6414 **HARD DAY'S NIGHT, A**—CMU-87m.—The Beatles—5190 (7-22-64)—Teen business should be very strong—English-made
HOW TO MURDER YOUR WIFE—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod
6418 **INVITATION TO A GUNFIGHTER**—D-92m.—(DC)—Yul Brynner, Brad Dexter, Janice Rule—5223 (10-21-64)—Top performances assist moody western—Kramer
SATAN BUG, THE—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-7-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa
6417 **SECRET INVASION, THE**—MD-95m.—(PV; DC)—Stewart Granger, Raf Vallone, Mickey Rooney—5215 (9-23-64)—Action packed war meller—Made in Yugoslavia—Corman
6413 **7TH DAWN, THE**—MD-123m.—(TC)—William Holden, Susannah York, Capucine—5181 (6-24-64)—Tale of political upheaval in Far East will need selling—Holdean
6415 **SHOT IN THE DARK, A**—C-101m.—(PV; DC)—Peter Sellers, Elke Sommer—5182 (6-24-64)—Strictly for fun and profits—Mirisch
6412 **633 SQUADRON**—MD-101m.—(PV; DC)—Cliff Robertson, George Chakiris, Marla Perschy—5175 (6-10-64)—Interesting entry of pilots in action during World War II—Mirisch
6419 **TOPKAPI**—CD-120m.—(C)—Melfina Mercouri, Maximilian Schell, Peter Ustinow—5215 (9-23-64)—Fine fun film should zoom—Filmed abroad—Filmways
6507 **TRAIN, THE**—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France
6416 **WOMAN OF STRAW**—D-117m.—(EC)—Gina Lollobrigida, Sean Connery, Ralph Richardson—5215 (9-23-64) First rate mystery—English-made

COMING

GLORY GUYS, THE—(PV; DC)—Tom Tryon, Harve Presnell, Jeanne Cooper—Levy-Gardner—Laven
HALLELUJAH TRAIL, THE—(CN; C)—Burt Lancaster, Lee Remick, Jim Hutton—Mirisch-Kappa
I'LL TAKE SWEDEN—Bob Hope, Tuesday Weld, Frankie Avalon
MASQUERADE—(C)—Cliff Robertson, Jack Hawkins—Novus
MISTER MOSES—(PV; C)—Robert Mitchum, Carroll Baker—Ross
RAGE TO LIVE, A—Suzanne Pleshette, Ben Gazzara, Bradford Dillman—Mirisch
RETURN FROM THE ASHES—Maximilian Schell, Samantha Eggar—Mirisch
THUNDERBALL—Sean Connery—Bernard Lee, Lois Maxwell
THOUSAND CLOWNS, A—Jason Robards, Jr., Barbara Harris
VIVA MARIA—Brigitte Bardot, George Hamilton—Dancigers-Malle
WHAT'S NEW, PUSSYCAT?—(EC)—Peter Sellers, Romy Schneider, Peter O'Toole—Feldman

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses
6417 **BEDTIME STORY**—C-99m.—(EC)—Marlon Brando, David Niven, Shirley Jones—5175 (6-10-64)—Highly amusing romantic comedy is delightful entertainment
6421 **BULLET FOR A BADMAN**—W-80m.—(EC)—Audie Murphy, Beverly Owen, Ruta Lee—5186 (7-8-64)—Okay western for program
6507 **BUS RILEY'S BACK IN TOWN**—D-93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch
6413 **CHALK GARDEN, THE**—D-106m.—(TC)—Deborah Kerr, Hayley Mills, John Mills—5151 (4-1-64)—Fine drama—English-made
6414 **EVIL OF FRANKENSTEIN, THE**—D-86m.—(EC)—Peter Cushing, Sandor Eles, Katy Wild—5162 (4-29-64)—Effective horror drama—English-made
FATHER GOOSE—C-117m.—(TC)—Cary Grant, Leslie Caron, Trevor Howard—5231 (11-18-64)—Top names bolster mild comedy
6502 **GUNS OF AUGUST, THE**—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I
6423 **I'D RATHER BE RICH**—C-96m.—(EC)—Sandra Dee, Robert Goulet, Andy Williams—5193 (8-5-64)—Cute comedy with highly saleable names
6419 **ISLAND OF THE BLUE DOLPHINS**—D-92m.—(EC)—Celia Kaye, Larry Domasin—5165 (5-13-64)—Good item for family and youngster trade
6424 **KILLERS, THE**—MD-95m.—(C)—Lee Marvin, Angie Dickinson, John Cassavetes—5175 (6-10-64)—Fast-moving, interesting picturization of Hemingway story
6427 **KITTEN WITH A WHIP**—MD-83m.—Ann-Margaret, John Forsythe—5226 (11-4-64)—Unpleasant entry for the program
6425 **LIVELY SET, THE**—D-95m.—(C)—James Darren, Pamela Tiffin—5198 (8-19-64)—Okay entry for teens and their elders
6506 **MAN IN THE DARK**—D-80m.—William Sylvester, Barbara Shelley—5250 (2-3-65)—Okay programmer—English-made
6418 **MARNIE**—D-129m.—(TC)—Tippi Hedren, Sean Connery—5175 (6-10-64)—Effective psychological drama
6420 **McHALE'S NAVY**—C-93m.—(C)—Ernest Borgnine, Jean Willes—5182 (6-24-64)—Feature based on tv show is moderately amusing
6415 **NIGHTMARE**—D-83m.—(HammerScope)—David Knight, Moira Redmond—5162 (4-29-64)—Interesting psychological mystery—English-made
6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles
6426 **SEND ME NO FLOWERS**—C-100m.—(TC)—Rock Hudson, Doris Day—5211 (9-2-64)—Very good comedy
6428 **SING AND SWING**—CMU-75m.—David Hemmings, Jennifer Moss—5211 (9-2-64)—Fair import for program with angles for younger set—English-made
6505 **STRANGE BEDFELLOWS**—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast
6504 **TAGGART**—W-85m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western
6416 **WILD AND WONDERFUL**—C-88m.—(EC)—Tony Curtis, Christine Kaufmann—5166 (5-13-64)—Cute comedy for family trade
WILD SEED, THE—D-99m.—Michael Parks, Celia Kaye, Eva Novak—5263 (3-17-65)—Effective program entry

P

Pajama Party	B	A-1
Passionate Thief, The	A3	Emb
• Passport To Oblivion		MGM
Patsy, The	A1	Par.
Pattern For Plunder		For.
• Playboy		Col.
• Play It Cooler		Col.
Pleasure Seekers, The	8	Fox
• Postman's Knock		MGM
• Promise Her Anything		Par.
Psyche 59	B	Col.
Psycho—Re.	B	Par.
Psychomania		Misc.
Pumpkin Eater, The	A4	For.

Q

Quick, Before It Melts	B	MGM
Quick Gun, The	A2	Col.
Quo Vadis—Re.	A1	MGM

R

• Racing Fever	B	AA
• Rage To Live, A	A3	UA
Raiders From Beneath The Sea ..	B	Fox
• Rapture		Fox
• Rare Breed, The		U
Rattle Of A Simple Man		Cont.
Ready For The People		WB
Red Desert	A4	Foir.
• Red Line 7000		Par.
• Return From The Ashes		UA
• Reward, The		Fox
Rhino	A1	MGM
Ride The Wild Surf	A1	Col.
Ring of Treason	A2	Par.
Rio Conchos	A3	Fox
Robin And The 7 Hoods	A2	WB
Robinson Crusoe On Mars	A1	Par.
Rounders, The	A3	MGM
Roustabout	A2	Par.

S

• Sandokan, The Great		MGM
• Sandpiper, The		MGM
Santa Claus Conquers The Martians	A1	Emb.
Satan Bug, The	A2	UA
Seance On A Wet Afternoon ..	A2	For.
• Seaside Swingers		Emb.
Secret Door, The	A2	AA
Secret Invasion, The	A2	UA
• Secret Of Magic Island, The ...	A1	Emb.
• Secret Of My Success, The		MGM
Seduced And Abandoned	A3	For.
Send Me No Flowers	A2	U
• Senilita		Col.
7 Dwarfs To The Rescue, The ...		For.
Seven Surprises		For.
• Seven Women		MGM
Seventh Dawn, The	8	UA
Sex And The Single Girl	B	WB
• She		MGM
• Shenandoah		U
• Ship Of Fools		Col.
Shot In The Dark, A	B	UA
Signpost To Murder	A3	MGM
Sing And Swing	A2	U
• Situation Hopeless But Not Serious		Par.
633 Squadron	A2	UA
• Ski Party	A1	
Slave Trade In The World Today	A3	Cont.
So Dear To My Heart—Re	A1	BV
• Son Of A Gunfighter		MGM
• Sons Of Katie Elder, The		Par.
Sound Of Music, The		Fox
• Space Flight IC-1		Fox
• Spy Who Came In From The Cold, The		Par.
Stage To Thunder Rock	A2	Par.
Station Six Sahara	B	AA
Stop Train 349	A2	AA
Strange Bedfellows	A3	U
Strangler, The	B	AA
Surf Party	A2	Fox
Sweet And Sour		For.
Swingin' Summer, A		Misc.
• Sword of All Baba, The	A1	U
Sword Of El Cid, The		For.
Sylvia	B	Par.
• Synanon		Col.

•Taboos of the World	AI	
•Tatty And The Jungle Hunter ..	AA	
Taggart	A2	U
Tamahine	A3	MGM
T-A-M-I Show, The		Misc.
Tattooed Police Horse, The	AI	BY
Taxi for Torbuk		For.
Terrace, The	C	For.
Thank Heaven For Small Favors		For.
•That Darn Cat	BY	
•That Funny Feeling	U	
•These Are The Damned		Col.
Thin Red Line, The	A3	AA
•Thing at the Door, The		WB
3 Nuts In Search Of A Bolt		Misc.
Three Penny Opera	A3	Emb.
•Third Day, The		WB
Third Secret, The	A3	Fox
36 Hours	A2	MGM
Those Calloways	AI	BY
•Those Magnificent Men In Their		
Flying Machines		Fox
•Thousand Clowns, A		UA
•Thunderball		UA
•Tickle Me		AA
•Tiko And The Shark		MGM
•Time Of Indifference		Cont.
Time Travelers, The	B	A-I
Tomb Of Ligeia		A-I
Topkapi	A3	UA
Train, The	AI	UA
•Treasure Of Silver Lake		Col.
•Truth About Spring, The	AI	U
Two On a Guillotine	A3	WB

U

•Ugly Dachshund, The	BY	
Umbrellas Of Cherbourg, The ..	A3	For.
•Under Age	B	AI
•Unearthly Stranger	AI	A-I
•Unsinkable Molly Brown, The ..	A2	MGM
•Up From The Beach		Fox

V

•Very Special Favor, A	U	
Vice And Virtue	B	MGM
Visit, The	A4	Fox
Viva Las Vegas	B	MGM
•Viva Maria		UA
•Von Ryan's Express		Fox
Voyage To The End Of		
The Universe	AI	A-I

W

Walk A Tightrope	A2	Par.
Walls Of Hell, The	A2	Misc.
•War Lord, The		U
•War Lords Of The Deep		A-I
•War of the Zombies		AI
•War Party	AI	Fox
•Watch It, Sailor		Col.
What A Way To Go!	B	Fox
•What's New, Pussycat		UA
Where Love Has Gone	A3	Par.
Why Bother To Knock?	B	For.
Wild And Wonderful	AI	U
Wild Seed, The	A3	U
•Winter A-Go-Go		Col.
Witchcraft	A2	Fox
Woman in the Dunes	C	For.
Woman Is A Woman, A		For.
Women Of Straw	A3	UA
•Woman Who Wouldn't Die, The	A3	WB
•Wonderful Life		A-I
World Of Suzie Wong, The—RE.		Par.
World Without Sun	AI	Col.
•World's Greatest Swindles		Cont.

Y

Yellow Rolls, Royce, The	A4	MGM
Yesterday, Today And Tomorrow	B	Emb.
Yolanta		For.
•You Must Be Joking		Col.
•Young Girls Of Good Family ..		Emb.
•Youngblood Hawke	A3	WB
Young Cassidy		MGM
•Young Dillinger		AA
Young Fury		Par.
Young Lovers, The	A3	MGM
Young Swingers, The	AI	Fox
Your Cheatin' Heart	A2	MGM
Your'e Never Too Young—Re. ..	A2	Par.

Z

•Zebra In The Kitchen		MGM
Zorba, The Greek	A4	Fox
Zulu	A3	Emb.

COMING

ART OF LOVE, THE—(TC)—James Garner, Elke Sommer
BLINDFOLD—(TC)—Rock Hudson, Claudia Cardinale
FACELESS MEN, THE—(TC)—Robert Fuller, Jocelyn Lane
FLUFFY—(C)—Tony Randall, Shirley Jones
I SAW WHAT YOU DID—Joan Crawford, John Ireland
IPRESS FILE, THE—(TS; TC)—Michael Caine, Susan Lloyd—English made
MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
MIRAGE—Gregory Peck, Diane Baker
MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
NAKED BRIGADE, THE—Shirley Eaton, Ken Scott
RARE BREED, THE—(PV; TC)—James Stewart, Maureen O'Hara
SHENANDOAH—(TC)—James Stewart, Doug McClure
SWORD OF ALI BABA, THE—(C)—Peter Mann
THAT FUNNY FEELING—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor
TRUTH ABOUT SPRING, THE—(TC)—Hayley Mills, John Mills, James MacArthur
VERY SPECIAL FAVOR, A—(TC)—Rock Hudson, Leslie Caron
WAR LORD, THE—(PV; TC)—Charlton Heston, Rosemary Forsyth, Richard Boone
WORLD OF ABBOTT AND COSTELLO—Compilation: Abbott & Costello

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 480 **CHEYENNE AUTUMN**—AD-158m.—(PV 70; TC)—James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker—5223 (10-21-64)—Highly interesting outdoor adventure entry
 455 **DEAR HEART**—D-114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining
 363 **DISTANT TRUMPET, A**—W-117m.—(PV; TC)—Troy Donahue, Suzanne Pleshette—5171 (5-27-64)—Cavalry vs Indians plus romance for ladies
 364 **FBI CODE**—98—D-104m.—Jack Kelly, Kathleen Crowley—5155 (4-15-64)—Interesting documentary-style story of FBI in action
 478 **HAMLET**—D-187m.—(Electronovision)—Richard Burton—5220 (10-7-64)—Of value as a record of a novel version of the Shakespeare classic
 451 **KISSES FOR MY PRESIDENT**—C-113m.—Fred MacMurray, Polly Bergen—5211 (9-2-64)—Topical farce benefits from good cast
 479 **MY FAIR LADY**—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
 457 **NONE BUT THE BRAVE**—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale
 452 **READY FOR THE PEOPLE**—MD-54m.—Simon Oakland, Anne Helm—5227 (11-4-64)—Okay for program filler
 365 **ROBIN AND THE 7 HOODS**—CMU-123m.—(PV; TC)—Frank Sinatra, Dean Martin, Bing Crosby, Sammy Davis, Jr., Barbara Rush—5186 (7-8-64)—Light-hearted romp for Frankie and friends should please
 454 **SEX AND THE SINGLE GIRL**—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs
 456 **TWO ON A GUILLOTINE**—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller
 453 **YOUNGBLOOD HAWKE**—D-137m.—James Franciscus, Suzanne Pleshette, Genevieve Page—5227 (11-4-64)—Classy effort misses dramatic mark

COMING

BATTLE OF THE BULGE—(Cinerama; TC)—Henry Fonda, Robert Shaw
BATTLE OF VILLA FIORITA, THE—(PV; TC)—Rossano Brazzi, Maureen O'Hara
BRAINSTORM—(PV)—Jeff Hunter, Anno Francis, Dana Andrews
CRACK OF THE WHIP—(C)—Clint Walker
GREAT RACE, THE—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood
INSIDE DAISY CLOVER—(PV, TC)—Natalie Wood, Christopher Plummer
MARRIAGE ON THE ROCKS—Frank Sinatra, Deborah Kerr, Dean Martin, Ann-Margret
MY BLOOD RUNS COLD—(PV)—Troy Donahue, Joey Heatherton
THING AT THE DOOR, THE—Troy Donohue
THIRD DAY, THE—(PV)—George Peppard, Elizabeth Ashley
WOMAN WHO WOULDN'T DIE, THE—Gary Merrill—English-made

MISCELLANEOUS

ACROSS THE RIVER—D-85m.—Lou Gilbert, Kay Doubleday—5266 (3-17-65)—Off-beat drama for art spots—R. M. Franchi
CASTLE OF BLOOD—MD-85m.—Barbara Steele, George Riviere—5211 (9-2-64)—Horror meller provides its share of chills—Woolmer Bros.
COOL WORLD, THE—DOC-105m.—Hampton Clanton, Yolanda Rodriguez—5224 (10-21-64)—Authentic reenacted documentary on Harlem can be sold—Cinema V
CURSE OF THE STONE HAND—MD-72m.—Ernest Walch, John Carradine, Sheila Bon—5266 (3-17-65)—Confused lower half horror entry—Associated Distributors Pictures
ESCAPE FROM HELL ISLAND—MD-80m.—(WS)—Mark Stevens, Linda Scott, Jack Donner—5190 (7-22-64)—Programmer has action, suspense—Crown International
FACE OF THE SCREAMING WEREWOLF—MD-60m.—Lon Chaney, Landa Varle—5266 (3-17-65)—Horror entry for the lower half—Associated Distributors Pictures
FLESH EATERS, THE—MD-90m.—Rita Morley, Byron Sanders, Martin Losleck—5224 (10-21-64)—Program horror meller—C.D.A.
INHERITANCE, THE—DOC-60m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer
KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert
LIVING BETWEEN TWO WORLDS—D-78m.—Horace Jackson, Maye Henderson, Mimi Dillard—5220 (10-7-64)—All Negro film is okay dueller for specialized houses—Empire
MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts
MME. OLGA'S MASSAGE PARLOR—MD-70m.—Alice Baez, T. Wood Parker—5266 (3-17-65)—Fast buck and mediocre exploitation film—American Film Dist.
NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.—5243 (12-30-64)—Childish entertainment—Fairway International
NIGHTMARE IN THE SUN—MD-81m.—(DC)—Ursula Andress, John Derek, Aldo Ray—5231 (11-18-64)—Suspenseful story of a manhunt for the program—Zodiac
NOTHING BUT A MAN—D-90m.—Ivan Dixon, Abbey Lincoln—5259 (3-3-65)—Poignant, sensitive portrait of a southern Negro's marriage—Cinema V
ONE POTATO, TWO POTATO—D-92m.—Barbara Barrie, Bernie Hamilton—5190 (7-22-64)—Well-made topical drama based on racial inter-marriage—Cinema V
T-A-M-I SHOW, THE—MUNOV-113½m.—Beach Boys, Barbarians, Chuck Barry—5231 (11-18-64)—Good musical novelty for teens—Electronovision—American Int.
SWINGIN' SUMMER, A—MU-80m.—(TC)—James Stacy, William Wellman, Jr., Quinn O'Hara—5266 (3-17-65)—Cute entry with special appeal for teens—United Screen Arts
3 NUTS IN SEARCH OF A BOLT—C-80m.—(Part color)—Mamie Van Doren, Tommy Noonan—5190 (7-22-64)—Fair comedy should be exploitation natural with its nudie, sexy angles—Harlequin Int.
WALLS OF HELL, THE—MD-88m.—Jock Mahoney, Cecilia Lopez—5193 (8-5-64)—War in the Philippines serves up action for the program—Made in Philippines—Hemisphere

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANATOMY OF A MARRIAGE (MY DAYS WITH JEAN MAC)**—96m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art house patrons—French-made; English titles—Janus
- ANATOMY OF A MARRIAGE (MY NIGHTS WITH FRANCOISE)**—97m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art houses—French-made; English titles—Janus
- BAY OF ANGELS**—D-85m.—Jeanne Moreau, Claude Mann—5251 (2-3-65)—Intriguing import for art spots—French-made; English titles—Pathe Contemporary
- BANANA PEEL**—C-97m.—Jeanne Moreau, Jean-Paul Belmondo—5255 (2-3-65)—Entertaining import—French-made; English titles—Pathe Contemporary
- BLACK DUKE, THE**—105m.—(EC)—Cameron Mitchell—5194 (8-5-64)—Okay historical drama—Italian-made; dubbed in English—PRC
- BLACK TORMENT, THE**—MD—88m.—(C)—Heather Sears, John Turner—5263 (3-17-65)—Suspenseful horror meller—English-made—Governor
- BOMB IN THE HIGH STREET**—D-60m.—Ronald Howard, Terry Palmer—5194 (8-5-64)—Well-made thriller for supporting slot—English-made—Hemisphere
- BRAIN, THE**—MD—83m.—Anne Heywood, Peter Van Eyck—5263 (3-17-65)—Okay terror entry—English-made—Governor
- CARRY ON SPYING**—C-87m.—Kenneth Williams, Barbara Windsor—5251 (2-3-65)—Carry On slapstick still good comedy—English-made—Governor
- CASABLAN**—D-63m.—Nikos Kourkoulos—5263 (3-17-65)—Minor import—Filmed in Greece—Frisch-Natas Productions
- DIARY OF A CHAMBERMAID, THE**—D-97m.—Jeanne Moreau, Michel Piccoli—5264 (3-17-65)—Interesting import—French-made; English titles—Int. Classics
- DRAGON SKY**—D-95m.—(EC)—Narie Hem, Sam El—5212 (9-2-64)—Attractive entry for art spots—Filmed in Cambodia; English titles—Lopert
- FACE OF WAR, THE**—DOC-105m.—Narrated by Bryant Haliday—5243 (12-30-64)—Potent anti-war preachment—Swedish-Japanese made; spoken in English—Janus
- GIRL WITH GREEN EYES**—D-91m.—Peter Finch, Rita Tushingham—5194 (8-5-64)—Romance of value to art and other spots—English-made (Filmed in Ireland)—Lopert
- GUIDE, THE**—D-120m.—(PC)—Dev Anand, Kishore Sahu—5259 (3-3-65)—Fairly interesting import set in modern India—Filmed in India—Stratton Int.
- HERCULES IN THE HAUNTED WORLD**—MD-84m.—(TS-Super 100; TC)—Reg Park, Christopher Lee—5212 (9-2-64)—Standard strong-man stuff spiced with horror—Italian-made; dubbed in English—Woolner Bros.
- LAST WOMAN OF SHANG, THE**—MD—107m.—(C)—Lin Dei—5264 (3-17-65) Fair import—Chinese-made; English titles—Shaw Brothers
- LATERNA MAGIKA**—NOV.-119m.—(Partly in color)—5212 (9-2-64)—Marriage of screen and stage makes for unusual entertainment—Imported from Czechoslovakia—Richard Fleischer
- LES ABYSES**—D-90m.—Francine Berge, Colette Berge—5234 (12-3-64)—Off-beat drama could draw among arty set—French-made English titles—Kanawha
- MALAMONDO**—COMP.-79m.—(EC)—Produced by Goffredo Lombardo—5234 (12-3-64)—Repelling Import—Italian-made—Magna
- MAN WHO COULDN'T WALK, THE**—MD—63m.—Peter Reynolds, Eric Pohlmann, Pat Calvin—5264 (3-17-65)—Okay action entry for lower half—English-made; Falcon
- MAN WHO WALKED THROUGH THE WALL**—C-99m.—Heinz Kuehmann, Nicole Courcel—5235 (12-3-64)—Cute comedy Import—German-made; English titles; Shown Int.
- MODEL MURDER CASE, THE**—90m.—Ian Hendry, Ronald Fraser, Margaret Johnston—5264 (3-17-65)—Good mystery import—English-made—Cinema V
- MONDO PAZZO**—DOC-94m.—(C)—Directed by Jäcopetti and prosperi 5251 (2-3-65)—Repelling successor to "Mondo Cane"—Filmed in various parts of the world—English narration—Rizzoli Films
- MY WIFE'S HUSBAND**—C-85m.—Fernandel, Bourvil, Claire Maurier—5255 (2-17-65)—Amusing import—French-made; English titles—Lopert
- ONE WAY PENDULUM**—C-90m.—Eric Sykes, Julia Foster, George Cole—5255 (2-3-65)—Fair import on the wacky side—English-made—Lopert
- ONIBABA**—D-104m.—(CS)—Nobuko Otowa, Jitsuko Yoshimura—5264 (3-17-65)—Strong, interesting import for adult art audiences—Japanese-made; English titles—Toho
- OVER THERE—1914-1918**—DOC—90m.—Conceived and directed by Jean Aurel—5265 (3-17-65)—Interesting documentary on World War I—French-made—Pathe Contemporary
- NUTTY, NAUGHTY CHATEAU**—C-102m.—(TC)—Curt Jurgens, Monica Vitti, Jean-Louis Trintignant—5232 (11-18-64)—Weird import shoots for laughs—French-made; English titles—Lopert
- PATTERN FOR PLUNDER**—MD-84m.—Keenan Wynn, Mal Zetterling—5235 (12-3-64)—Well made espionage entry holds interest—English-made—Herts-Lion Int.
- PUMPKIN EATER, THE**—D-110m.—Anne Bancroft, Peter Finch, James Mason—5228 (11-4-64)—Drama of martial infidelity features strong performances—English-made—Royal Films Int.
- RED DESERT**—D-116m.—(TC)—Monica Vitti, Richard Harris—5255 (2-17-65)—Arty import—Italian-made; English titles—Rizzoli
- SEANCE ON A WET AFTERNOON**—D-115m.—Kim Stanley, Richard Attenborough—5235 (12-3-64)—Quality art Import—English-made—Artix
- SEVEN SURPRISES**—COMP-77m.—(Partly color)—Produced by Harvey Chertok—5235 (12-3-64)—Mixture of shorts for art spots—Canadian made—Quartet Int.
- 7 DWARFS TO THE RESCUE, THE**—NOV—84m.—Rosanna Podesta, Robert Risso—5265 (3-17-65)—Mild entry for the younger set—Italian-made; dubbed in English—Childhood Productions
- SWEET AND SOUR**—C-98m.—Simone Signoret, Jean-Paul Belmondo—5260 (3-3-65)—Cute, wacky import—French-made; English titles—Pathe Contemporary
- SWORD OF EL CID, THE**—86m.—(Superlenscope; EC)—Roland Carey, Chantel Deberg—5194 (8-5-64)—Okay programmer—PRC
- TAXI FOR TOBRUK**—D-90m.—(Dyaliscope)—Lino Ventura, Hardy Kreuger, Charles Azaavour—5265 (3-17-65)—Okay programmer for art or regulation spots—Filmed abroad; dubbed in English—Seven Arts
- TERRACE, THE**—D-90m.—Graciela Borges, Leonardo Favlo—5243 (12-30-64)—Bored youngsters at play is mildly entertaining—Filmed in South America; English titles—Royal Films Int.
- THANK HEAVEN FOR SMALL FAVORS**—C—84m.—Bourvil—5265 (3-17-65)—Moderately amusing import—French-made; English titles—Int. Classics
- UMBRELLAS OF CHERBOURG, THE**—NOV-90m.—(C)—Catherine Deneuve, Nino Castelneuve—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau
- WHY BOTHER TO KNOCK**—C-88m.—(C; CS)—Elke Sommer, Richard Todd—5244 (12-30-64)—Fairly amusing comedy—Filmed abroad; spoken in English—Seven Arts
- WOMAN IN THE DUNES**—D-123m.—Eiji Okada, Kyoko Kishida—5236 (12-3-64)—Intriguing Import—Japanese-made; English titles—Pathe Contemporary
- WOMAN IS A WOMAN, A**—CD-80m.—(C)—Jean-Paul Belmondo, Anna Karina—5248 (1-20-65)—Weird Import for special spots—French-made; English titles—Pathe Contemporary
- YOLANTA**—MU—82m.—(Magicolor)—Natalya Rudnaya—5265 (3-17-65)—Good operatic rendition for art spots—Russian-made; English titles—Artkino

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FEATURE FILMS **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **CURRENT and COMING**

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVICESECTION.)

Allied Artists

Mara Of The WildernessJan.
 (Adam West)
 Taffy And The JungleFeb.
 (Jacques Bergerac)
 Young DillingerMarch
 (Nick Adams, Mary Ann Mobley)
 City Of FearMarch
 (Terry Moore)
 White SavageApril
 (Janette Scott, Keiron Moore)

American-International

6417 AtragonDec.
 (Japanese cast)
 6410 Conquered CityJan.
 (David Niven, Ben Gazzara)
 6411 Operation SnafuJan.
 (Sean Connery)
 6419 Tomb Of LigeiaJan.
 (Vincent Price)
 6501 The Lost World of SinbadFeb.
 (Japanese cast)
 6502 The War Of The ZombiesMarch
 (John Barrymore, Jr.)
 Wonderful LifeMarch
 (Cliff Richard)
 6503 Beach Blanket BingoApril
 (Frankie Avalon, Annette Funicello)
 A16 Taboos Of The WorldApril
 (Narration by Vincent Price)
 Go Go ManiaMay
 (The Beatles, The Animals)
 Warlords Of The DeepMay
 (Vincent Price, Tab Hunter)

Buena Vista

160 Emil and The DetectivesDec.
 (Walter Slezak)
 157 Mary PoppinsJan.
 (Julie Andrews, Dick Van Dyke)
 Those CallowsFeb.
 (Brian Keith, Vera Miles, Brandon de Wilde)

Columbia

65014 World Without SunJan.
 (Documentary)
 65015 Baby The Rain Must FallJan.
 (Steve McQueen, Lee Remick)
 65016 The Outlaws Is ComingJan.
 (3 Stooges)
 65017 Love Has Many FacesFeb.
 (Lana Turner, Cliff Robertson)
 65011 Code 7, Vivtim 5Feb.
 (Lex Barker)

65010 The GorgonFeb.
 (Peter Cushing)
 65009 The Curse Of The Mummy's TombFeb.
 (Terence Morgan)
 Die, Die My DarlingMarch
 (Tallulah Bankhead)

Continental **(Walter Reade-Sterling, Inc.)**

Rattle Of a Single ManDec.
 (Diane Cilento, Harry Corbett)
 The Love GoddessesMarch
 (Compilation with Jean Harlow, etc.)

Embassy

Marriage Italian StyleDec.
 (Sophia Loren, Marcello Mastroianni)
 Kimberley JimMarch
 (Jim Reeves)

MGM

6512 Get Yourself A College GirlDec.
 (Mary Ann Mobley)
 6515 Lili (Reissue)Dec.
 (Leslie Caron, Mel Ferrer)
 6508 The Americanization Of EmilyDec.
 (James Garner, Julie Andrews)
 6509 Your Cheatin' HeartJan.
 (George Hamilton)
 6514 Quick, Before It MeltsJan.
 (George Maharis)
 6513 36 HoursFeb.
 (James Garner, Eva Marie Saint)
 6510 Signpost To MurderFeb.
 (Joanne Woodward, Stuart Whitman)
 6516 The RoundersMarch
 (Glenn Ford, Henry Fonda)
 6517 Young CassidyMarch
 (Rod Taylor)
 6518 Girl HappyApril
 (Elvis Presley)
 6519 Clarence, The Cross-eyed LionApril
 (Marshall Thompson)
 6523 HysteriaApril
 (Robert Webber, Leila Goldoni)
 6521 Hercules, Samson and UlyssesMay
 (Kirk Morris, Richard Lloyd)
 6520 Sandokan, The GreatMay
 (Steve Reeves)
 6522 Gunfighters Of Casa GrandeMay
 (Alex Nicol)

Paramount

6406 Disorderly OrderlyDec.
 (Jerry Lewis)
 6407 A Boy Ten Feet TallJan.
 (E. G. Robinson)
 R6408 Psycho-ReissueJan.
 (Anthony Perkins, Janet Leigh)
 5409 SylviaFeb.
 (Carroll Baker)
 6410 Crack In The WorldFeb.
 (Dana Andrews)
 6411 Young FuryMarch
 (Rory Calhoun, Virginia Mayo)
 World of Suzie Wong (Reissue)March
 6417 Circus WorldApril
 (John Wayne, Claudia Cardinale)
 Dr. Terror's House Of HorrorsApril
 (Peter Cushing)
 Girls On The BeachMay
 (Beach Boys, Lesley Gore)
 The Amorous Adventures Of Moll FlandersMay
 (Kim Novak, Richard Johnson)

20th Century-Fox

428 Goodbye CharlieDec.
 (Debbie Reynolds, Tony Curtis)
 429 John Goldfarb, Please Come HomeDec.
 (Shirley MacLaine, Peter Ustinov)

431 Moro Witch DoctorDec.
 (Jock Mahoney)
 502 The Pleasure SeekersJan.
 (Ann-Margret, Tony Franciosa)
 430 Back Door To HellJan.
 (Jimmie Rodgers)
 503 Dear BridgettFeb.
 (James Stewart, Billy Mumy)
 504 Hush, Hush, Sweet CharlotteMarch
 (Joan Crawford, Bette Davis, Joseph Cotten)
 War PartyApril
 (Michael Mikler, Davey Davison)

United Artists

6420 GoldfingerJan.
 (Sean Connery)
 6502 Ferry Across The MerseyFeb.
 (Gerry and the Pacemakers)
 How To Murder Your WifeFeb.
 (Jack Lemmon, Virna Lisi)
 Rage To LiveMarch
 (Suzanne Pleshette, Ben Gazzara)
 The Satan BugMarch
 (George Maharis, Anne Francis)
 6507 The TrainApril
 (Burt Lancaster)
 Mister MosesMay
 (Robert Mitchum, Carroll Baker)

Universal

6427 Kitten With A WhipDec.
 (Ann-Margret, John Forsythe)
 6428 Sing and SwingDec.
 (Kenny Ball and Jazzmen)
 6501 Father GooseJan.
 (Cary Grant, Leslie Caron)
 6502 The Guns Of AugustJan.
 (Documentary)
 6503 The Night WalkerFeb.
 (Robert Taylor, Barbara Stanwyck)
 6504 TaggartFeb.
 (Tony Young)
 6505 Strange BeofellowsMarch
 (Rock Hudson, Gina Lollobrigida)
 6506 Man In The DarkMarch
 (William Sylvester)
 6507 Bus Riley's Back In TownApril
 (Ann-Margret, Michael Parks)
 6508 The Truth About SpringApril
 (Hayley Mills, James MacArthur)
 6509 The Sword Of Ali BabaMay
 (Peter Mann, Jocelyn Lane)
 6510 The World Of Abbott and CostelloMay
 (Compilation: Abbott and Costello)

Warners

454 Sex and The Single GirlDec.
 (Tony Curtis, Natalie Wood)
 480 Cheyenne AutumnDec.
 (Special Engagements) (James Stewart, Carroll Baker)
 456 Two On a GuillotineFeb.
 (Connie Stevens, Cesar Romero)
 457 None But The BraveFeb.
 (Frank Sinatra, Clint Walker)
 My Blood Runs ColdMarch
 (Troy Donahue, Joey Heatherton)
 458 The Battle At The Villa FioritaApril
 (Rossano Brazzi, Maureen O'Hara)
 455 Dear HeartMay
 (Glenn Ford, Geraldine Page)
 BrainstormMay
 (Jeff Hunter, Viveca Lindfors)
 The Woman Who Wouldn't DieMay
 (Gary Merrill)
 The Thing At The DoorMay
 (Troy Donahue)

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Fifteen cents per word (include name or initials, box number and address in count). Minimum words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

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BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

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DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C & M RECON COMPANY, 11 Witherspoon Street, Princeton, New Jersey.

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COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 262 South St., N. Y. C.

THEATRES FOR LEASE

INDOOR THEATRE FOR LEASE: Modern fully equipped 800-seat theatre in downtown Canton, Ohio, a prosperous city of 160,000. Low cost operation and maintenance. Excellent location and long-established operation. Write: MILLS, MILLS, FIELD & LUCAS, 917 First National Bank Building, Canton, Ohio, 44702.

THEATRES FOR SALE

DRIVE-IN THEATRE: Western Michigan, 280 speaker capacity, area potential 30,000 to 50,000, only three years old, present owner retiring. \$10,000 cash to swing \$35,000 deal. Write P.O. BOX C-8, Grand Rapids, Michigan for full particulars.

THEATRES WANTED

WILL LEASE OR BUY theatre Eastern Pennsylvania, New Jersey, Delaware, or New York City vicinity, population 5,000 or over. BOX 282, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

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BEST BUYS! Brenkert Enarc lamphouses, clean, \$345.00 pair; aluminum reels, \$2.00; E7 Mechanisms, beautiful, \$449.50 pair; Hilux Val Anamorphics \$175.00 pair; No Junk! Everything guaranteed. STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

WINDOW CARDS

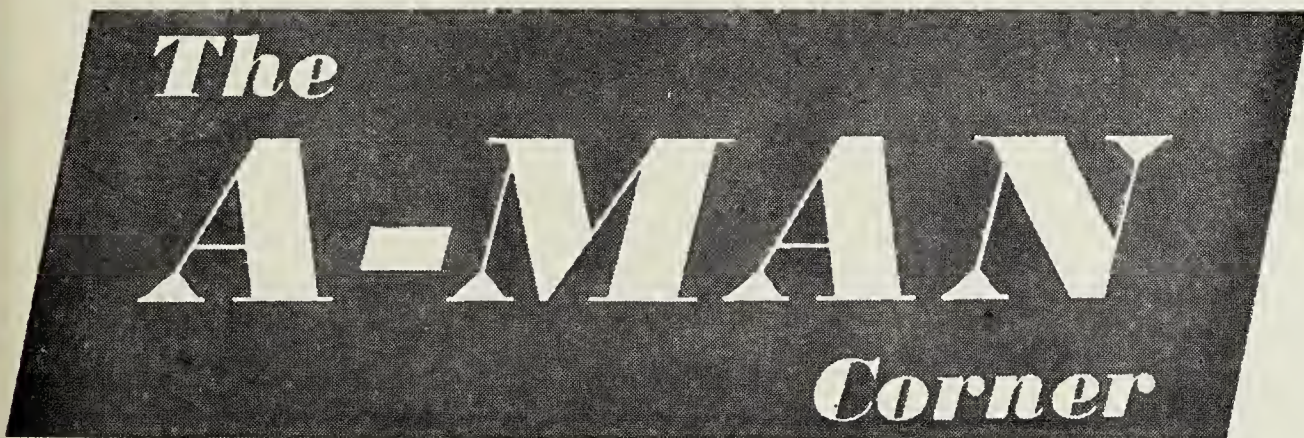
WEEKLY THEATRE and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

DON'T DELAY! ORDER NOW!

The New 12 Month Set of Booking Sheets for the
Full Year Starting June 27, 1965

"Pocket-Size" DATE BOOK

PRICE: \$1.00 PER YEARLY SET OF SHEETS, WITHOUT BINDER, INCLUDING POSTAGE



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

EXPERIENCED, AMBITIOUS MANAGER—46, 30 years theatre, radio, television background. Handled all phases theatre work, except projectionist. Desires position City Manager/or progressive single operation. Prefer Ala., Tenn., Georgia. BOX A324, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

EXPERIENCED THEATRE MANAGER available. Top-notch exploitation, advertising, promotion. Owned and operated own theatre for ten years. Distributor exploitation man, and first run theatre promotion as well. References. BOX A317, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

MANAGER WANTED for drive-in theatre in Connecticut. Permanent employment with a top, growing circuit. Excellent advancement opportunities. BOX A310, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

JOB WANTED as assistant manager, projectionist or combination. Hardtop or drive-in, drive-in preferred. Need warm, dry climate. Will relocate at once for a future. Make me an offer. W. WOOLSEY FRAZIER, 423 1/2 Shawnee, Leavenworth, Kansas. (324)

THEATRE MANAGER, 18 years experience, excellent background and references. Know all phases including hard ticket. Hardtop or drive-in. Prefer So. Calif. Consider North. STAN LIVINGSTON, 9702 Sophia Ave., Sepulveda, Calif. (324)

WANTED: MANAGERS. Year round job. Two good jobs for two good men. Conventional and drive-in. Must have references. Reply to HUDSON THEATRES CO., State Theatre Bldg., Richmond, Indiana. (324)

AVAILABLE YOUNG MANAGER for first run, deluxe theatre. 10 years experience. Top salary only. Write PETER DANIELS, 2125 First Ave., New York City, N. Y. (324)

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EXHIBITOR**

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Title

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The A—MAN Corner

Motion Picture Exhibitor
317 N. Broad St., Phila., Pa. 19107

Fourth in a series of advertisements directed to the trade

Heading the program of new major product from
The Landau Releasing Organization—**THE PAWNBROKER**
—one of the rare motion pictures which truly
merits such *advance* critical kudos as:
“brilliant . . . unforgettable,”* “Shattering . . .
incomparable,”** “One of the most original American
efforts of the year.”***



* Coronet Magazine
** Barry Gray, WMCA
*** Playboy Magazine

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THROUGH ALLIED ARTISTS



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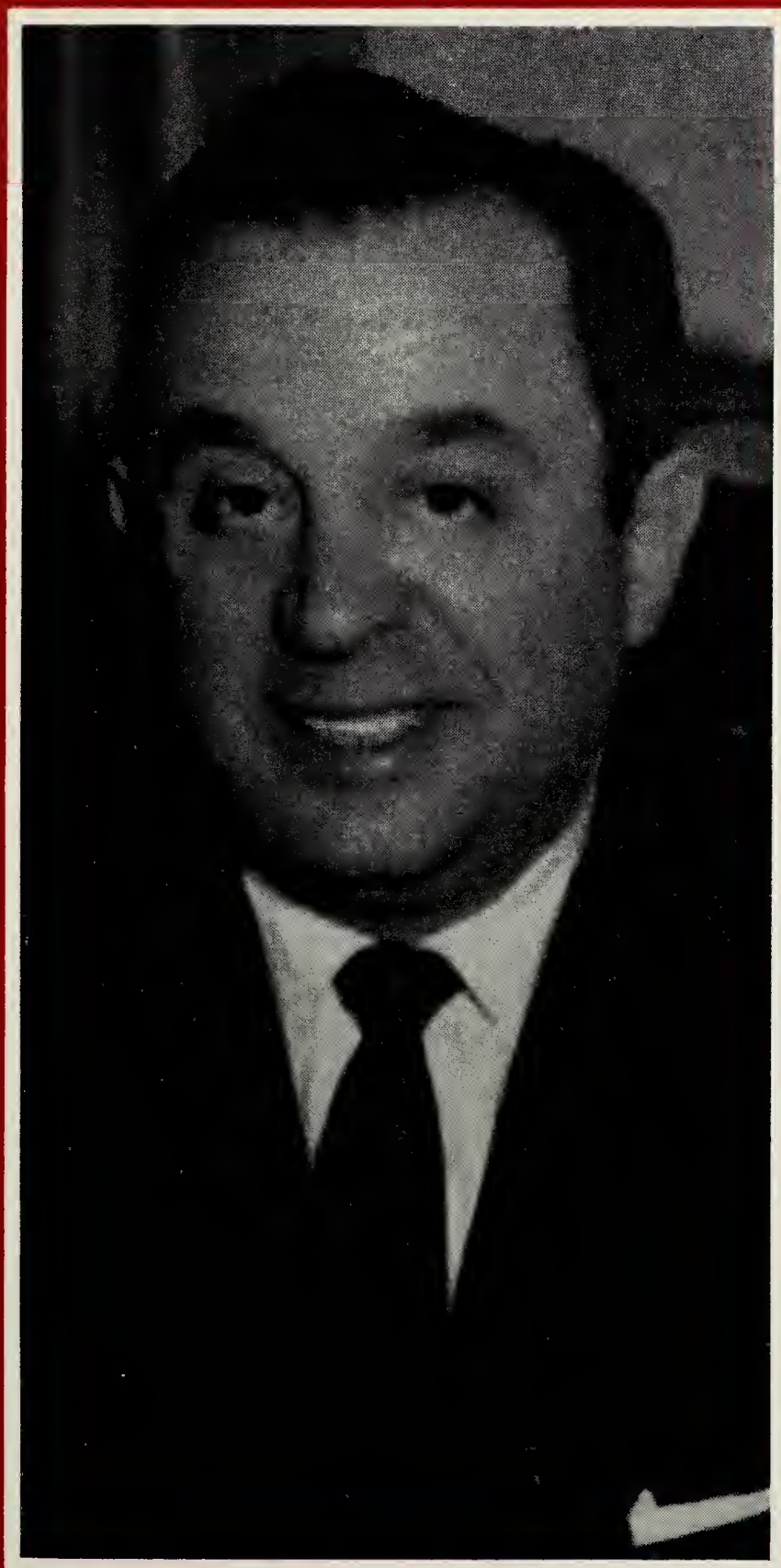
EXHIBITOR

MARCH 31, 1965

Volume 73

Number 10

IN THREE SECTIONS • THIS IS SECTION ONE



Lively Sessions For Mich. Allied

(See Page 6)

Rowley Acquires Isley Tex. Houses

(See Page 8)

Oscar Brotman, partner in Brotman-Sherman Theatres, announced that his circuit has acquired the seven Stanley Warner houses in the Chicago area, making the 13-theatre operation second in size only to Balaban and Katz.

THE USES AND ABUSES OF POWER . . . see editorial—page 4

OPERATION BOX-OFFICE

blasts off this summer from MGM

*Once it was top secret
...now it's the
top adventure picture
of the year!*

METRO-GOLDWYN-MAYER PRESENTS A CARLO PONTI PRODUCTION STARRING

**SOPHIA LOREN • GEORGE PEPPARD
TREVOR HOWARD • JOHN MILLS
RICHARD JOHNSON • TOM COURTENAY**

WORLD PREMIERE EAST



OPERATION CROSSBOW

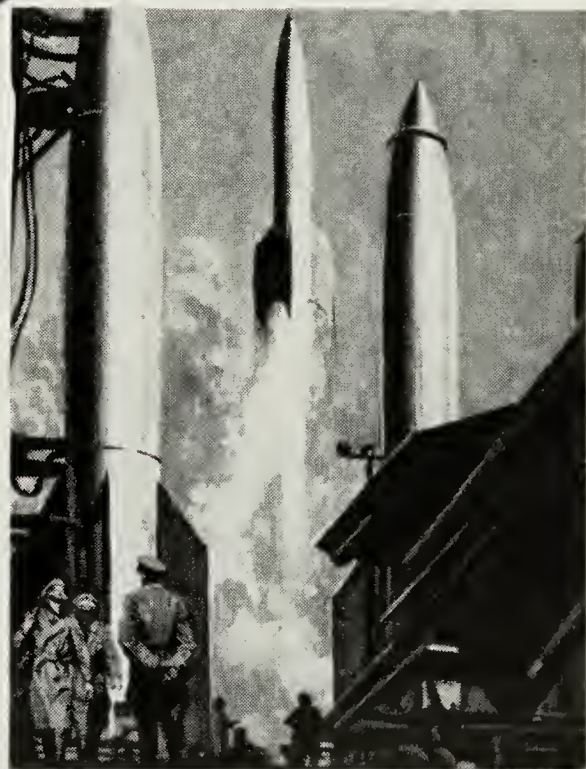
ALSO STARRING

JEREMY KEMP · ANTHONY QUAYLE

AND
GUEST
STARS

LILLI PALMER · PAUL HENREID · HELMUT DANTINE · BARBARA RUETING

Screenplay by RICHARD IMRIE · JERRY QUINN · RAY RIGBY · Directed by MICHAEL ANDERSON · Produced by CARLO PONTI
IN PANAVISION® AND METROCOLOR



THE RADIO CITY MUSIC HALL



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VOLUME 73 • No 10

MARCH 31, 1965

OUR 47th YEAR

THE USES AND ABUSES OF POWER

THE GOLDEN RULE, "Do Unto Others As You Would Have Them Do Unto You," is often quoted but not practiced nearly enough. We have been observing the motion picture industry and reporting its foibles for nearly 47 years, and we have seen things happen that, had they occurred to the perpetrator, would have caused screams of anguish. We have seen men who have given the great part of their lives to a company or a business firm discarded without a second thought.

There are more "Willie Lomans" (remember "Death of a Salesman"?) in the motion picture industry than in most—more men and women who, after years of service, suddenly find themselves the victims of an economy drive or a merger. Their reward for a lifetime may be a small handout or simply a curt goodbye.

Is it any wonder that unions have gained in strength? Where else is the employee to look for assistance or a fair deal?

There was a time in this business when the death of a film salesman occasioned a collection by exhibitors for burial expenses. The deceased lived all his life from hand to mouth.

We recall, and so will many others, the situation as it existed in our home town. Two exhibitors came in to our office for a donation and left behind the cost of a page of advertising to announce the death of a well known and well liked film salesman. They wanted to publicly extend sympathies to the grieving family.

We refused to accept the fee and we refused to carry the ad. Instead, we gave a luncheon at our own expense on a Saturday afternoon for some 80 men. The result of that affair was the formation of the Motion Picture Associates, with a low cost insurance feature, all at a fee of \$12 per year and at least enough to insure a decent burial without passing the hat.

Surprising as it may seem, a few branch managers were opposed to the members of their staff joining the new organization. They were afraid that a labor union was sneaking in by the back door. However, when the purpose of the group was made clear, most of these distributors waived their objections.

Motion Picture Associates has done a great deal more than decently bury its members. Many senior citizens are helped to live lives of dignity after age has forced them to the professional sidelines.

We even agreed for the only time to be honored at an industry banquet on condition that the proceeds go to the MPA. The attendance was beyond everybody's expectations, and several thousand dollars went into the kitty.

Once a year, most exhibitors, Film Row generally, and friends of the motion picture industry buy tickets to a special road-show engagement to help keep the group successful and constructive.

We have always felt that a lifetime of service entitled a man to something more than the gloomy prospect of an uncertain future. That is why we think of the Golden Rule every time we see a person discharged at the height of his capabilities after years of productive service. We just can't

believe that a man who has always done a good job suddenly becomes worthless or obsolete.

The rise of booking combines may have saved many theatres, but it has also lessened the need for Film Row employees. Consider also the nature of many of the films on the market today. Even the president of the film company couldn't sell some of them. If a theatre owner knows he is going to get killed with a particular picture, no one can sell it to him. Why should the salesman be left holding the bag? Probably because it is a lot easier to blame a salesman than to admit that somebody far up the executive ladder committed the monumental goof.

We have seen outstanding pictures unable to get playdates because someone in New York insists that it play a choice holiday or summer date. Later, panic sets in, and a group of second-run theatres are "invited" to offer guarantees plus the desired playing time. As established patterns are destroyed and confusion mounts, the salesman is powerless to sell.

Theatres may be forced to close, and the economics of the industry may get shakier than ever. Still, some in distribution appear unconcerned—there is always television and the spectre of pay-television.

The gentlemen who so ruthlessly wield the ax of economy that cuts away the livelihood of a man who has given his life to a company should remember another fact. A top flight executive is just as liable to become obsolete—and there are plenty of unfortunate examples to prove this.

Take the smartest exploiter and put him to work selling a dog of a picture that the public just won't buy. Is he now obsolete? We say no! Throwing people out of work is not the answer. Saving three or four modest salaries in an exchange is not the answer to the problems that beset the industry. Even full page newspaper ads are no guarantee a film will do business.

Men must be encouraged to deliver their best—not harried and threatened. A salesman or a booker or a secretary still can't be replaced by a vending machine.

We have seen too many cases where an office staff was cut to the bone. What resulted was chaos and confusion and a total lack of office efficiency. Many times, the skeleton staff that was kept on the job was no luckier than their fellow workers who were fired.

Dependability is a great asset, and too many dependable men and women are being discarded by the motion picture industry. Give a salesman a good picture to sell and a sales policy that makes sense to both the seller and the buyer—and watch the fur fly. If some of the guys in the ivory towers, who seem to have little or no knowledge of what goes on at the branch level even though they were once in branches themselves, were forced into the field for a while, they might very well change their tactics. Even P. T. Barnum would have his problems trying to sell motion pictures as conditions exist today. To sell pictures that are not properly sold via advertising can never be a successful endeavor.

NEWS CAPSULES



FILM FAMILY ALBUM

Gold Bands

Charles A. Moses, president, The Publicists Guild and veteran Hollywood publicist who is a public relations consultant for The Associates and Aldrich Company, married Sharon Stelmok, assistant to Chicago newspaper writer and columnist Irv Kupcinet, in a private ceremony at his Pacific Palisades home. The marriage of Susan B. Rubin to A. Victor Mendelson, an attorney in the Warner Bros. International television department, took place at Malverne Jewish Center, Malverne, L. I., N. Y.

Rhoda Stockton, daughter of Mr. and Mrs. Sidney Stockton, Brooklyn, N. Y., was married to Paul Goldring, son of Mr. and Mrs. Samuel Goldring, also of Brooklyn. The bride's father is manager of branch operations in the domestic sales department of MGM.

Obituaries

Deborah Koster, wife of the late David Koster, and mother of Mildred, Lillian and William S. Koster, executive director, Variety Club of New England, died.

Mae Murray, 75, star of the silent screen who became famous for "The Merry Widow," in which she starred with John Gilbert, died at the Motion Picture County Home and Hospital, Woodland Hills, Cal., after a lengthy illness. She is survived by a son.

Maurice Scopp, 62, executive vice-president and general manager of Robbins, Feist and Miller music publishing companies and a director of ASCAP, died at Mount Sinai Hospital. He was a resident of Forest Hills, N. Y.

"THE PAWNBROKER"

"The Pawnbroker" is a shattering dramatic experience. Producers Ely Landau and Roger Lewis and director Sidney Lumet have fashioned a motion picture of such power and integrity that audiences will be talking and thinking about the film for days and weeks after they see it.

We won't try to describe the performance of Rod Steiger in the title role. It left us limp and convinced that we had seen the 1965 "Oscar" winner in action. He carries the art of screen acting to dramatic heights seldom achieved. He has already captured best acting honors at the Berlin Film Festival, and this is only the first of many awards that he will receive in the months to come.

No picture can satisfy all filmgoers. Many may well be surprised by some scenes in "The Pawnbroker," but no one will be unaffected by its dramatic power. We are proud of the industry for granting an MPAA seal to "The Pawnbroker" in an exceptional ruling. This is truly an exceptional film—a labor of love in which the varied talents before and behind the camera have meshed beautifully. The result is a triumph of rare emotional impact made by adults for adults.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., MARCH 29

"Pawnbroker" Granted Seal By MPAA Review Board

NEW YORK—"The Pawnbroker," previously denied a Seal of Approval by the Production Code Administration of the Motion Picture Association of America, was granted a Seal after a formal appeal made by the picture's producer, Ely A. Landau. A Review Board composed of motion picture industry leaders granted an exemption from existing code regulations. This procedure has been available under Review Board regulations, but has never been previously applied.

The announcement was made by Ralph Hetzel, acting president, Motion Picture Association of America, and followed a 4½ hour meeting at which "The Pawnbroker" was screened and discussed by members of the Review Board, Geoffrey Surlock, Code Administrator, and Landau.

The Review Board upheld the basic position of the PCA in the area of nudity, but was of the opinion that an exception be made only for "The Pawnbroker," because of its special circumstances and based on agreement between The Landau Company and the Production Code Administration.

It acted under the resolution which reads as follows: "If it should be of the opinion that the circumstances in connection with any appeal are such that, despite the provisions of the Code as applied by the Production Code Administration, an exemption should be afforded, the Review Board in its discretion may make such exemption, but solely with respect to the picture under review, provided that any such decision shall be approved by a two-thirds majority of the votes cast."

Hetzel made it clear that this action affected only the single motion picture, and expressed the conviction that the screen would continue to remain "closed for the prurient and the salacious." He expressed the conviction that the existing Code under its administrator will continue to approve films of integrity and high moral content. "The sole exemption granted 'The Pawnbroker' is to be viewed as a special and unique case, and in no way as one setting precedent."

Landau hailed the decision as "a milestone in the history of motion pictures. It strengthens the position of the serious producer," he said, "and leaves room for mature expression in films of worthy intent and purpose. I am grateful and gratified that the MPAA and the industry has so strongly demonstrated its wisdom and statesmanship. They are to be congratulated by every mature, thinking individual."

Those attending the Production Code Review Board meeting are listed below:

Directors—Barney Balaban, Paramount; Howard Levinson (pro tem), Warner Bros.; Edward Morey, Allied Artists; Eugene Picker (pro tem), United Artists; Adolph Schimmel, Universal; Abe Schneider, Colum-



BROADWAY GROSSES

"Train," Hard Tickets Top List

NEW YORK—United Artists' "The Train" and the hard ticket attractions led the way of Broadway first runs.

"DEAR HEART" (Warners). Radio City Music Hall, with usual stage show, reported \$70,000 for Thursday through Sunday, with \$105,000 in sight for the fourth week.

"CIRCLE OF LOVE" (Continental). The first week was sure of \$29,000.

"THE GREATEST STORY EVER TOLD" (United Artists). Warner Cinerama had \$43,255 for the sixth week.

"JOHN GOLDFARB, PLEASE COME HOME" (20th-Fox). Loew's Capitol did \$10,000 on the opening week.

"LORD JIM" (Columbia). Loew's State in reserved seat policy claimed \$46,000 for the fifth week.

"THE TRAIN" (UA). Astor continued strong with \$37,000 for the second session.

"HOW TO MURDER YOUR WIFE" (UA). Victoria had \$13,500 for the ninth week.

"MY FAIR LADY" (Warners). Criterion with hard-ticket policy did \$59,000 on the 23rd week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli claimed \$43,000 for the fourth reserved seat week.

"MY BLOOD RUNS COLD" (Warners). RKO Palace tallied \$12,000 for the opening week.

Record Net For Fox

NEW YORK—Twentieth Century-Fox reported record net earnings of \$11,487,000 for the 52 weeks ended Dec. 26, 1964, equal to \$4.17 a share. These earnings include a special credit of \$922,000 or 33 cents per share resulting from the sale of foreign property. This contrasts with net earnings for the previous year of \$9,115,000, equal to \$3.31 a share.

In 1964, total income from all sources was \$114,954,000 as compared with \$102,941,000 for the previous year. Theatrical and television film rentals of feature motion pictures and short subjects in 1964 were \$97,196,000, an increase of \$4,144,000 over 1963.

bia; Spyros P. Skouras, 20th-Fox; and Hetzel, MPAA.

Exhibitors—Russell V. Downing, president, Radio City Music Hall Corporation; George Kerasotes, Kerasotes Theatres; Ben D. Marcus, general manager, Marcus Theatres Management Co.; Harry Mandel, president, RKO Theatres, Inc.; and Laurence A. Tisch, Loew's Theatres, Inc.

Non-member producers—George Englund, Arthur Hornblow, Jr. (pro tem), and Joseph L. Mankiewicz.

Lively Meeting For Mich. Allied

Trade Problems Highlight Varied Business Sessions; Armstrong Sees Victory In Battle On Blind Bids

DETROIT—Last Wednesday morning hundreds of Michigan exhibitors churned around the registration desk at the Sheraton-Cadillac Hotel as they checked in for Allied Theatres of Michigan's 46th annual convention.

At noon, they assembled in the Founders Room where Pep Lines Trucking Company and ABC-Confection Cabinet jointly tendered a luncheon to conventioners and their wives.

The main speaker was William E. Clancey, Television Accessory Manufacturers Institute, who chose the current topic of lively interest, "Community Antenna Systems—Back Door To Pay TV."

He thanked president Milton H. London for billing him as an "electronics expert," something people back home in Chicago didn't know about—including himself.

He traced CATV from a legitimate, functional beginning to today's status wherein it has "moved in darkly" in an effort to make exorbitant profits and segue into pay-tv. He took note of the beginning of lawsuits for free use of copyright material. He urged exhibitors to explain the facets of the operation by approaching mayors, councilmen, politicians, and others to alert them of the impending danger of killing free tv.

At 1:30, the ladies took off to witness "Circus World" at the new Summit.

At the same time, the first business meeting—the Showmanship Session—began.

Motivationist John H. Herd, Personal Power Associates, Lathrop Village, Mich., who holds a franchise from the Success Motivation Institute, discussed his field. He startled delegates by saying, "There is no future in the movies," but went on to explain that this applied to all other fields. "Success is never won, it must be achieved. It lies within yourself." Theatre men should remember they are not addressing crowds in communicating—but many individuals.

Other speakers were Richard Zimmerman, vice-president, Commercial Acceptance Leasing Corp., who spoke on the virtues of "Leasing Theatre Equipment"; John Taylor, Michigan Allied board member, on "Financing Theatre Improvements"; and Gary Franz, Public Seating Division, Heywood-Wakefield Co., on "Comfort in Theatre Seating."

Zimmerman stated that an exhibitor would do better to buy a theatre and rent equipment than vice-versa. He explained the financial and tax benefits.

Taylor discussed the advantages of using FHA for small loans through any financial institution for improvements.

Franz told the history of the theatre rocker, going back to 1939, when it was ahead of its time due to high attendance at large houses where space was used to pack 'em in in smaller chairs. Today, it is becoming more and more widely accepted, and he advocated the use of equipment in advertising and lobby display. He cited coining the phrase, "Rocking Chair Circuit."

London announced that this year Michigan

House Anti-Obscenity Bill Faces Battle In Senate

WASHINGTON, D. C. — The House passed by 250 to 131 a District of Columbia anti-crime bill embodying what would be the toughest anti-obscenity bill in the land.

The anti-obscenity section touches all media except radio and television, and in the case of motion pictures would permit seizure on only a preliminary injunction of not only the film, but the projector and even the theatre. If final conviction was obtained, all would be either destroyed or sold. On top of this, there are fines up to \$5,000 and jail terms up to one year.

Strong arguments against the constitutionality of the bill are expected in the Senate, which buried a similar bill last year.

Allied was distributing by mail pocket booking books.

The addresses were followed by Michigan Allied's annual showmanship contest. Judges were Art Libby, National Carbon; Dave Kaplan, Theatrical Advertising; and Clarence Williams, National Theatre Supply.

They reached a quick decision. Benson W. Catlin, manager, New Theatre, New Baltimore, Mich., was voted Showman of the Year.

However, because of the excellence of his entry, W. Dean Gersell, manager Twilite Theatres, which operates three drive-ins in Caro, Mich., was to be given a duplicate trophy at the final banquet next night.

At 8:00 p.m., the Adams put on a special screening for Alliedites and their ladies when it screened "A Very Special Favor," with Rock Hudson and Leslie Caron, supplied by Universal Pictures.

After the show, Variety Club of Detroit, Tent 5, held open house, as did Theatre Equipment Company at its hospitality suite.

Thursday morning, the Town Room was the setting of a large breakfast, Motion Picture Advertising Company providing the juice, eggs, toast, bacon, and coffee.

At 10:00 a.m., activities were transferred

Callow Named Ad-Pub Head For National Screen

NEW YORK—Burton E. Robbins, president and chief executive of National Screen Service, announced the appointment of Everett C. Callow as director of advertising-publicity for NSS, succeeding Chester Friedman, resigned.

Callow, a veteran of over 37 years in the industry, was formerly international director of advertising and publicity for Cinerama for many years prior to Cinerama's move to California. He was associated with Warner Bros. and Stanley Warner Co. from 1928-1959, when Cinerama was sold to Hazzard Reeves and Nicholas Reisini. He then transferred to the new Cinerama, Inc., where he directed global advertising and publicity for the past six years.

For a short time, he assumed the post of director of advertising and publicity for United Screen Arts.

Callow, a retired Lieutenant Colonel in the United States Marine Corps, saw service in World War II in the South Pacific, and was recalled during the Korean War to serve on the staff of Admiral Joy, who was in charge of the United States Forces in the Far East, representing the United States Marine Corps.

to the Normandy Room, where were held film discussions and sessions on trade practices and industry problems.

Elections for 1965-66 were also held. Re-elected were Milton H. London, president; Jack D. Loeks, vice-president; William M. Wetsman, treasurer; and Fred P. Sweet, secretary.

Executive committee incumbents Alden W. Smith, chairman, S. H. Barrett, Carl Buermele, William M. Clark, and Lou Mitchell again received the nod of approval.

Renamed directors are Irving Belinsky, Gordon Bennett, John Dembek, Adolph Goldberg, William Jenkins, Jack Krass, Norman Ladouceur, Lou Lutz, Del A. Ritter, Emmett F. Roche, Harry Rubin, Elton L. Samuels, Wayne G. Smith, Frank R. Spangle, and John
(Continued on Page 14)



Seen at the recent opening of the new Fox, Las Vegas, Nev., were, left to right, Bill Wright, advertising director, Las Vegas Review-Journal; Ted Oberfelder, president, KRAM Radio, Las Vegas; Eugene V. Klein, president and chairman, National General Corporation; Richard Goldsworthy, manager; and Larry Patterson, manager, KOPK-TV, Las Vegas.

Detroit News "Reinforces" Ad Code Exhibitors Suspect Double Standard

DETROIT—The Detroit News states there will be "a more stringent screening of amusement page advertising to eliminate material which the paper considers in poor taste and a violation of normal standards of decency." The paper claims this is nothing new, merely "a restating and reinforcing of policies traditionally operating at The News."

This is the sort of thing which irks Michigan exhibitors in two respects:

First, in a communication to advertisers on the amusement page, advertising manager Harry E. Konkle singles out entertainment (meaning movies) for ad censorship. The stand here is that rules should apply to all advertisers. (Some have kept scrap books of what could be considered "objectionable" advertising in other fields of endeavor.)

The second is that for all the elaborate wording, The News does not attempt to spell out any ground rules to guide exhibitors. Rather, it takes an arbitrary position that its exercise of judgment shall be the only governing factor.

Konkle wrote amusement page advertisers: "It is the right and duty of this newspaper to check every ad submitted for publication for salaciousness, obscenity, offensiveness, or anything contrary to the public good."

"It continues to be the policy of The News to refuse advertising which is distasteful to

persons with contemporary normal standards of good taste.

"The News will edit or refuse any motion picture or other entertainment advertising which in our opinion is objectionable."

Like treatment, he continued, would be accorded to "all advertising for pictures which in our opinion were produced solely to capitalize on sex, sadism, or raw violence."

"In addition, we will similarly edit or reject specific copy which seeks to sell essentially acceptable pictures with lurid wording or art not honestly reflective of the picture's true content."

In case the advertiser disagrees with The News, "Our interpretation will prevail," wrote Konkle.

Although the word "entertainment" is used at the outset, references are clearly beamed at the movies.

Some here wonder if The News' judgments of what are "contemporary normal standards of good taste" vary according to circumstance.

The Detroit Bureau recently reported The News refused to permit art work in a movie ad depicting a reclining couple which an exhibitor wanted to run. However, by the time the film was shown on WWJ-TV, The News ran the "objectionable" ad.

P.S. The News owns and operates WWJ-TV.

Writers Honor Colleagues At Annual Awards Dinner

LOS ANGELES—James R. Webb, Sidney Buchman, and 22 other writers were honored at the Writers 17th annual awards dinner at the Beverly Hilton Hotel before a packed house of 1400 members of the Hollywood entertainment community.

Webb won the Valentine Davies Award and Buchman the Laurel Award for achievement in screen writing.

Stanley Kubrick, Peter George, and Terry Southern took the "Best-written American Comedy" award with their screenplay of "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb," from the novel by Peter George. Edward Anhalt won the "Best-written American Drama" honors for his screenplay of "Becket," based on the play by Jean Anouilh as translated by Lucienne Hill. Bill Walsh and Don Da Gradi came away with the "Best-written American Musical" medal for their screenplay of "Mary Poppins," based on the Mary Poppins books by P. L. Travers.

Other awards were presented for television achievements.

The Valentine Davies Award, presented by Guild president Nate Monaster, is given yearly to "that person whose contributions to the motion picture community has brought dignity and honor to writers everywhere." Winner Webb is international president of the re-

cently formed International Writers Guild, is national chairman of WGA, former Guild and screen branch president, is chairman of many Guild negotiating committees, has been president of the Writers-Producers Pension Fund, is an Academy Award winner for his screenplay on "How The West Was Won," the screen writer of "Cheyenne Autumn," "Cape Fear," "Pork Chop Hill," "Trapeze," and 25 others.

The Laurel Award for achievement, presented to Buchman by screen branch president Allen Rivkin, is given to the Guild member "who has advanced the literature of the motion picture through the years and has made outstanding contributions to the profession of the screen writer." Buchanan, who was president of the Screen Writers Guild in 1941, is the screen writer and producer of the forthcoming film, "The Group," the widely discussed novel by Mary McCarthy. He is credited with joint screenplays on "Cleopatra" and "The Mark." While he was a vice-president for Columbia Pictures, his writing credits included "Jolson Sings Again," "Over 21," "A Song to Remember," "The Talk of the Town," "Here Comes Mr. Jordan," "The Howards of Virginia," "Mr. Smith Goes to Washington," "Holiday," and many others. He is also the author of the Broadway play, "This One Man."

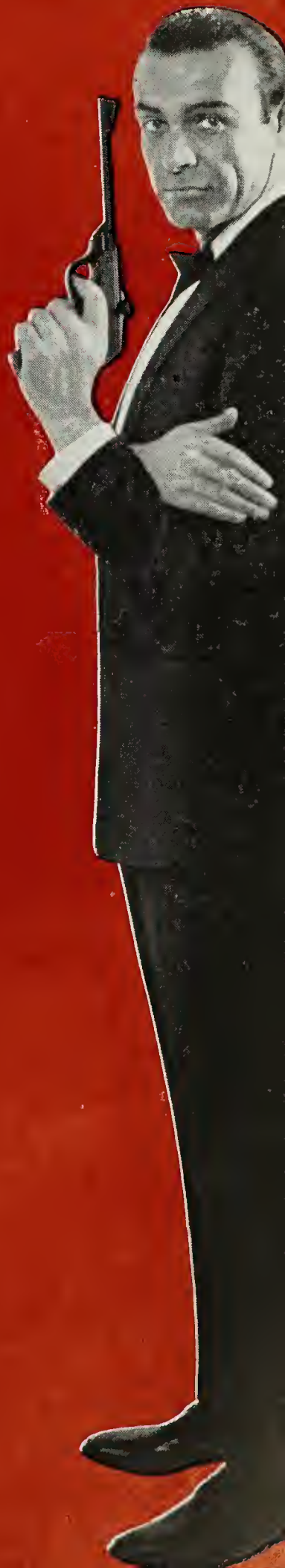
Israel To ASCAP Board

NEW YORK — Election of Arthur Israel, Jr., to the board of directors of the American Society of Composers and Publishers (ASCAP) marks the first time in eight years that Paramount Pictures Corporation's music publishing interests have been represented on the ASCAP board.

Israel is chief executive officer of Para-

mount's publishing subsidiaries, Famous Music Corporation and Paramount Music Company. He also is president of the Music Publishers Protective Association and was recently elected to his third term as a member of the board of review of ASCAP. He also is an assistant secretary of Paramount Pictures Corporation.

JAMES BOND IS BACK...



..TO
BACK!



Rowley Buys Isley's Tex. Circuit, Exits Presidency Of Rowley United

DALLAS—Show business history was made in Dallas when a pair of distinguished members of the profession consummated a million and a half dollar deal which involves two of the most widely known, highly respected families of the motion picture business.

Quite untrue to tradition in similar transactions of this type, most of which invariably produce retirement and inactivity for at least one of the participants, Phil Isley, owner and operator of the Phil Isley Theatres, will not become a "civilian" (the Isley term for anybody not engaged in show business) just because he has sold his theatres to John H. Rowley.

Rowley resigned the presidency of Rowley United Theatres, Inc., to assume immediate personal direction of his newly acquired circuit, which he has given the friendly menacing name of "Big Tex Theatres."

Phil Isley was born, bred, and buttered in show business. His exciting career had its beginning in Kansas City, his birthplace. He was 17. The ensuing years could more than adequately serve as a text book for the entire entertainment world since the pioneering team of Phil and wife Dolly (she's a native Californian) Isley became a celebrated team in distribution and exhibition.

The Isley's never left the field of entertainment and amusement, covering tens, carnivals, dramatic stock, and finally motion pictures. Their greatest production came in Oklahoma when their daughter Phyllis was born in Tulsa.

Isley established his Texas home in 1940. He became president of Allied Theatre Owners of Texas. He escalated his Texas holdings as well as those in Oklahoma, Kansas, and California. He renewed old friendships with the Ed Rowley family. He became chief barker of Variety Club Tent 17, Dallas, which post he occupied for two consecutive terms.

N.C. Daylight Saving Bill Killed As Drive-Ins Cheer

RALEIGH, N. C.—A bill, opposed by motion picture interests, which would have put North Carolina on daylight saving time for three months each summer, was killed by the House of Representatives of the North Carolina Legislature. The vote was 62 to 11.

Principal opposition came from drive-ins which said the bill would make them open an hour later and would run many of them out of business.

Rep. Lacy Thornburg, Jackson County, opposing the proposal on the House floor, termed daylight saving time "a matter of convenience for some and loss of jobs for others."

"I think it should be handled on a local basis," he said, "and if a plant wants to operate on daylight saving time or if a town wanted to, they could just do it themselves."

Rep. Claude Hamrick, Forsyth County, sponsor of the bill, told the House "there has been no organized effort to lobby on behalf of the bill, but all of you know there has been an organized effort to defeat it."

"I have no fight with the theatre people," he said, "but I have inquired about other states (that have DST), and I find that theatres continue to exist there, and outdoor dramas continue to exist there."

His bill would have put the state on day-

Business junkets will continue to occupy his time. They are usually brief in most of the states outside of Texas. Not so in California. Traipsing out to the west coast requires more frequency, more time. After all, it allows him more time to spend with his lovely actress daughter, Jennifer Jones (Phyllis), and her famous David O. Selznick family.

The other half of the sale negotiation, John H. Rowley, is the son of Isley's brother showman, Ed Rowley. Young Rowley, native of San Angelo, Tex., and graduate of the University of Texas, had theatres on which to cut his teeth since father Ed organized the widely known Robb-Rowley Theatre Circuit. Dallas was home base for the Rowley clan until the elder Rowley retired and moved to his present residence in California.

Although John was an avid Texan and Dallasite, he acquired his beautiful wife, Shirley, from Little Rock, Ark. He established his home in Dallas where the three Rowley girls, Jann, Jo, and Jeanne, were born.

Other John Rowley achievements in addition to the presidency of Rowley United Theatres, Inc., include the presidency of Theatre Owners of America and the youngest chief barker of Variety Club Tent 17, Dallas, as well as chief barker of Variety Clubs International.

JHR has a sort of hankering for expansion and those close to him recognize that roving eye. None would be the least bit surprised to see the "Big Tex" marquee lights flashing in a lot more of the 50 states before long.

The Isley-Rowley sale involves the Isley theatres in Texas—six in Dallas and others in Bonham, Fort Worth, Houston, Pasadena, and Lufkin.

Isley kept the Major, Dallas, and the Canyon Drive-In, Snyder. The Texas showman admits he's hooked on show business, and speculation has it he'll have another major circuit of theatres in two years.

light time during June, July, and August only.

The committee vote which sent the bill to the House floor was close, 9 to 7, and came after the committee was warned again that it would put the drive-ins out of business because of a late nightfall.

Rep. Thornburg told the committee the bill would hurt the motion picture theatre business for the convenience of others. "The bill," he said, "lacks merit, and I strongly urge the committee to kill it now."

He said if some businesses want to have an extra daylight hour off each afternoon, they could have their offices and businesses open an hour earlier during the summer.

Daylight saving bills have been introduced at practically every session of the Legislature in recent years but on only two occasions—in 1959 and 1963—has such a measure made its way out of committee. Both times, they were killed promptly on the House floor.

Rep. Hamrick told the committee just prior to its favorable vote that "most of the opposition at the public hearing last week came from the outdoor theatres, but I haven't had one letter where someone gave as his reason for opposing the bill that he would have to go to the outdoor shows an hour later."

Double the danger!
Double the women!
Double the excitement...
with Double DOUBLE-O-SEVEN!

Sean Connery
 as JAMES BOND in
"Dr. No"

SEAN CONNERY
 as JAMES BOND in
"FROM RUSSIA WITH LOVE"



HARRY SALTZMAN AND ALBERT R. BROCCOLI PRESENT IAN FLEMING'S **"DR. NO"**
 STARRING **SEAN CONNERY** AS JAMES BOND AND **URSULA ANDRESS**
JOSEPH WISEMAN **JACK LORD** ALSO STARRING **BERNARD LEE** SCREENPLAY BY
RICHARD MAIBAUM, JOHANNA HARWOOD AND BERKLEY MATHER DIRECTED BY **TERENCE YOUNG**
 MUSIC COMPOSED BY **MONTY NORMAN** PRODUCED BY **HARRY SALTZMAN AND ALBERT R. BROCCOLI** **TECHNICOLOR**

HARRY SALTZMAN AND ALBERT R. BROCCOLI PRESENT IAN FLEMING'S
 STARRING **"FROM RUSSIA WITH LOVE" SEAN CONNERY** AS JAMES BOND
 ALSO STARRING **PEDRO ARMENDARIZ LOTTE LENYA ROBERT SHAW BERNARD LEE AS "M"**
 AND INTRODUCING **DANIELA BIANCHI** SCREENPLAY BY **RICHARD MAIBAUM** ADAPTED BY **JOHANNA HARWOOD**
 TITLE SONG WRITTEN BY **LIONEL BART** ORCHESTRAL MUSIC COMPOSED AND CONDUCTED BY **JOHN BARRY** PRODUCED BY **HARRY SALTZMAN**
 AND **ALBERT R. BROCCOLI** DIRECTED BY **TERENCE YOUNG** **TECHNICOLOR**

AND BACKED WITH AN ALL NEW CAMPAIGN! NEW ADS!
NEW RADIO AND TV SPOTS! NEW POSTERS AND LOBBIES!
NEW TRAILERS! BOOK IT NOW FOR APRIL!

RE-RELEASED

THRU
UA

World Premiere Of "Mr. Moses" To Open Three New Houston Twins

HOUSTON—An event unique in motion picture theatrical history occurs here April 14 when the world premiere of Frank Ross's production of "Mister Moses," starring Robert Mitchum and Carroll Baker, sparks the simultaneous grand opening of the General Cinema Corporation's three twin theatres at Gulfgate Shopping City, Meyerland Plaza, and Northline Shopping City.

Mitchum and other celebrities will make personal appearances at each of the unique film houses, which represent an estimated total investment of close to \$3,000,000. The theatres, each a double auditorium facility to be known as Cinema I and II, are the newest additions to a chain of 85 operated by General Cinema. This will be the first time that three such theatres have been opened in any one city at the same time.

Aside from minor matters of decor and exterior, the three twin Cinema I and II theatres are identical. The larger auditorium of each seats 1,000 and the smaller 500. They share a joint foyer and refreshment facility and boxoffice, but each auditorium will screen a different feature film. Location of the houses in the huge shopping centers assures a maximum of parking facility, and matinee screenings are planned on a daily basis.

Billy Wilson, Houston city manager for General Cinema, states, it will be his company's policy to start the early evening performances of its feature attraction at approximately 7:30 p.m., thus permitting patrons to dine unhurriedly at home before attending the theatre.

"Our twin auditoriums will also allow flexibility of programming," states Wilson. "We hope, for instance, with some frequency to schedule a film aimed mainly at adults in the smaller auditorium and a picture aimed at the larger family audience in the other. This way, entire family groups may attend theatre together—yet the adults and younger folks can see pictures tailored to their respective tastes."

Producer Frank Ross, whose many screen credits include the first large screen picture, "The Robe," will be in Houston several days prior to the premiere.

New Theatre Construction Explodes In Houston Area

HOUSTON—Plans have been announced here for two new theatres, one by Loew's Theatres, Inc., and one by Interstate Theatres, Inc., which boosts to more than \$4 million the total investment in theatres either under construction or announced for construction in the local area.

Earlier, Loew's Magic Circle was announced to be constructed in the Fashion Square Shopping Center. It will be a 1,200 seat capacity with a screen 60 feet wide and 35 feet high, and the latest in projection and sound equipment.

Interstate will lease a \$400,000 theatre with a capacity of 1,000 seats in the Clear Lake City. It will be the first Interstate theatre opened in Houston since 1946 when the Santa Rosa was opened. Bill Moody, Houston investor, will construct the theatre. It will be equipped to handle all existing as well as all planned projection processes, from 70mm to Cinemascope.

At present, there are four other theatres



Robert Peterson, center, New York Journal-American syndicated columnist of "Life Begins At 40," who helped launch the RKO Golden Age Movie Clubs, recently received an Award of Merit from Tom Crehan, right, assistant to the president of RKO Theatres, at a club party at the 86th Street Theatre, New York. Joe Franklin, left, WOR-TV personality, appeared in person and presented part of his Memory Lane Library of film classics.

Manson To Assist Rosenfield

NEW YORK—Arthur Manson, last with Dino De Laurentis, for whom he had been directing the advance U.S. campaign for "The Bible," will join 20th Century-Fox on April 5 as executive assistant to Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation.

Rosenfield said, "This executive addition to our staff is a direct result of our increased production schedule, which has provided an unprecedented line-up of major releases including our three road-shows already extending into 1966-67."

In his new post, Manson will participate with Rosenfield in all creative planning and is expected to play a major role in initiating campaigns for the heavy product load, the vice-president added.

under construction with a fifth scheduled to be completed late this year. Three of the four under construction are "twin" theatres, with two screens and two auditoriums served by central lobbies.

From 1946 until 1963, there was not a single theatre built in Houston and now seven are being built. In 1963 the Windsor and the Oak Village theatres were opened.

Three factors were listed by Billy Wilson, Houston district manager for the General Cinema Corp. of Boston, which will open the three twin theatres in the Meyerland, Gulfgate, and Northline Shopping Centers. All three will open simultaneously in mid-April.

Wilson listed these factors as major contributors to a resurgence in movie attendance: Better movies, better theatres, and easy accessibility and parking.

A new wide screen theatre is being built in Sharpstown by the Jefferson Amusement Co., with headquarters in Beaumont, and it is expected to be completed and ready for opening in May.

The first indoor theatre to be built in Houston by Stanley Warner of Texas will be constructed in the Memorial Shopping City. The theatre will have a capacity of 1,400 seats, and completion is expected sometime late this year.

Trans-Lux Registers Gains In Revenues, Net Income

NEW YORK—Trans-Lux Corporation registered gains in revenues from operations and in net income for the year ended Dec. 31, 1964, Richard Brandt, president, reported. He noted that these results were achieved despite engineering, introduction, and installation costs incurred during the year in connection with the changeover of projection equipment designed to accommodate the New York Stock Exchange high-speed stock ticker.

Gross revenues from operations totaled \$8,204,184, a gain of eight per cent over the \$7,575,538 reported for the preceding year.

Consolidated net income from operations amounted to \$578,722, equivalent to 81 cents a share on the 718,037 common shares outstanding at year end, 21 per cent above the 67 cents a share earned from operations in 1963. Total net income in 1963, including \$92,123 or 13 cents a share of non-recurring income, amounted to \$571,433 or 80 cents a share on the same number of shares.

Revenues from the company's communication services continued at the high level of a year earlier, Brandt reported, and the number of Dow Jones news tickers and closed-circuit television systems installed in brokers' offices and elsewhere again reached new highs. Stock ticker projection installations, despite competition during the year, continued to produce the major share of communication revenues and to reflect favorable acceptance of improved equipment introduced in 1964, he said.

Trans-Lux's success in securing first-run "box office" pictures in the face of a continuing industry-wide shortage of high quality films, Brandt said, produced revenues from theatre operations significantly above those of a year ago. The company's children's educational and entertainment television program business continued its growth pattern of the past nine years. The long range values inherent in these programs, he stated, are reflected in a growing volume of renewals extending to the original series first released in 1959.

In view of the progress made with its theatres, he said, it is anticipated that the company will increase its efforts to acquire new theatres, especially in shopping centers such as the Reisterstown Shopping Center in suburban Baltimore, where a lease was signed in 1964 and where a theatre is scheduled to be opened around midyear 1965.

Two pilot films of a new cartoon series, "Fat Jack — Sheriff of Cheyenne," featuring the voice and characteristics of comedian Jack E. Leonard, are scheduled for completion in early 1965, he said, and the company's original series, "Felix the Cat," has been dubbed into French for telecasting throughout France and other French-speaking countries.

Late in the year, a contract was entered into with American Airlines to book and buy motion pictures and television programs for their "Astrovision" entertainment system. Discussions are now being held with other airlines and common carriers regarding this type of service.

From Court To Showcase

NEW YORK—"John Goldfarb, Please Come Home," 20th Century-Fox's madcap comedy starring Shirley MacLaine, Peter Ustinov, and Richard Crenna, is in its world premiere engagement at Loew's Capitol and 26 other Showcase theatres throughout the metropolitan area.

Luxury Hotel Planned At Universal City Complex

UNIVERSAL CITY, CALIF. — William B. Tabler, world famous hotel architect, has been engaged to design the multi-million dollar 500-room luxury hotel to be known as the Sheraton-Universal—the Hotel of the Stars—which will be built at Universal City Studios, it was announced by Albert A. Dorskind, vice-president and treasurer of MCA, parent company of Universal MCA will construct the hotel which will be leased and operated by the Sheraton Corporation of America. Ground breaking is planned for this summer.

Construction of the Hotel of the Stars will be the first phase of MCA's long-range plans for a \$40-million 1,800 room hotel-motel complex at Universal City. This complex will be adjacent to the 10-acre Hollywood Visitor's Village now under construction and which will be a central attraction of the studio's expanded tour program that will take care of 500,000 visitors annually.

Tabler, a Fellow of the American Institute of Architects and the world's most experienced and best known hotel architect, has designed more hotels in more different countries throughout the world than any other man in history. He is currently engaged in projects in Buenos Aires, Bombay, Karachi, Johannesburg, Calcutta, Guatemala City, and numerous other cities both in this country and abroad. Recent projects include hotels in New York City, Washington, Pittsburgh, and Dallas.

The site of the Hotel of the Stars is at the junction of the Hollywood Freeway and Landershim Boulevard, near the Ventura Freeway and just a half mile south of the Golden State Freeway. It is only three minutes from Hollywood and seven minutes from the Los Angeles Civic Center.

When completed, the fully air-conditioned 12-story building will cover three and a half acres and in addition to the normal rooms will contain many luxury suites, and a lanai-like complex of ground floor accommodations.

It will have a large swimming pool, with a cocktail lounge overlooking the pool patio and surrounding panorama for guests. It also will have a rooftop cocktail lounge with a spectacular panoramic view of the San Fernando Valley.

Banquet facilities accommodating up to 900 persons will include a large ballroom which can be sub-divided when desired for smaller parties.

Other facilities will include a gourmet dining room, a coffee shop, retail specialty stores and a large parking area.

N.C. Studies New Ways To Battle Obscenity In Films, Reading Matter

Wide Audience Sought In "Stranger" 4-House Bow

NEW YORK—Due to the interest in "A Stranger Knocks" following its hard-won victory by a United States Supreme Court decision over the New York State Censor Board, the controversial film will veer from normal first-run bookings patterns with a Metropolitan New York premiere today (March 31) in four theatres representative of a cross-section of American moviegoing tastes, it was announced by Sidney Ginsberg, general sales manager for Trans-Lux Distributing Corporation, American distributors of the Danish production.

"A Stranger Knocks" will premiere at the Trans-Lux 85th Street theatre in a direct approach to the middle and upper income moviegoers who frequent this posh East Side theatre; at the Appolo 42nd Street, Time Square, with its appeal to a large group of tourist and transient entertainment seekers; at the Eighth Street Playhouse, haven for Greenwich Village sophisticates; and at the Queen Anne, Bogota, N. J., as representative of nearby suburbia.

Turell Aids Bedside Network

NEW YORK—Saul J. Turell, president of Walter Reade-Sterling, has been named honorary co-chairman of the 17th annual ball sponsored by the Bedside Network of the Veterans Hospital Radio and Television Guild.

The ball is the organization's major social function of the year, and is the highlight of the spring fund raising campaign. It will take place at the Waldorf-Astoria on Friday, April 30.

The Bedside Network is comprised of volunteers from radio, television, music, advertising, and other communications fields. Its aim is to aid in the rehabilitation of veterans who are patients in V.A. hospitals through a unique recreation program. The activities consist of individual and group participation in both script reading and musical sessions, taped at weekly meetings and aired over the hospital's public address system. More than 105 Veterans Hospitals participate.

GREENSBORO, N. C.—A resolution calling for "stricter control of the distribution and sale of pornographic movies and reading material in North Carolina" was adopted at the 74th annual meeting of the Women's Missionary Union of the N. C. Baptist State Convention here.

The resolution, approved by some 2,500 women attending the session, was sponsored by the First Baptist Church of Greensboro, and condemned the "marked deterioration in the quantity of wholesome movies" and the "unwholesome, vulgar, sordid and pornographic printed matter" now available to young people and others.

It said the source of the questionable literature and movies is the "growing number of unscrupulous and selfish individuals who are willing, without regard to the consequences, to profit from the greatly increasing potential market."

In Raleigh, the Senate Judiciary Committee of the North Carolina Legislature gave a favorable report to and sent to the floor of the Senate a bill to bring motion pictures under the state's obscenity law and make it a misdemeanor for anyone to "distribute or exhibit films that appeal to the prurient interest."

Films specifically banned under the proposed statute would be ones which local authorities decided were in violation of the state's obscenity laws.

Sponsor of the measure is Senator L. B. Hollowell, Gaston County, who said he introduced the bill to get at "distributors of obscene movies which are shown primarily at drive-in theatres." He said the bill was prompted by pressure from his home county, where a committee of 12 to 25 "prominent citizens" have been policing newsstands for obscene literature, and now has turned its attention toward motion pictures.

He said obscene films had created "quite a clamor" in his county, and "I'm harassed every weekend I go home."

During the discussion by the committee prior to its favorable vote, senators from several other counties displayed an interest in Gaston County's method of attacking obscenity.

Rep. Hollowell said at first he planned to make the bill a local measure, applicable only to Gaston County, but that other senators wanted it broadened to make it statewide.

He said his bill is aimed primarily at "bootleg operators" in the motion picture business who peddle obscene films, primarily to drive-ins. He said Harry Buchanan, Hendersonville, theatre lobbyist, and Senator Roy Rowe, Burgaw, theatre operator, had expressed favor for the bill.

Needelman To 7-Arts

NEW YORK—Julius Needelman has been appointed western regional sales manager of Seven Arts Pictures, it has been announced by Harry Goldstone, Seven Arts, general sales manager. Needelman has resigned his position as Embassy western sales manager and will begin his new duties April 5.

Needelman, formerly Columbia Pictures' Denver branch manager from 1959 to 1963, replaces Melvin Evidon, who resigned.



The Trans-Lux, Philadelphia, recently reopened with MGM's "Quick, Before It Melts" after a refurbishing program, and on hand were, left to right, Ed Gallaner, MGM ad-publicity director for the area; Tom E. Rodgers, Trans-Lux Corporation vice-president; Sydney Eckman, Philadelphia branch manager for MGM; and Harlod Brason, Trans-Lux Theatre manager.

Dr. Terror means business!

You know the kind of business that real all-out horror pictures always do. That's what 'Dr. Terror' will do for you!

75 THEATRE
LOS ANGELES
SOCK-SHOCK
SATURATION
APRIL 7

Backed by Paramount's power-
"House" TV and radio campaign.



Dr. Terror's House of Horrors

A
PARAMOUNT
RELEASE

PHOTOGRAPHED IN **Technicolor**

CO-STARRING
CHRISTOPHER LEE and ROY CASTLE with PETER CUSHING as "Dr. Terror" MILTON SUBOTSKY · MILTON SUBOTSKY
SCREENPLAY BY

r. Terror' SPECIALS:

mount's all-out merchandising program will scare 'em out of their homes and your theatres!

possessions" for Exhibitors to launch mammoth making extras!

"Shocktail" parties all over town!

"Horrorthon" midnight screenings!

pay, TV and supermarket away promotions!

cordling lobby, street city-wide bally!

radio and TV that sock the shock appeal!

SIAL EXHIBITOR GUIDE
to you take full advantage
the fear of the Year!"

DIRECTED BY
FREDDIE FRANCIS · AMICUS

The NEW YORK Scene

By Mel Konecoff

THE OTHER DAY, WE SAW ROBERT D. GRAFF OF GRAFF AND GINNA, WHICH is not a brokerage partnership but rather an outfit dedicated to the making of films. They are the producers of MGM's "Young Cassidy," based on the life of the Irish playwright Sean O'Casey.

First of all, Dan Terrell, MGM advertising and publicity director, termed the picture as one with broad basic appeal. The campaign in New York may well be different from what it will be elsewhere. He thought that this release could spark what will be another big summer for MGM.

Graff noted that audiences don't have to be Irish to enjoy the film. They started out not to make this strictly an Irish picture but rather the story about "the making of a man." Casey liked them when he talked with them and gave them permission to do what they liked of his work. The pair wrote a script which Casey's wife read to him several times, he being half-blind. The next time they saw him, he had them read it again, and then he offered several suggestions, which they accepted. Casey died during the filming.

Director John Ford set the pre-production material and some of the people in their roles, and he even shot 20 minutes of film before being taken with a mysterious illness which necessitated taking him off the film and putting Jack Cardiff in to direct. The latter, we understand, made good use of 10 pages of notes left behind by Ford. Many insiders are trying to pick out which is Ford's footage, and they are wrong nine times out of 10, according to Graff.

Graff reported that the film cost one million dollars, and the making of much of it in Ireland was necessary for authenticity and atmosphere. Sean Connery wanted to play the lead, but he couldn't work out some commitments that conflicted. Graff and others paid tribute to the job turned in by actor Rod Taylor, who had a free daily phone call allowed him by the producers so that he could check on the condition of his pregnant wife back in Hollywood. She had a girl before "Young Cassidy" was over.

This is Graff's first feature film for theatrical release after having made a number of films for television, and he recalled that at the start, television was exciting and ready for experimentation for the sake of entertainment. These days, however, much of the enthusiasm in that medium has evaporated, and television is "not very exciting from a creative point of view." He would like to do at least one feature a year and something that isn't too common in theatrical entertainment. He found that the method of selling pictures in this area was also different and exciting. For television, the whole campaign on a presentation could be set across a luncheon table on Madison Avenue. Here, he and his partner are going out to as many cities as they can cover to help get the film across, and they are looking forward to it.

Graff and Ginna are looking to the future and three films. One is the story of war photographer Bob Capa under the title, "The Man Who Invented Himself," which could be filmed in England and France this fall; another would concern an Italian immigrant in New York, labeled "The Fat Man," which could go this fall in New York; and "The Scarperer," which deals with a professional jail breaker who helps prisoners to escape. While they have no release commitments, they were having some most pleasant talks with MGM officials. They like and admire the company for their expression of confidence and lack of interference.

TYPEWRITER DOODLING: "MAHATMA GHANDI" (ASKS) "THE REASON WHY" "Is The United States Ready For Self-Government?" "The Ski Bum" (expects) "A Long And Happy Life" (with) "Harlow" (on) "The Sands of the Kalahari." (When) "The Graduate" (marries) "Imperial Woman" (a) "Natural Child" (will result to be known as) "The Oscar" (whose uncle is) "Nevada Smith." (He confessed) "I Married A Psychiatrist" (as) "The Minister and the Choir Singer" (stood by). (For a honeymoon they went) "To The Coral Strand" (where) "The Adventurers" (hid) "When The Lion Feeds." (With apologies to Joe Levine, whose product line-up inspired our doodles.)

Indianapolis Circuit Plans Shopping Center Theatre

INDIANAPOLIS—Vogue Theatre, Inc., operators of the Vogue and Uptown theatres, and Nora Plaza, Inc., owners of the Nora Plaza Shopping Center, announced jointly a new 800 seat indoor theatre will be constructed in the shopping center this summer and opened for occupancy by early fall. Vogue Theatre, Inc., will be operators of the new luxury show place, which will be similar in design to the recently remodelled Vogue, Broad Ripple.

W. A. Brennan, Jr., commercial and industrial realtor and also president of Vogue Theatre, Inc., stated, "My late father constructed the Vogue Theatre in the early days of the depression. Notwithstanding the hard times in which it opened, the theatre was a success from the start, and has continued to be so to this day. The theatre always was operated under a policy of having the best possible management, offering only first quality films, and maintaining a clean and pleas-

ing atmosphere. Twice in the past 30 years, the Vogue has been completely remodelled. Patron acceptance of this type of indoor operation on the north side has been excellent through the years, even in the past 10 years while most of the indoor neighborhood theatres have vanished from the community scene. In our opinion, we are positive a new deluxe indoor theatre in the Nora Plaza area operated on the same policy will also receive favorable patron response."

The new Nora show place will feature the latest in functional theatre design, luxurious seats, the finest in modern projection and sound equipment, and color coordinated auditorium and lobby featuring black, red, and gold.

Kenneth Croft, general manager of both the Vogue and Uptown, will supervise the Nora Theatre operation. The erection of the theatre will be by Carl M. Geupel Construction Company.

Taylor. New to the board is William Brown, Fox, Detroit.

At the Pepsi-Cola Celebrity Luncheon, the main speaker was Col. William Weinstein, U.S. Marine Corps, who is on staff and engaged in intelligence. His timely topic was the conflict in Vietnam.

He gave the area's history and took the administration point of view on present policy.

Introduced on the dais was Ray Branch, one of the Allied founders. Ray served in varying capacities these past 46 years, including the presidency.

Col. William Draper, U. S. Marine Corps, spoke on the program for Armed Forces Week, and sought exhibitor cooperation.

Nat Nathanson, general sales manager for Allied Artists Pictures, directed his compliments to those attending rather than those organizing the convention, referring to quality, quantity, and devotion. He also said forget the Allied Artists past and behold the future—with 28 top flight films to be released before the year end.

H. C. D. Main, national committeeman, Canadian Exhibitor Associations, and past president, Motion Picture Association of Ontario, regarded Canadian and United States exhibition as "The North American Family," which had the same common ground and problems.

He remarked movies had three figures—"women, distribution, and exhibition."

He noted Canadian gross at a new high—including tv and 16mm—but said that theatre take had dropped from \$250 million to \$100 million. This he attributed to the fact that top film cost exhibition so much that it found it made more or lesser attractions, although settling for shrinking attendance. What other business, he asked, would so price product as to restrict sale to large cities?

Young people in small towns who move to big cities without the movie habit would reduce business there. Are we heading for movies in big cities only?

Canadian exhibition and distribution have set up country-wide committees to tackle the problem and are hopeful of solutions—lower rentals for struggling subsequents.

He remarked, "Even monkeys band together. I include production, distribution and exhibitors!"

Allied States president Jack Armstrong lauded the Michigan Allied leaders. He related the closed session had discussed blind bidding, and predicted it would be "eliminated either by working together or by forces other than ourselves." Other topics touched on were flat rental, flexible policies, tax repeal.

As to the last, he said many subsequent runs were "disappearing," and admissions on first runs were up so that taxes become important.

J. W. Rose, full time consultant for the Michigan Chain Store Council, went thoroughly into the current legislative situation wherein half the legislators are serving for the first time.

Allied's interest and working with the Council springs from Michigan laws which regard owners of more than one theatre and concessions as chain stores.

He said thus far over 800 bills have been introduced, and 1450 more will be. Due to president Milton H. London's attentions to these matters, thus far not a single bill being considered affects movies directly. He warned

this might not continue to be so. Pending "tax reforms" have become, in reality, tax increases.

Government is a partner in all business, and it becomes the responsibility of business not to be a silent partner. Exhibitors, he urged, "get to know your legislators."

William M. McCutcheon, community relations of MPAA, went carefully into current activities and new material available.

Colin Machlachlan, Anna M. Rosenberg Associates, discussed its activities and what it could do to help exhibition.

Nat Nathanson, as Variety Clubs international property master, administered the installation of Tent 5 barkers and Variety Club women.

A pleasant surprise came in the form of an announcement from chief barker Jack Zide that by giving their screens for a commercial trailer, and consummated by Motion Picture Advertising Company, enough money had been raised to purchase the first Detroit Sunshine Coach. Joe Lee, MPA division manager, gave credit for the selling details to Jack Metzal.

The culminating events were the National Carbon Dealers cocktail party, followed by the combined Variety Club of Detroit, Tent 5 and Michigan Allied banquet in the Grand Ballroom, hosted by the Coca-Cola Company and L and L Concession Company. Universal and Coca-Cola supplied favors.

Miss Collins To USA

NEW YORK—Dale Robertson, president of United Screen Arts, announced that Sidney Cooper, New York-based national sales manager for United Screen Arts, has appointed Gladys Collins of Hollywood to the post of head booker for the organization and assistant to Harry Gaffney, western sales manager.

Miss Collins, on Hollywood's Film Row since 1940, was in the employ of Roy Dickson with Theatre Service Corporation, the buying and booking agency she acquired on Dickson's death and with which she was associated for eight years. Previous to that time, she was associated with Edward Barrison in production and distribution on Film Row.

Who's A Young Person? 17 or Under, Says Dallas

DALLAS—The City Council's movie ordinance committee voted to classify as "young persons" those who are 17 or under.

There was some disagreement on this point as the committee held its third meeting to thrash out revisions to a movie ordinance drafted by the City Attorney's office, but the majority was for the proposed age limit.

The committee also decided that motion picture exhibitors should first make a proposed classification of movies to a board that would be appointed if the movie ordinance is passed.

"The board could accept this classification or it could change it following a hearing," said District Judge Clarence Guittard, movie ordinance committee chairman.

"If the board did change the exhibitor's proposed classification, he could object," Judge Guittard said. "The board would then have to seek an injunction from the courts to force a change in classification."

The committee also voted to recommend penalties not only for exhibitors who violate the ordinance, but also for youngsters 17 or under who attend "adult" movies, and those who falsify their age.

The city attorney's office will study the proposed revisions to the ordinance, and a fourth meeting will be held, according to Judge Guittard.

Easter Dates For "Story"

NEW YORK—The George Stevens Production of "The Greatest Story Ever Told" will have 13 additional roadshow openings in the United States and Canada through the start of the Easter Holiday, bringing the total to 27 domestic engagements.

In addition to the 14 current hardticket situations, the United Artists release has set the following premieres:

Omaha, Indian Hills Theatre; San Francisco, Orpheum; New Orleans, Martin Cinerama; Seattle, Martin Cinerama; Phoenix, Kachina; Toronto, Odeon Carlton; Milwaukee, Cinema I; Atlanta, Georgia Cinerama; Baltimore, Town; Indianapolis, Indiana; San Diego, Center; Salt Lake City, Villa; and Portland, Hollywood.



Producers Max E. Youngstein and David Karr, seated center, look on as director Burt Kennedy, beside camera, prepares to film a scene for MGM's "The Money Trap." Glenn Ford and Rita Hayworth discuss the scene with Kennedy.

Weltner To Be Honored At May 27 UJA Affair

NEW YORK—George Weltner, president of Paramount Pictures Corp., will be guest of honor at a luncheon May 27 at the Americana Hotel, in behalf of the United Jewish Appeal of Greater New York.



WELTNER

Fifty leaders of the entertainment industry met to make plans for the tribute to Mr. Weltner, who has long been identified with vital philanthropies besides his role as a top filmmaker. His selection was

announced by Harry Mandel, president of RKO Theatres and chairman of UJA's motion picture and amusement division.

Irving H. Greenfield, the division's key committee chairman, presented Mandel with an ornamental box inscribed to the chairman in token of distinguished service at the head of last year's successful drive.

The luncheon will be the high point in the industry's 1965 campaign to help UJA agencies provide rescue, relief, and rehabilitation services around the globe, including the resettlement of tens of thousands of Jews in Israel and other free lands.

"Oscar" Staff Named

HOLLYWOOD—Members of the production staff for the 37th annual Academy Awards were announced by program committee chairman Steve Broidy.

Those named will work on the April 5 "Oscar" show under the supervision of Joe Pasternak, producer.

John Green will be the music director. Also on the music staff are Murray Gerson and Martin Berman, music coordinators. Alexander Golitzen and Jack Martin Smith will be the art directors, and Emile Kuri the set decorator. Edith Head will again serve as costume consultant, and Robert F. Metzler repeats as business manager. George Miller will be in charge of traffic and security. William L. Hendricks is chairman of the Board of Governors Ball Committee.

Representing the Santa Monica Civic Auditorium, site of the Awards show, will be Louis Owen, auditorium director, and Joe Chang, assistant. Richard Dunlap will serve as producer-director for ABC.



Len Kaplan, manager, Twin, Hicksville, L. I., N. Y., is seen with Dorothy Gustas and Joseph Ferrara, winners of a contest held in connection with the showing of Embassy's "Marriage Italian Style," and who were married on the stage of the theatre. They received over \$2,000 worth of prizes from a merchants group plus a one-week expenses paid honeymoon in the Poconos.

Down ARGENTINE Way

By Jock MacGregor

ONLY RECENTLY, I WAS MOANING THAT FILM UNITS WERE ESCAPING THE English winter with locations in far away, sunny places, and the only one to which I was invited was within walking distance. The phone started to ring. Would I go to Ireland for the weekend to see how the Berlin Wall had been reconstructed in Dublin for Martin Ritt's Paramount release, "The Spy Who Came In From The Cold"? Despite deep snow, it sounded inviting. I agreed. Next came an invitation to Bath in the West Country to watch shooting on Anglo's musical romp, "Catch Us If You Can." Well, you can't be in two places at once. Then there was an incredible invitation for the same weekend—would I like to fill the pressman vacancy on the British Film Producers Association delegation to the Mar Del Plata festival as a guest of the Argentine Government. Well, ask a damn fool question!

We were set to leave on Saturday. It was hard to believe, and I was not surprised when at a late hour, the plane was cancelled. The BFPA's Director General Sir Charles Evans was already in Spain with another producer delegation discussing trading conditions and managed to get an Iberia flight with Lady Evans to Buenos Aires. Richard Todd went Lufthansa, and Norman Wisdom via Alitalia. I began to feel my vaccination had not been really necessary. Then a Wednesday flight on Aerolineas Argentinas was fixed. There I was with beautiful blonde Susan Hampshire, whom I named in the Laurel Awards as Britain's most promising actress for "Thomasina" and "Night Must Fall"; ravishing brunette Carole Gray, who stars with Brian Donlevy in 20th-Fox's "Curse of the Fly"; and BFPA festival officer John Stapleton, flying down Argentine way in the most luxurious and delightful manner.

Bleary eyed after the long night flight, the welcome to Rio de Janeiro took us completely off guard. A blue carpet had been laid. Newsreel, tv, and pressmen waited with Brazilian stars, glamorous Maria Pompeu with a beautiful English accent—a James Bond type if ever I saw one—and Cy Farney, loaded with orchids for the girls. Sue was back into the plane for the quickest change into something more photogenic than slacks. This was a promotion of Terrell Lindner, Rank Films do Brasil, and the press showed no interest in other delegations. It was the first evidence of what I had suspected and has been proved time and again in South America. Rank has established a major and much respected outfit.

At Buenos Aires, we were again to see it in action doing a big public relations job for films. Here, the carpet was red, and Ricardo De Angelis was on hand with Argentine stars—this is a lovely touch—more flowers and press. I found myself guilty of spontaneously using an expression that I treat with cynicism when I hear it at London Airport. I really was thrilled to be there!


DIGRESSING, RANK'S ADVENTURE IN SOUTH AMERICA IS A SUCCESS STORY in itself. Other than for Hollywood product, it has been a tricky market for imported pictures. John Davis was not happy with the returns. Against everyone's advice, he decided to open his own distribution and sent Colan MacArthur and "Jamie" Jamieson with instructions to succeed! While they are now back in London, the results of their pioneering show in all directions. From only handling their own pictures, Rank now distributes for Disney, Sam Bronston, Mexican and continental producers, and even those who are their strongest competitors in Britain like Associated British, British Lion, Anglo Amalgamated, etc.

WE FINALLY REACHED MAR DEL PLATA 37 HOURS AFTER SAYING FAREWELL to Wardour street and were greeted by Rank's Argentine chief Garces. We were just too late for the screening of "An Evening At the Royal Ballet." It was reportedly excellently received by the audience, yet was decidedly mauled at the next morning's press conference for the British delegation though it had been requested by the festival authorities and was not entered by the BFPA. This all goes to show that critics are made the same the world over.

The questioning concentrated on the political content of British films and the art, and some seemed appalled that in the north—oh, I like that—people actually prefer escapism to movies of social significance. I even found myself on the receiving end of press questioning and honestly admitted that I could not recall having seen an Argentine film. I was then shaken when a local film director showed me a photostat of a complimentary write up I had given his short in MPE last August.

Festival president Enrique Faustin brought the American and British delegations together over a delightful lunch. America's participation is not recognized by the Motion Picture Export Association—I must write in full as never have I been so baffled as by the initials used in official lists. Though Willard Pearson of the U. S. Information Services is here and the festival will close with the Kennedy tribute feature, the leader is Frank Schaffner, a member of the jury, who has been directing Charlton Heston in "The War Lord" and came with many messages for me from its co-producer, Walter Seltzer. Also in the delegation are Joseph Strick, whose "The Balcony" is the only American film to be invited, and actress Susan Oliver, a new name to me since I do not follow tv that closely. Van Heflin is, at the time of writing, yet to arrive.

Some 20 countries are participating with films, stars, and personnel, and I must admit that some of the artists surrounded by autograph hunters are unrecognizable to me. I am reserving judgment as to whether it is all worthwhile or whether my journey was necessary to no one save myself. But even at an early date, I can say, having attended many festivals, that I have never known a British delegation to be more effectively or strongly led. Not only is Sir Charles Evans a natural diplomat and figurehead, but he also has involved himself in the routine detail to ensure the best presentation of the British film image.



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Maryland Aims To Repair Battered Censorship Law

BALTIMORE, MD.—The Maryland Senate has approved changes in the state's censorship law aimed at bringing the law into line with a recent Supreme Court decision.

The bill now goes to the House. The legislation would require the Board of Censors, itself, to apply to the Baltimore City Circuit Court within three days after it rejects a film. The Supreme Court had struck down the Maryland law because it requires the exhibitor to appeal to the courts against a non-judicial ban on a film.

Under the legislation, the court would have five days to conduct a hearing and two additional days to come to a decision. If the court agrees with the censors, then the exhibitor or distributor must take the case to the Appeals Court. The time limits were aimed at the Supreme Court directive that a censorship law, to be constitutional, must provide prompt decisions.

The bill makes no other changes in the Maryland censorship system. Prompt House passage appeared likely.

C of C Heads S. F. Festival

SAN FRANCISCO—Harold L. Zellerbach, president, San Francisco International Film Festival's board of directors, announced that the "responsibility" for the eight-year-old event had been turned over to the San Francisco Chamber of Commerce.

The Chamber of Commerce will assume full and complete responsibility for the operation, control, management, and financing of the 1965 Film Festival.

MGM's "Hill" To Cannes

NEW YORK—"The Hill," Kenneth Hyman production starring Sean Connery and presented by Metro Goldwyn Mayer and Seven Arts, has been selected as official entry of Great Britain in this year's Cannes Film Festival which takes place May 12 through May 27.



American International Pictures' "Beach Blanket Bingo" starlets Patti Chandler, left, and Mary Hughes recently gave John Klee a warm welcome to southern California as he assumed new position as Pacific Coast division manager for National General Corporation's Fox West Coast Theatres.

State Control Of CATV Sought In Ohio Senate Bill

COLUMBUS, O.—Sen. Tennyson Guyer, Republican, Findland, sponsor of a bill in the Ohio Senate to place CATV under regulation of the Public Utilities Commission of Ohio, told members of the Senate Public Utilities-Public Works committee that he is not trying to stifle free enterprise or hold back any arm of the entertainment field in favor of another.

"We have a new virile industry, highly competitive," he said. "A lot of strange money is coming into this business. This is a legitimate business. We have a right to know the kind of service being offered and the kind of equipment being used. There should be definite rules under which the service is offered to the public."

Guyer quoted a member of the Federal Communications Commission as declaring he hoped control of CATV would not be left in the hands of municipalities. The sponsor said it is hard to give accurate statistics on the growth of the cable transmission system in Ohio "because it is growing so fast." He said there are 1500 CATV systems in 46 states, with about three percent of the national television audience.

Guyer predicted that the FCC "would be in the picture very shortly." He said: "Let's keep control of CATV in friendly hands to protect both the operator and the customer." His bill would require CATV operators to obtain certificates of public convenience and necessity from the PUCO. The fee would be \$50. Public hearing would be held before a certificate is granted. The PUCO would determine the need for the proposed cable transmission service, suitability, and financial responsibility of the applicant. A licensed CATV operators would be subject to PUCO rules and regulations.

Nolte Heads Md. Exhibs

BALTIMORE, MD.—The Allied Motion Picture Theatre Owners of Maryland reelected C. Elmer Nolte as president; Harry Bondurant, vice-president; and Leon Back, treasurer. Jack Whittle continued as executive secretary; and Mrs. Helen Diering as secretary.

Elected as directors were Vernon Nolte, C. Elmer Nolte, Meyer Leventhal, Jack Levin, Back, Stanley Baker, Walter Gettinger, Victor H. Savadow, W. M. Brizendine, and John Manuel.

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SECTION TWO MARCH 31, 1965
Vol. 73 No. 10

CONTINENTAL

Circle Of Love

(Filmed abroad) DRAMA.
(English language dubbed) 105M
(Eastman Color)

ESTIMATE: Affairs of the bedroom best suited for adult art and exploitation spots.

CAST: Jane Fonda, Maurice Ronet, Jean Sorel, Catherine Spaak, Anna Karina, Jean-Claude Brialy, Francine Berg, Bernard Noel, Marie Dubois, Claude Giraud. Directed by Roger Vadim. Robert and Raymond Hakim Production.

STORY: Sex is the connecting link between a number of people pictured herein. A prostitute, Marie Dubois, propositions a soldier, Claude Giraud, and then offers her love for free. Giraud is seen seducing a young maid, Anna Karina, who, in turn, has an affair with Jean-Claude Brialy, the young gentleman in her household. Brialy entertains Jane Fonda, a young married woman, in his new apartment, and she later has a romantic scene with her husband, Maurice Ronet. Ronet picks up young Catherine Spaak, and she is later picked up by writer Bernard Noel. The writer goes back to old sweetheart, actress Francine Berg, who then has a fling with Count Jean Sorel. He eventually winds up with prostitute Dubois, completing the cycle.

X-RAY: The age-long game of how to get a member of the opposite sex involved in an affair is detailed here on a variety of levels and between a number of people of different temperaments and stations in society. The result is sometimes intriguing for adults and sometimes over-long for the point it has to make. Still, a campaign can put it across, attracting those of a mind to see such fare. This is oft-times frank in its coverage of the theme, and it should be evident that it is aimed at adults only. The performances are generally good, and direction and production are efficient. The use of color helps with the window dressing. The screenplay is by Jean Anouilh, based on a play by Arthur Schnitzler.

AD LINES: "Five Men And Five Women Play The Irresistible Game Of Love"; "A Bedroom Romp For Adults Only."

MGM

Hysteria

(6523)
MGM MELODRAMA
(English-made) 86M

ESTIMATE: Muddled meller for the program.

CAST: Robert Webber, Lelia Goldoni, Anthony Newlands, Jennifer Jayne, Maurice Denham, Peter Woodthorpe, Sandra Baize, Sue Lloyd. Produced and written by Jimmy Sangster; directed by Freddie Francis.

STORY: Robert Webber is an amnesia victim as the result of an auto accident. A mysterious benefactor has paid all his hospital bills and made a luxurious penthouse apart-

ment available to him while he convalesces. Determined to clear up his past, Webber hires private investigator Maurice Denham. Strange noises emanate from the empty apartment next door, and Webber finds a bloodstained knife. He wonders if he is losing his mind. He then discovers the dead body of a middle-aged woman, but it later disappears. Lelia Goldoni appears, saying her husband caused Webber's accident and she wants to help him. It develops that Goldoni and Webber's doctor, Anthony Newlands, have framed all the horror in an effort to cover up their murder of Newlands' wife. Denham exposes the culprits, and Webber is reunited with the girl who has always loved him, nurse Jennifer Jayne.

X-RAY: This rather muddled melodrama never delivers the suspense or chills promised in the title. Performances are satisfactory, but the players can't really overcome the unimaginative script. Direction and production are fair, but the plot is flimsy and relatively transparent. It is not so much a shocker as a who-dun-it. It shapes up as program filler, and is likely to find its way to double feature slots. It is obviously a low-budget effort and as such needs more exploitable material than story and players provide.

AD LINES: "A Suspense Shocker To Root You To The Edge Of Your Seat"; "His Past Was A Blank . . . His Present A Nightmare . . . His Future A Terrifying Uncertainty."

PARAMOUNT

In Harm's Way

DRAMA
165M.

Paramount

ESTIMATE: Impressive entertainment should register well with general audiences.

CAST: John Wayne, Kirk Douglas, Patricia Neal, Tom Tryon, Paula Prentiss, Brandon de Wilde, Jill Haworth, Dana Andrews, Stanley Holloway, Burgess Meredith, Franchot Tone, Patrick O'Neal, Carroll O'Connor, Slim Pickens, Barbara Bouchet, Hugh O'Brian, Henry Fonda. Produced and directed by Otto Preminger.

STORY: The evening of Dec. 6, 1941, at Pearl Harbor is filled with the music from an officers' dance, attended by Lt. j.g. Tom Tryon and his wife, Paula Prentiss, as well as by Air Force Major Hugh O'Brian, who is making a play for the willing wife of Commander Kirk Douglas, Barbara Bouchet. The latter couple decide to rendezvous on the beach when the music is stopped. As the morning sky brightens, Navy Captain John Wayne begins to prepare for gunnery practice aboard his cruiser. This includes prodding his hung-over executive officer, Douglas. The Jap planes bore in for their murderous attack. Wayne leads a part of the fleet out of the harbor, and aboard a destroyer as acting captain is Tryon. To conserve fuel, Wayne orders direct sailing instead of zigzagging and his vessel is torpedoed, which makes him the object of a court of inquiry. Bouchet and O'Brian are killed in an auto accident as they are heading home, and Douglas is forced to identify the

body. Wayne, slightly injured, is aided by nurse Patricia Neal, and she is impressed by their brief encounter and determined to see more of him. At a later meeting arranged by Naval intelligence officer, friend, and roommate Burgess Meredith, Neal informs Wayne that his son by his early marriage into a Boston family, Brandon De Wilde, is on the island and has been seeing nurse Jill Haworth. Their meeting is brief and cold, with De Wilde admitting that he is seeking an appointment to the staff of Admiral Dana Andrews while working for another opportunist, former Congressman Patrick O'Neal. Wayne sees more and more of Neal while working behind a desk routing convoys. As an important battle plan takes shape, commanding Admiral Henry Fonda promotes Wayne to Admiral and puts him in charge of a plan to capture several important islands which Andrews has been unable to do. Wayne gets Douglas and Tryon reassigned to him as aides and moves to his new post where Neal had preceded him to the local hospital. With the aid of Australian Stanley Holloway, the mission is successful, with Wayne the hero to Andrews' chagrin. De Wilde admires Wayne and asks to be transferred to his old job with the PT boats. Plans to take another island are finalized, but this one is heavily fortified. Japanese reinforcements are on their way, but to what extent is unknown because there are no long-range observation planes available. Meanwhile, Douglas is invited to a beach party by Haworth where she is raped by Douglas. She commits suicide, and Wayne returns the ring De Wilde gave her, breaking the news of her death at the same time. A closer bond between father and son is established at that moment. Douglas commandeers a plane, seeks out the advancing Jap fleet, reports its movements and the number of ships before being shot down. Wayne leads his fleet out to meet the enemy and succeeds in destroying part and routing the others. De Wilde and Meredith are among the dead, while Wayne is badly wounded but rescued by Tryon. Aboard the hospital ship, Neal takes care of him until he recovers minus a leg. A visit from Fonda assures him that after a rehabilitation visit to the states, he'll be back in command of a task force headed for Tokyo.

X-RAY: Otto Preminger has made himself quite a film here, replete with action, drama, romance, intrigue. Interest is maintained on high throughout the lengthy running time, which some may say might have been trimmed to advantage. There's lots of entertainment to be found in this sea-war story, along with fine performances by a cast laden with potent marquee value and quality direction and production by Preminger. Filmed in the authentic backgrounds of the Hawaiian Islands, the picture has a solid feel to it. With a proper campaign, it can make quite a dent at the boxoffice. Some of the language and situations are pretty basic, and therefore the picture may not be for the very young. However, all other age groups should generally like what they see. The screenplay is by Wendell Mayes, based on the novel by James Bassett.

TIPS ON BIDDING: Higher rates.

AD LINES: "The War Inflamed Days That Followed Pearl Harbor Affected Many Lives In Different Ways. Here Are Some of Their Stories"; "An Action-Packed Sea-War Story Makes An Outstanding Film."

UNIVERSAL

Sword Of Ali Baba

(6509)
Universal
(Color)
MELODRAMA 81M

ESTIMATE: Okay programmer.

CAST: Peter Mann, Jocelyn Lane, Peter Whitney, Gavin MacLeod, Frank Puglia, Frank McGrath, Greg Morris, Frank DeKova, Morgan Woodward. Produced by Howard Christie; directed by Virgil Vogel.

STORY: Gavin McLeod, leader of the Mongols, captures the city of Baghdad. The Caliph and his young son escape only to be trapped by the treachery of Prince Frank Puglia, after the boy and Puglia's daughter have made pledges in blood to wed each other when they are grown. Only the boy escapes the slaughter, and he finds himself outside a cave in the desert that opens at the command of a leader of a band of thieves, Frank DeKova. The boy takes shelter there, and DeKova adopts him as his own son. For 15 years, the Mongols hold Baghdad with the band of thieves mustering the only resistance. When a caravan is discovered at a nearby oasis carrying wedding gifts and Jocelyn Lane, the future bride of McLeod, the boy now grown into a man, Peter Mann, and another thief are sent to investigate. Mann and Lane don't recognize each other as the childhood sweethearts who pledged themselves to each other, and when Mann is caught in a trap, he blames Lane. He is taken to Baghdad and tortured. Lane's servant, Greg Morris, sneaks him food and water. He reveals his real identity to Puglia, who vows to kill him. The band of thieves infiltrates the city, and in a surprise move frees Mann and take Lane captive. DeKova is wounded and dies, whereupon Mann takes over. Morris follows them and asks to join them but Mann prefers that he act as a spy in the palace. Lane is returned, and when she learns the identity of Mann, she refuses to marry McLeod. The latter sets another trap at the wedding ceremony for Mann, who arrives in town with his men. They elude the trap and take over after a bitter fight which see McLeod dying as well. Now, Lane and Mann are free to keep their pledge to wed each other. The people of Baghdad are also free.

X-RAY: Shades of Arabian Nights. After a lapse of years, the cry of "Open Sesame" is heard to ring through the land once again as the band of 40 thieves and their leader fight oppression and tyranny while helping to nurture romance and a desire for freedom. Action, intrigue, and a fast pace cross and recross the desert sands amid fair performances and okay direction and production. Everything is bathed in assisting color. It should do okay as part of the program for kids of varying ages. Oscar Brodney wrote the screenplay.

AD LINES: "Thrilling Adventures From The Arabian Nights of Yesteryear"; "The Famous Tale Of Ali Baba And His 40 Thieves Roars Across The Wide Screen In Color And Thrill-Packed Excitement."

The Truth About Spring

(6508)
Universal
(Technicolor)
(Filmed abroad)
COMEDY DRAMA 102M.

ESTIMATE: Fairly entertaining entry.

CAST: Hayley Mills, John Mills, James MacArthur, Lionel Jeffries, Harry Andrews, Niall

MacGinnis, Lionel Murton and David Tomlinson. Produced by Alan Brown; directed by Richard Thorpe.

STORY: For years, John Mills, owner of a small sailing vessel, has been getting along in the Caribbean by using his wits. In the process, he also raised his daughter, Hayley Mills, who has grown into an attractive unspoiled young lady at the age of 18. They are docked not far away from the yacht owned by David Tomlinson on which the latter's nephew, James MacArthur, is a guest. The young man, from a wealthy family and with a recent law degree, makes their acquaintance. Mills sees him as good company for his daughter and invites him aboard as a guest for several weeks. Hayley gets to like having him aboard although she is shocked by her first non-fatherly kiss. Meanwhile, old cutthroat acquaintance Lionel Jeffries arrives and tries to force Mills into giving him a treasure map. Failing this, he makes him a partner. Jeffries goes ahead to the rendezvous point with Mills to follow later. Before they can get under way, they are stopped by Niall MacGinnis, Jeffries' partner, and Mills works a similar deal with him. Mills locates the wreck, and when it is blown open, only skeletons of slaves are to be found. Mills eludes the others and gets away, ahead of the game because of monies paid to him. When MacArthur takes his leave, Mills realizes that his matchmaking attempt hasn't come off. MacArthur returns, though, and takes Hayley with him to become his wife.

X-RAY: A mildly interesting yarn is to be found in this entry that may have some special value for teens and family audiences because of Hayley Mills and James MacArthur. Also to be found herein are bits of romance, some action, a few passes at comedy, and a colorful, though uninspiring, background. It could do okay as part of the show with average performances, fair direction, and adequate production. The screenplay is by James Lee Barrett, based on a story by Henry De Vere Stacpoole.

TIP ON BIDDING: Better program rates.

AD LINES: "A Young Girl Grows Up Into Her First Romance"; "A Comedy Drama Loaded With Romance And Adventure."

WARNERS

My Blood Runs Cold

Warners
(Panavision)
MELODRAMA 104M

ESTIMATE: Mild horror meller with names to lure youngsters.

CAST: Troy Donahue, Joey Heatherton, Barry Sullivan, Nicolas Coster, Jeanette Nolan, Russell Thorson, Ben Wright, Shirley Mitchell, Howard McNear, Howard Wendell, John Holland, John McCook. Produced and directed by William Conrad; screenplay by John Mantley.

STORY: Reckless, rich young Joey Heatherton and her admirer, Nicolas Coster, force the motorcycle driven by Troy Donahue off the road in a near accident. Donahue accompanies them to Heatherton's home, where he meets her aunt, Jeanette Nolan, and her father, ruthless tycoon Barry Sullivan. Donahue insists on calling Heatherton by the name of her great, great grandmother, and he insists that she loved him in a previous life. Sullivan learns what is going on and orders Donahue to stay away from his daughter. This drives the rebellious girl closer to the mysterious stranger, and eventually she begins to believe his strange tale of reincarnation. The caretaker of Sullivan's summer house by the sea is found murdered and suspicion centers on Donahue. He convinces Heatherton that they must elope, and they set sail in Donahue's small boat at the height of a dangerous storm. The authorities are alerted, and the sheriff finds out that Donahue is an escaped mental

patient wanted for several murders. On board the boat, Heatherton discovers a diary of her great, great grandmother's lover and realizes that Donahue's entire story is a fake. Authorities close in on the boat, and Donahue drags the girl to a sand-blasting plant. In a showdown with Coster, Donahue plunges to his death.

X-RAY: To much talk and not enough action slow down this horror programmer. The cast is in its favor as Donahue and Heatherton are well known to the youthful filmgoer. The story is far-fetched, and the performers are unable to make it convincing. An effective horror meller must suspend one's desire to doubt the possibilities of the plot, and this one just doesn't accomplish that. Acting honors go to young Miss Heatherton, who is also an eyeful, so the boys won't complain. Donahue has a rather thankless, thoroughly unpleasant role, and other performers just fill out the plot. Exhibitors would do well to concentrate on the names and try to interest the young trade. It shapes up as a rather mild chiller for the program, and might have been better if tightened a bit.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Tale Of Tension And Terror That Builds Gasp Upon Gasp . . . Climax Upon Climax"; "He drifted Into Her Life From A Clouded Past And Into A Terror-Filled Future."

FOREIGN

Not On Your Life

COMEDY.
90M

(Pathe-Contemporary)
(Foreign-made)
(English titles)

ESTIMATE: Cute import.

CAST: Nino Manfredi, Emma Penella, Jose Isbert, Jose Luis Lopez Vazquez, Angel Alvarez, Guido Alberti, Maria Luisa Ponte, Maruja Isbert. Directed by Luis Berlanga.

STORY: Nino Manfredi, who works for a Madrid undertaker, makes the acquaintance of prison executioner Jose Isbert. When the latter forgets his bag after a lift, Manfredi brings it to his house where he meets his well-proportioned daughter, Emma Penella, who has trouble keeping men friends because of her father's profession. Manfredi likes her and sees her again. One day when they are caught in a compromising position, he agrees to marry her. They are faced with the task of finding an apartment, which could be made easier if Manfredi could get into civil service, such as taking over the executioner's job when Isbert has to retire. He refuses to consider it, being repulsed by the thought of having to kill another human being. He is talked into it with the thought that he can always resign if ever faced with an execution. Meanwhile, he can collect two salary checks. One day, he is ordered to a resort town for an execution, and the whole family goes along, having a ball while awaiting the final disposition of the prisoner. There is no pardon, and Manfredi is forced to go through with it despite all kinds of objections he raises, including trying to resign. The prison guards wind up carrying both the prisoner and his executioner to the execution spot. On the trip back, Manfredi vows he'll never do it again, and Isbert recalls that he said the same thing after his first job.

X-RAY: This is a cute import that has a number of humorous moments and sequences, along with worthy performances and good direction and production. It should please attendees of the art and specialty spots for it entertains throughout. The screenplay is by Luis Berlanga, Rafael Azcona, and Ennio Flaiano, based on a story by Berlanga.

AD LINES: "He Has A Murderous Job In A Killer Of A Picture"; "An Undertaker Marries An Executioner's Daughter And The Result Is A Different Kind Of Fun."

Red Lanterns

DRAMA
85 M.

Times Films
(Greek-made)
(English titles)

ESTIMATE: Lusty, interesting import for the art spots.

CASTS Jenny Karezi, George Foondas, Mary Chronopoulou, Katerina Helmi, Despo Diamantidou, Dimitris Papamichael, Costas Kouritis, Phaeton Georgitis, Ero Kyriakaki, Alexandra Ladikou, Manos Katrakis. Directed by Vassilis Georgiadis; a Th. A. Damaskinos-V.G. Michaelides Production.

STORY: In a port city in Greece, a house of prostitution is run by madame Despo Diamantidou and partner George Foondas, who keeps the girls in line, as well as the cus-

tomers. Foondas likes Jenny Karezi, who keeps aloof from the others, hoping some day to get away from this existence. To this end, she has been seeing Dimitris Papamichael, who doesn't know what she does until a jealous Foondas informs him. He leaves her but returns when the government closes all houses of prostitution. Another girl, Mary Chronopoulou, introduces innocent Phaeton Georgitis to the ways of the institution and then falls in love with him and he with her, although he is younger. He returns again and again and asks her to marry him, but is dissuaded in this move by relatives. Alexandra Ladikou and long-time customer, sea captain Manos Katrakis, are very close, and when he decides to retire, he asks her to come away and marry him. She is reluctant because she has a young son who has been secretly supported by her earnings, but when she reveals all and he still wants her and

the boy to raise as his own, she agrees. The other girls worry about how to exist, with some deciding to rent an apartment and operate secretly as the government closes them down.

X-RAY: A Greek waterfront street, where pleasure is offered for sale by girls on the street and in houses is the background for this tale of love, frustration, drama, etc. Incidents in the lives of the inhabitants of one of the houses make for interesting entertainment of a sort for adult, art house audiences. The acting is good, and the direction and production are efficient, with interest adequately maintained. The screenplay is by Alecos Galanos, based on his play.

AD LINES: "They Offered Love For Sale To Customers And Love For Free To Sweethearts"; "'Red Lanterns' Lined The Street of Broken Dreams."

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ALPHABETICAL GUIDE TO 202 Feature Reviews

This index covers features reviewed thus far during the 1964-65 season in addition to features of the 1963-64 season, reviewed after the issue of Aug. 19, 1963.—Ed.

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EXPLOITATION

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MARCH 31, 1965

SECTION THREE
Vol. 73 No. 10

Real "Father Goose" Plugs U Film At Opening Of New Plantation

Lenard Ventures, Inc., recently opened its new Plantation, Plantation, Fla., in Broward County, on State Road Seven, just two blocks north of Broward Boulevard.

Herbert Kaplan, manager, of the 1,000 seat house, adroitly handled the grand opening campaign and exploitation for the first screen attraction, Universal's "Father Goose."

Heralded by two full pages of cooperative ads from contractors and suppliers, the opening featured the personal appearance of Ft. Lauderdale's own comedian-actor, Woody Woodbury; a live Honkey Tonk Band, which played in front of the theatre, the presence of the Mayor and other local dignitaries; and the personal appearance of a live "Father Goose" that arrived in style in a chauffeured limosine.

There were lucky gifts for all and free full course goose dinners to the lucky people who heard the bell when purchasing a ticket. This was a tie-up with Wolfie's Restaurant.

A private showing and reception was held at Plantation-Country Club for 400 VIP's, with Bob Fruend, Ft. Lauderdale News amusement editor, acting as master of ceremonies.

Newspaper and radio publicity was most comprehensive and the opening was given

real Hollywood-style with the use of three giant searchlights which had beams shooting out in all directions.

Further exploitation for the film, which had a four week run, centered around live "Father Geese." Beachcombers, dressed like Cary Grant in the picture, walked around town with a live father, mother and baby goose. Teaser ads were spotted in the newspaper one week prior to opening reading "Wanted—Beachcombers for 'Father Goose'—apply Plantation Theatre." This created curiosity and interest. The beachcombers handed out circulars.

A live "Father Goose" and "Mother Goose" were placed in three different bowling alleys, and were given away to the bowlers with the highest three game set for the week.

A "Father Goose" treasure chest was set up the final week of the run with persons with the lucky keys opening the chest and reaching in for a handful of money.

"Lucky key chains" were given to each person attending the theatre during opening week. These were labelled, "Your key to fine entertainment—The Plantation Theatre."

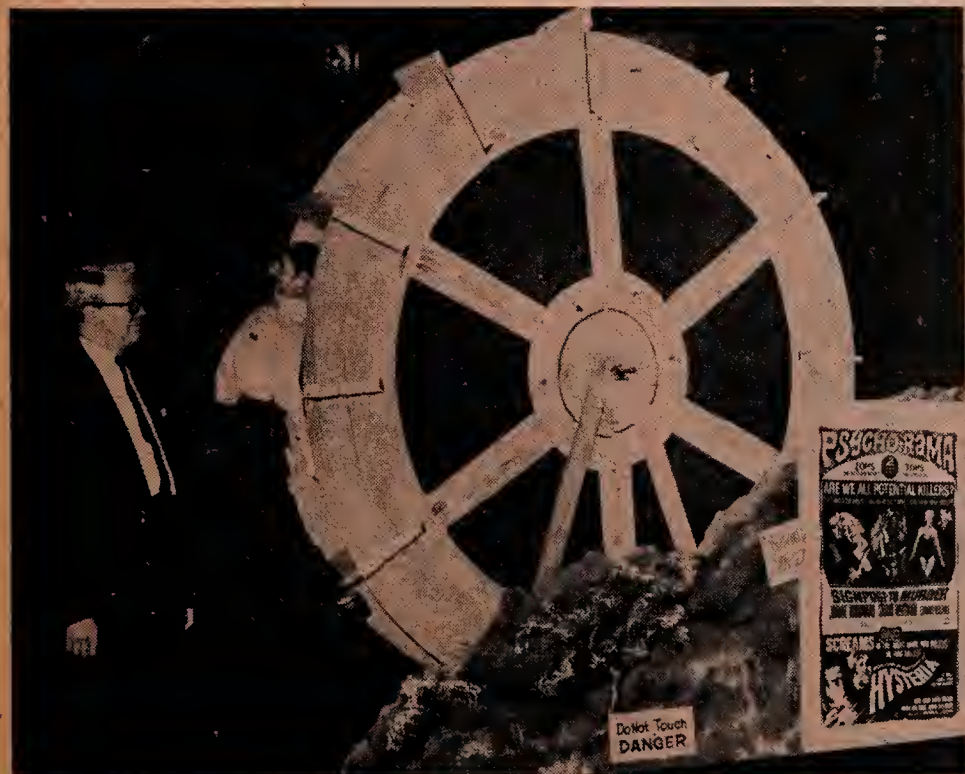
Free air-ship balloons were given to all children. These were donated by a local bank.

The live geese, recalcitrant, but fairly



Honored guest at the recent opening of Lenard Ventures' Plantation, Plantation, Fla., was this "Father Goose," a natural tie-in with the Universal film of the same name. With hundreds of people looking on, "Father Goose" is seen arriving at the theatre in a chauffeured limousine. He made a most majestic entry into the lobby.

docile, were a most interesting feature of the activities; and proved a most novel touch for the many who took a gander at them during the opening and exploitation for "Father Goose."



MGM's Si Seadler sends along the above illustrations of a real "do it yourself" promotion for MGM's 'Terror-Rama' (formerly called 'Psyco-Rama') package, "Signpost To Murder" and "Hyateria." Bill Brown, director, Fox, Detroit, Mich., developed both ideas for lobby display. The water

wheel was prepared from scrap materials and a little effort for only \$35. The doctor-patient scene used mannequins resurrected from the theatre basement with the only cost being a surgical gown and a sheet. Needless to say, the displays attracted the desired attention.

TOA Suggests 'Salute To Spring' May Mean Extra B.O. Dollars

Quite appropriately, Theatre Owners of America, suggests that theatremen cash in on the arrival of Spring; and that they swing into a get-ready-for-Spring routine.

"You have a number of pictures coming up; these can be your 'Salute to Spring Pictures,' your 'Spring Festival of Film Hits,' or whatever you choose to call them. Be sure stills from the pictures, plus credits, are played up big in your advance publicity . . . in your publicity . . . in your program.

Spring—more traditionally, Easter—is the time for new hats, new shoes, new clothing. Arrange with the stores to put displays of their Spring fashions into your lobby, or to hold a Spring Fashion Parade on stage.

Work with local milliners in a display of hats, or a set-up which permits women to try on the latest styles. . . . Or, if it can be arranged, an actual workshop routine by which they learn to make their own hats, paying for the materials they use!

And, of course, Spring is the traditional time when a young man's fancy. . . .

Welcome Spring to your theatre via a special 'Spring Date Night' promotion with herald handouts (and advertising!) that say 'Bring Your Best Girl!' It might involve a flower giveaway for the girl . . . a specially-priced two-straw drink (king-sized) at your concession counter . . . a tie-up with nearby malt shop which offers an after-movie treat. . . .

And, while you're about it, 'Spring Date Night' is the perfect night to stage a Wolf-Whistle Contest, with audience voting and promoted dinner for two and guest tickets as the prizes. This might be sponsored by college groups, who enter their 'champ' wolf-whistlers—as well as the girls they whistle at!"

You Pick The Cast

A unique public poll is being undertaken by Joseph E. Levine's Embassy Pictures in connection with the motion picture adaptation of "The Ski Bum," the new novel by best-selling author Romain Gary.

In a full-page ad carried in a recent entertainment section of The New York Times, Levine invited readers of "The Ski Bum" to "act as casting director" by proposing the names of three stars to portray the three major roles in the book, that of Lenny, the Ski Bum; Jess, his girl, and Jess' father.

The ad, which included a "casting coupon" addressed to Embassy Pictures, featured a statement from Levine concerning the forthcoming production of "The Ski Bum," which he calls "as startling as snow in Miami."

He further stated: "After you have read the novel, we invite you—skier and non-skier alike—to help select the stars for us. Whom would you like to see as the male star? The young girl? The father? Go ahead—be a casting director and fill in the coupon. Who knows? Perhaps your choices will be the stars of 'The Ski Bum'."

The novel, which deals with the romantic adventures of a ski instructor amidst the international ski-jet set, is being published by Harper & Row.

Filming of "The Ski Bum," in wide-screen and color, will center on authentic locales in Switzerland and France.



Liberty Music Store, Madison Avenue and 50th Street, New York, recently had this window display on Continental's "Love Goddesses" featuring the Columbia Records album and stills from the Walter Reade-Sterling production.

"Katie Elder" Comic Book

In a major promotion aimed at the huge youth audience, a full-color "Movie Classic" comic book on Hal Wallis' "The Sons of Katie Elder" will be issued by the Dell Publishing Company timed to the Summer release of the Paramount outdoor drama.

The comic, which will be based on the script by William Wright, Allan Weiss and Harry Essex, will be sold at more than 100,000 newsstands, variety stores and other retail outlets.



American International star Patti Chandler was recently the official hostess for Clarise Sportswear, which welcomed buyers to New York to view their brand new "It's Annette" line which will be tied in with every "Beach" picture produced by AIP. Seen with Miss Chandler is Clarise president Don Jacobson.

Vogue Sets Merchandising Kit On Columbia's "Lord Jim"

"Lord Jim," a film by Richard Brooks now playing Roadshow engagements in five situations in the U. S. and in Canada, struck a vein of promotional gold in an extensive Vogue Magazine merchandising kit being distributed to hundreds of retailers across the country.

Theme of the trend-setting campaign involving a cooperative venture between Columbia Pictures, Vogue Magazine, BOAC airlines, Marvella jewelry, Dynasty Fashions and Dorothy Gray cosmetics is "The Look that Strikes Gold, A Fashion Adventure from the World of 'Lord Jim'"—a tie-in based on the exotic Far East setting of the Joseph Conrad tale starring Peter O'Toole and Daliah Lavi. Among the hundreds of select retailers receiving the merchandising kit are major department stores in more than 40 key cities.

Featured in the elaborate gilt-colored kit are six full page ads—four in color—slated to appear in the April issue of Vogue Magazine, and suggestions on how to implement the Columbia Pictures release in store promotions. Detailed are advertising and publicity techniques, newspaper advertising, fashion shows with a "Lord Jim" theme, display suggestions from Vogue, photos and releases for use on local TV and radio and point-of-purchase promotional material including scene stills, posters, and information on cross-plugging the fashion promotions with local exhibitors.

An important part of the broad scope of the campaign is a travel promotion tie-in with BOAC Airlines which will display Far East "Lord Jim" material in scores of travel agencies and air-travel offices around the country.

Typical of the enthusiastic response to the promotional items is a two-window Fifth Avenue "Lord Jim" display planned by New York's Lord & Taylor.

Also, "Lord Jim" products, an impressive new line of five high-quality men's grooming aids, will hit the shelves and display cases of every major food and drug store in six key cities across the United States and Canada simultaneously with the American premiere engagements of the film.

One of the most massive all-media promotion and advertising campaigns of recent years has been set to launch the new products on the consumer market.

Planned promotion for the products includes full-page advertising, many cases in color, in all major city newspapers where "Lord Jim" is scheduled to premiere, window and in-store display kits, saturation advertising and extensive publicity coverage.

Specially designed pull-tab shipping cartons in red and gold provide the local retailer with ready-made display kits and window display cards.

The cooperative "Lord Jim" promotion was described as one of the most extensive campaigns ever undertaken for a product-motion picture tie-in. The use of "Lord Jim" as a name brand for a men's grooming line of this type has been termed a "natural" combination of prestige picture with a luxury high-quality product by a Columbia spokesman.

"Woman of the Year 1965"

Lee Remick, who stars with Burt Lancaster, Jim Hutton and Pamela Tiffin in United Artists' "The Hallelujah Trail," has been named Woman of the Year 1965 by the Hasty Pudding Club of Harvard University. Miss Remick flew to Cambridge, Mass., to receive the award in person at a luncheon.



As Rosemary Williams, winner, national "Miss Beach Party" beauty contest in England and a trip to Hollywood to appear in an American International Picture, won the heat at the ABC, Exeter, F. R. Vere invited her and the head judges to appear on the stage. Left to right are Peter Jarman, Express and Echo writer; Vere; Miss Williams; Edward Bickman, Little Theatre Company; and singer Sheila Harris.

Schine Syracuse Showmen Hold Academy Sweepstakes

The boys in Syracuse challenged their patrons to outguess the critics for the Academy Award winners! Together with their fellow exhibitors, the Schine showmen in Syracuse, N. Y., arranged for an Academy Award Contest in which all the first run theatres in the area were involved.

The contest is simply this . . . the contestants are invited to select the winners for the following categories of the Academy Awards: Best Actor . . . Best Actress . . . Best Picture . . . Best Supporting Actor . . . Best Supporting Actress . . . Best Director . . . and in 25 words or less tell why movies are the best entertainment.

The exhibitors in Syracuse have promoted some great prizes for the winning contestants. First prize will be a trip to New York City for two, courtesy of Mohawk Airlines . . . and hotel accommodations at the Warwick Hotel; and they have arranged for Universal Pictures to invite the winning contestants to a screening, and to meet a star that is in New York. In addition, the first prize winning contestant will receive \$25.00 for immediate expenses. The second prize will be guest tickets for two to all theatres in Syracuse for a period of six weeks. The third prize will be guest tickets for two to all theatres for one week.

The contest began on Monday, March 15 and will conclude on Sunday, April 4. The newspaper is cooperating with the Syracuse exhibitors, and they will receive an enormous amount of newspaper space concerning this contest.

MGM Issues Teen Heralds

As part of a major merchandising campaign and in a continuing effort to provide exhibitors with exploitation material, MGM has created two promotional heralds, aimed at teenagers, to be added to the pressbooks on "Girl Happy," and "Clarence, the Cross-Eyed Lion."

The herald on "Girl Happy" features copy and stills detailing Elvis' invasion of "bikini country" at Ft. Lauderdale, Florida as the leader of a hot musical combo. The brochure on "Clarence, the Cross-Eyed Lion" shows jungle highlights of this hilarious tale of a teen-age girl and her unusual animal pal, the only cross-eyed lion in captivity.

British Showmanship

by Jock MacGregor

E. J. Smith spotlighted the Odeon, Shepherds Bush, London when he arranged for the prizes in the Kensington Post Tots and Toddlers Contest to the exhibited and presented at the theatre. For three months there were regular plugs. In the unavoidable absence of Richard Attenborough, Maurice Denham made the presentations in the presence of civic dignitaries. A Territorial Army Band played in the theatre forecourt.

With the ABC, Fulham Road, London, on the fringe of Chelsea, London's Greenwich Village and alleged haven of intelligensia, L. Grou realising that director Roger Corman has no mean following in art circles played on this angle when he showed "The Tomb of Ligeia." The British Film Institute's Sight and Sound cooperated with material for a foyer display and a local film society was contacted.

Knowing the success of Elvis Presley with youngsters, John A. Dixon included the "Roustabout" trailer at Minors morning matinee at the ABC Chesterfield on the Saturday prior to run and claims excellent word of mouth publicity. . . . Lionel S. Johnson used his Minors when he played "Robin and the 7 Hoods" at the ABC, Ealing, and ran a Robin Hood fancy dress contest on the Saturday show prior to playdate when the trailer was screened as an extra. All entries received pencils, rulers, etc., donated by Seven Up who arranged window displays at 20 cafes, etc.

When Frederick R. Vere, standing in for Bob Parker, away on head office duty, realised that Rosemary Williams who had been named "Miss Beach Party" in the national finals and would be going to Hollywood to appear in an American International picture, had won the heat at the ABC, Exeter, he asked her to return to make a personal appearance. She was joined on the stage by the local judges, headed by Peter Jarman, show writer on the Express and Echo, who interviewed her before a large audience. A front page story followed the next night. . . . With "Of Human Bondage," "X—Adults Only" picture coming to the ABC, Nuneaton, Albert E. Hallam and his assistant, personally handed glamorous postcards with the "see more of Kim Novak" slogan to adults only in the foyers during the week prior to playdate.

Realizing that children would have the day off when schools were used as polling stations for a by-election and that he would be playing John Ford's "Cheyenne Autumn," Albert E. Hallam, of the ABC, Nuneaton, issued Cheyenne Indian headbands for coloring and offered prizes for the best one worn to the matinee. It paid off with a five inch picture spread across four columns in the local paper. "Roustabout" and "Everyday's a Holiday" were other programs which he sold via trailers handouts and contests at the ABC Minors Saturday morning shows. For "The Carpetbaggers" he set about arranging a composite page and finished with three complete pages of advertisements, editorial and pictures.

"In Harm's Way" Paperback

A major book promotion involving more than 100,000 retail outlets in the United States and Canada has been set for Otto Preminger's "In Harm's Way" a Paramount release, with the New American Library, publishers of the paperback edition of James Bassett's best-selling novel.

A large number of special accessories, including rack cards, posters, window stickers and streamers, have been created for the campaign.



Former circus bareback rider Sue Taylor recently played the part of Lady Godiva in this New Orleans street bally for Universal's "Strange Bedfellows," Joy.

"Rolls-Royce" Rolls

A paperback based on the MGM film, "The Yellow Rolls-Royce," will be published by Pocket Books Inc. on May 1, 1965 in perfect time for the Radio City Music Hall opening which will take place about mid-May.

Written by Jack Pearl from Terence Rattigan's screen play, the paperback represents a most unusual coordination of effort between the film company and the publisher to plan and achieve the biggest campaign of its kind.

Special art for MGM's advertising campaign, drawn by Bob Peak, is used on the cover of the paperback in full color, and used again on the back cover along with the advertising slogan which will be the basis of the film's campaign. There will be a 16 page section of photographs from the film incorporated in the book. The back of the book will carry a one page advertisement for the MGM Record Album for "The Yellow Rolls-Royce" whose music was composed and conducted by Riz Ortolani.

MGM and Pocket Books Inc. are collaborating in a contest to the publisher's 110,000 outlets, the prizes being handsome, expensive toy models of a Rolls-Royce, given for the most impressive scrapbook delivered on the best promotion for the paperback and film.

Pocket Books Inc. is going all out with streamers, banners, car stickers, pre-packs, book marks, etc.

THE EXHIBITOR'S EXPLOITATION EFFORTS

HARRY GAINES, manager, Hollywood, Ft. Worth, Texas, as a highlight of his campaign on Universal's "Strange Bedfellows" held a pajama party. Eight women wearing pajamas showed up and accepted the offer of free admission to see the picture. One mother brought two small daughters. All wore pajamas. The mother said she tried to persuade another daughter, 17, to come along. "She was chicken, wouldn't come," Mama laughed. Another of the ladies in pajamas, employed by a mental clinic, remarked, "I must be off my rocker." The local television station cooperated by showing news shots of some of the pajama-clad patrons arriving at the theatre. Jack Gordon wrote the stunt up in his "Show World" column of the Sunday Press.

CHARLES COBURN, manager, Rialto, Pleasantville, N. J., recently had good success with the showing of his local movies titled "Pleasantville In The Roaring Twenties," and shown in connection with "When Comedy Was King," the compilation of silent film comedies featuring Chaplin, Keston, etc., which was the birthday attraction at the theatre. The nostalgic feature was sold in his program with copy such as: "Remember Charlie Chaplin? Remember Buster Keaton? Do You Remember Pleasantville in the 1920's? If you do—see it again. If you don't remember—see it now! Old-fashioned fun for all! Actual movies of Pleasantville taken in the 1920's—schools, police, firemen, students, etc. First and only public showings. He also called attention to the local films in the personals column of the local paper; and by running old fashioned slides, etc. The new Mayor of Pleasantville issued a proclamation in honor of the old time film and designated the play-dates as "Pleasantville Follies Day"; and stating that schools should let the children out on either day to view the film.

KATHRYN RYLAND, manager, Schine's Bucyrus, Bucyrus, Ohio, has a marvelous arrangement with her local school system. On Saturdays when she is going to have a kiddie show, she has handbills made up with her matinee program. Then, the Friday before this Saturday show, she contacts the principal of the Bucyrus High School and he appoints several junior high school boys to pass out these handbills to the grade schools. Needless to say, this method is most effective; and really gets her message into the hands of the kiddies. Other managers could well follow her example and by getting their foot in the school system door effect a similar wonderful relationship the way she has.

FRANK J. FEOCCO, SR., manager Ryan Brothers' Theatres, Ithaca, N. Y., recently set some sort of record in selling screen ads for the Corning Drive-In and the Lakes Drive-In. The total was 74 screen ads; three winter marquee ads; and two program back page ads. He also made a swap deal with a local radio station for a screen ad. As he says, "It makes a good income for the start of the season!"

**LOOK FOR EXPLOITATION
EVERY OTHER WEEK IN
MOTION PICTURE EXHIBITOR**



Marion Hudgins, manager, Trans-Texas Capri, Dallas, recently had a hot tie-in with Radio KBOX for an hour by hour count down from the theatre lobby as a stunt for MGM's "36 Hours." The last 36 hours had a live line to the station with a mike in lobby giving a continuous live report from button-holed patrons.

Beach Gang In "Screenland"

The May issue of "SCREENLAND" magazine, currently on the stands, is devoted in its entirety to American International Pictures' internationally famous "beach gang."

The attractive color cover sports three of the most popular of the gang, Frankie Avalon, Annette Funicello and John Ashley. Also on the cover is Deborah Walley, Ashley's wife and a new member of the gang who is famous in her own right as the former Gidget of cinema fame. All four appear in AIP's newest musical comedy, "BEACH BLANKET BINGO" which is set for an Easter release.

The 66 page publication is chock-full of cheese-cake photos and stories of American International's contract players most of whom are internationally famous due to the great success of the beach pictures.

Among the stars portrayed in the magazine are Frankie, Annette, Deborah, John, Jody McCrea, all of whom, except Deborah, have appeared in the four beach pictures to date; "BEACH PARTY," "MUSCLE BEACH PARTY," "BIKINI BEACH" and the forthcoming "BEACH BLANKET BINGO."

Also starred in the mag's pages are Susan Hart, who stars in the May release of "WARLORDS OF THE DEEP" opposite Vincent Price and Tab Hunter; pert and beautiful songstress Donna Loren, star of the popular "Shindig" TV show; Patti Chandler, the darling of the beach set, and the lively one and comedienne of the troupe, beautiful and voluptuous (38-22-35) Bobbi Shaw.



Odis R. Owens, Keith, Cincinnati, Ohio, recently arranged this attractive display in Shillitos' Department Store on Bueno Vista's "Mary Poppins." Featured were colorful figurines, stacks of albums of the film's original soundtrack and books. The store also promoted the Disney film in one of its display windows.

Trip To Rome Contest

Universal and Misslyn beauty preparations developed a joint promotion in connection with the New York opening of "Strange Bedfellows," at the RKO Palace and more than 50 other theatres in the Metropolitan New York area.

The contest was to write the funniest caption under one of the scene stills from "Strange Bedfellows." In the RKO circuit theatres participating in the openings, the top prize was a week's trip to Rome with 100 Misslyn beauty kits being the additional prizes.

In the non-RKO circuit houses Misslyn is developing a product give-a-way with the individual theatres and has allocated 400 beauty kits as prizes.

Misslyn featured the contest and "Strange Bedfellows" in 500 drug store window displays and in counter displays in stores throughout the Metropolitan New York area.

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DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C & M RECON COMPANY, 11 Witherspoon Street, Princeton, New Jersey.

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AVAILABLE: Bristol Theatre, Bristol, Pennsylvania. Management skill needed to develop excellent potential. Center of expanding Delaware Valley, ample parking, Trenton run. Flexible arrangements available to ensure permanent association. MICHAEL H. EGNAL, Atty. PE 5-2929.

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SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 262 South St., N. Y. C.

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INDOOR THEATRE FOR LEASE: Modern fully equipped 800-seat theatre in downtown Canton, Ohio, a prosperous city of 160,000. Low cost operation and maintenance. Excellent location and long-established operation. Write: MILLS, MILLS, FIELD & LUCAS, 917 First National Bank Building, Canton, Ohio, 44702.

THEATRES FOR SALE

DRIVE-IN THEATRE: Western Michigan, 280 speaker capacity, area potential 30,000 to 50,000, only three years old, present owner retiring, \$10,000 cash to swing \$35,000 deal. Write P.O. BOX C-8, Grand Rapids, Michigan for full particulars.

NEWLY REMODELED 400 seat suburban theatre 10 miles outside Philadelphia-Camden area. Presently operating. Great potential in developing area. Write MT. EPHRAIM THEATRE, Mt. Ephraim, New Jersey or phone John Harwan, YE 1-1586, code 609.

COLUMBIA THEATRE — Completely equipped 400 seat. Prime downtown location affords excellent property investment. Good financing available. GEORGE BRIGHT REAL ESTATE, East Liverpool, Ohio.

THEATRES WANTED

WILL LEASE OR BUY theatre Eastern Pennsylvania, New Jersey, Delaware, or New York City vicinity, population 5,000 or over. BOX 282, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23. Pa.

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ART MANAGER seeks position in art theatre. 13 years experience. Morried. Reliable, with excellent references. BOX C331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: Experienced manager for first run drive-in theatre in Northern Calif. area. Send resume and recent picture to BOX D331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

EXPERIENCED A-1 projectionist, licensed New York, Connecticut, non-union. Know theatre business from A to Z. Can manager if necessary. Live in NYC. Would invest with right party only. BOX E331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

MANAGER, promotion minded with 18 years experience in best first run conventional houses. Experienced in all phases. Neat, fairly man, will relocate. Sober, good references. BOX G331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

JOB WANTED as assistant manager, projectionist or combination. Hardtop or drive-in, drive-in preferred. Need warm, dry climate. Will relocate at once for a future. Make me an offer. W. WOOLSEY FRAZIER, 423 1/2 Shawnee, Leavenworth, Kansas. (324)

THEATRE MANAGER, 18 years experience, excellent background and references. Know all phases including hard ticket. Hordtop or drive-in. Prefer So. Calif. Consider North. STAN LIVINGSTON, 9702 Sophia Ave., Sepulveda, Calif. (324)

45 YEARS of experience in management and projection. Age 59, semi-retired, money no object. Doctor prescribes warmer climate for my ill son. What have you to offer? BOX A331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

PROJECTIONIST—re-entry—desires position in western Pennsylvania or West Virginia area. BOX B331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

EXPERIENCED, AMBITIOUS MANAGER—46, 30 years theatre, radio, television background. Handled all phases theatre work, except projectionist. Desires position City Manager/or progressive single operation. Prefer Ala., Tenn., Georgia. BOX A324, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

EXPERIENCED THEATRE MANAGER available. Top-notch exploitation, advertising, promotion. Owned and operated own theatre for ten years. Distributor exploitation man, and first run theatre promotion as well. References. BOX A317, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: MANAGERS. Year round job. Two good jobs for two good men. Conventional and drive-in. Must have references. Reply to HUDSON THEATRES CO., State Theatre Bldg., Richmond, Indiana. (324)

AVAILABLE YOUNG MANAGER for first run, deluxe theatre. 10 years experience. Top salary only. Write PETER DANIELS, 2125 First Ave., New York City, N. Y. (324)

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ELVIS invades bikini country (that's where the boys are now)

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MOTION PICTURE DAILY—"A snug fit for the Presley talents. He seems to enjoy the picture as much as his audiences will."

Go happy! Go "Girl Happy"—with the Easter money-bunny from M-G-M



MOTION PICTURE

EXHIBITOR

APRIL 7, 1965

IN THREE SECTIONS
THIS IS SECTION THREE

ANNUAL

THEATRE CATALOG

EDITION

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MENT, EQUIPMENT AND REFRESHMENTS

1965

EDITORIAL FOREWORD

Theatres continue to trade on offering their patrons the kind of entertainment they can never find elsewhere. Quality is, perhaps, the watchword to keep in mind when looking for insurance against another period when movies "fall from grace." Quality productions, quality projection and sound, first-rate surroundings—these are the tools of the trade.

Putting them to their most effective use takes planning, imagination, and intelligent operation. Theatre Catalog offers, in this edition, a chance for every industry worker to broaden his knowledge of the most recent advances in building design, equipment innovations and improvements, and management practices.

More than this, the technical stories dealing topically with optics, or screens, or a new piece of projection equipment, contain information which will help place any one piece of booth equipment on a broad spectrum that begins with the piece of film in the projector gate and ends with reflected image on the theatre screen.

The inquisitive person will find answers to questions such as "why have theatres changed in size?"—will sense the problems attendant to the introduction of a new screen process or projection lens. Other material attempts to relate the changing design of theatre shells to a variety of factors influencing this evolution.

Dedicated to observing and reporting changes in the design, construction, maintenance and operation of the physical theatre, Theatre Catalog offers a continuous commentary on every important piece of equipment introduced to the trade. Each annual edition also offers an "at a glance" synopsis of interior and exterior design treatments.

In its 22nd year of publication, the Catalog has earned a place as one of the standard reference sources for those who require information on what's going on in the world of the motion picture theatre. Catalog's buyer's guide and supply dealer directories also offer the theatreman a fingertip reference to locating any kind of equipment that might find its way into a theatre.

Piggy-back theatres, elevated theatres, below-ground theatres, twin auditoriums—each exciting concept in design and construction can be found in Theatre Catalog's pages. We should add that theatremen, architects, developers, engineers, and others with an interest in the physical theatre, often contact us requesting back-dated Catalogs. In many instances, articles published 10 and 15 years ago are still sought by those who need to know. No more fitting tribute is to be had in this business!

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Annual

THEATRE CATALOG EDITION OF MOTION PICTURE EXHIBITOR

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Publishing Director

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1965

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New Theatres Seek Glamour On A Budget

THE THEATRE CONSTRUCTION BOOM, exaggerated by some in the business, has involved the building of about 600 new indoor theatres in the last three years (1962 through 1964). Most of these recent additions are what we call "center" theatres, after their shopping center location.

Such a high percentage of our new theatres have gone up in large shopping centers that we might assume certain trends in theatre design and construction are rooted in this fact. Theatre capacity has, on the average, diminished to something like 800 or 825 seats per house. Construction costs, if an average could be struck, would probably reveal that the price tag on new theatres has also diminished, but more rapidly than the reduction in average seating capacities warrant.

The high point of development, where engineering a structure such as a theatre is involved, consists of achieving an optimum of sorts. Only an evolutionary process of alteration and improvement can build a criteria of things considered most favorable or conducive to a given end—such as building a "perfect theatre."

The contemporary motion picture theatre is a hybrid of classic design and modern need. Through some fortunate quirk, it developed that projection technology demanded a screen size and throw quite compatible with an auditorium size that shopping center theatres required.

Those with some foresight saw the construction resurgence of the past five years at its very inception and deduced that the theatres of 1960-70 would be largely shopping center theatres having a 500 to 900 seat capacity, intelligently engineered to project the best film image possible on wide screen.

As a noted architect put it, "In the theatre of the right design and size, projection of a 40 ft. (wide) picture from 70-mm results in just about the ideal screen image—superb resolution and quality. . . ."

We have, after the manner of Dr. Ferdinand Porsche, developed our own "Volkswagen," dedicated to answering a basic need at a basic price. Our supply system is sophisticated to the point where furnishings and equipment have become as standardized as automobile components. More than one circuit, at the time of writing, holds master plans for shopping center theatres that, with few modifications, could produce a new theatre of X number of seats for X dollars to be completed in X number of days, at a site of their choice.

One of the strong factors influencing the evolution of the modern shopping center theatre has been the stipulation on the part of center developers that all construction adhere to a style of design carried out in the first units. Low cost, straight-lined buildings of the steel beam—cinderblock type construction dominate. If smart appearance is given its due on the part of center designers, it is developed mostly in the interiors and fronts of the stores, and by use of mall courts with lavish landscaping.

Though exterior treatment seeks to lend as much individuality as possible to such key structures as department stores, banks, and theatres, the designer of a shopping center project is faced with a strong set of "givens" that clearly emphasizes

_____ *continued*



Glamour on a budget —

economy.

If compromises in design originality are struck, we cannot argue that today's theatreman, working on a budget of \$275 to \$300 per seat, can get a lot in the looks department at a bargain basement price. A price tag of under \$200,000 for a new, fully equipped theatre with a 500 to 600 seat capacity is not, of itself, news. What is striking about the proposition is the amount of theatre a shoestring budget can buy.

Witness the Wometco circuit's efforts to shave construction costs to the wire while upholding quality in materials and equipment. By careful planning and execution, the circuit put up several 1,200 seat shopping center houses a few years ago for approximately \$250,000 each. This breaks down to something like \$230 per seat, excluding booth equipment, screen, sound, seats and a few other items. Shell costs, wall treatment, even marquee—representing all of the "permanent" physical plant—were included.

Though the idea behind cost shaving was to enable the theatres to present a favorable cost vs. grossing potential to center developers, it was stressed that the theatres were to

be first-class structures, modern and comfortable, with the finest equipment available.

Other exhibitors, in line with the philosophy that low initial cost could effect nominal amortization and enable theatre owners to hold out for better rental terms, have constructed functional, yet attractive theatres at prices that might be mistaken as an indicant of inferior materials and equipment.

Nothing could be further from the truth. In most cases, the real reflection on initial investment will be determined when such factors as equipment life, building maintenance and replacement of physical plant (spread over the life expectancy of the structure), can be ascertained.

As a case in point, we would like to turn attention to the Cinema Center Theatre, operated in Newark, Delaware, by George M. Schwartz Theatres. The theatre, the work of Richard Phillips Fox, AIA, was called to our attention by an exhibitor some time ago who suggested we have a look at it.

First off, this is a 600 seat indoor theatre that, as evidenced by the photographs, looks downright attractive. Secondly, a list of equipment shows that standard lines only were chosen when the theatre was fitted out.

The surprising cost (complete cost as submitted was \$170,750) raises questions of where and how savings were effected, since the breakdown figure of \$285 per seat with first line equipment is considered on the low end of the \$200 to \$400 spread.

A close examination of the photographs of the theatre's interior will shed some light on penny-wise yet eye-pleasing approaches. The entrance area makes bold use of simple materials such as heavy steel I beams left exposed to create unusual effects.

White terazzo-type inlaid flooring is used in the foyer, and in the restrooms. Black and pumpkin colored carpeting sets the basic color scheme in both lounge and auditorium, while the cinderblock walls (left uncovered in large areas) were painted in a shade of gold. The auditorium uses applied pumpkin-colored Tectum Pan-L-Art panels on the side walls.

Acoustic control in the 600 seat auditorium is achieved by use of the Tectum panels, placed in odd groupings to add visual interest to the otherwise bare walls, and by use of a suspended acoustical ceiling. These "floating" sheets of acoustical board are placed for maximum enhancement of the sound characteristics of the auditorium. The sheets, which also contain incandescent type flush spots for house lighting, are hung from the ceiling by vertical stringers, practically invisible from the seating area below. Ceiling diffusers for the 40 ton air-conditioning system are also exposed and hang flush with the acoustical sheets.

Another illustration of ingenious applica-

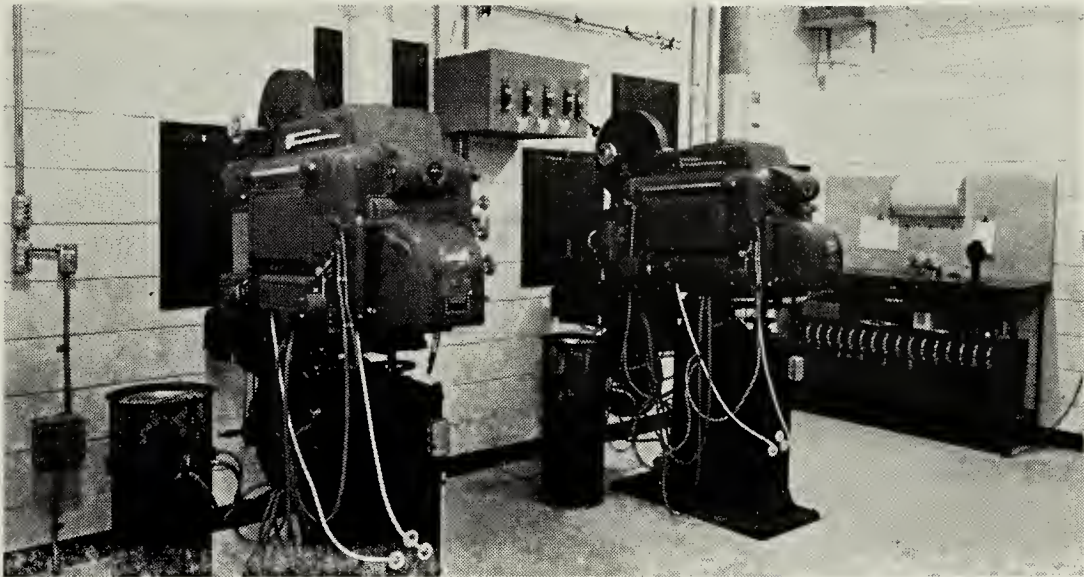
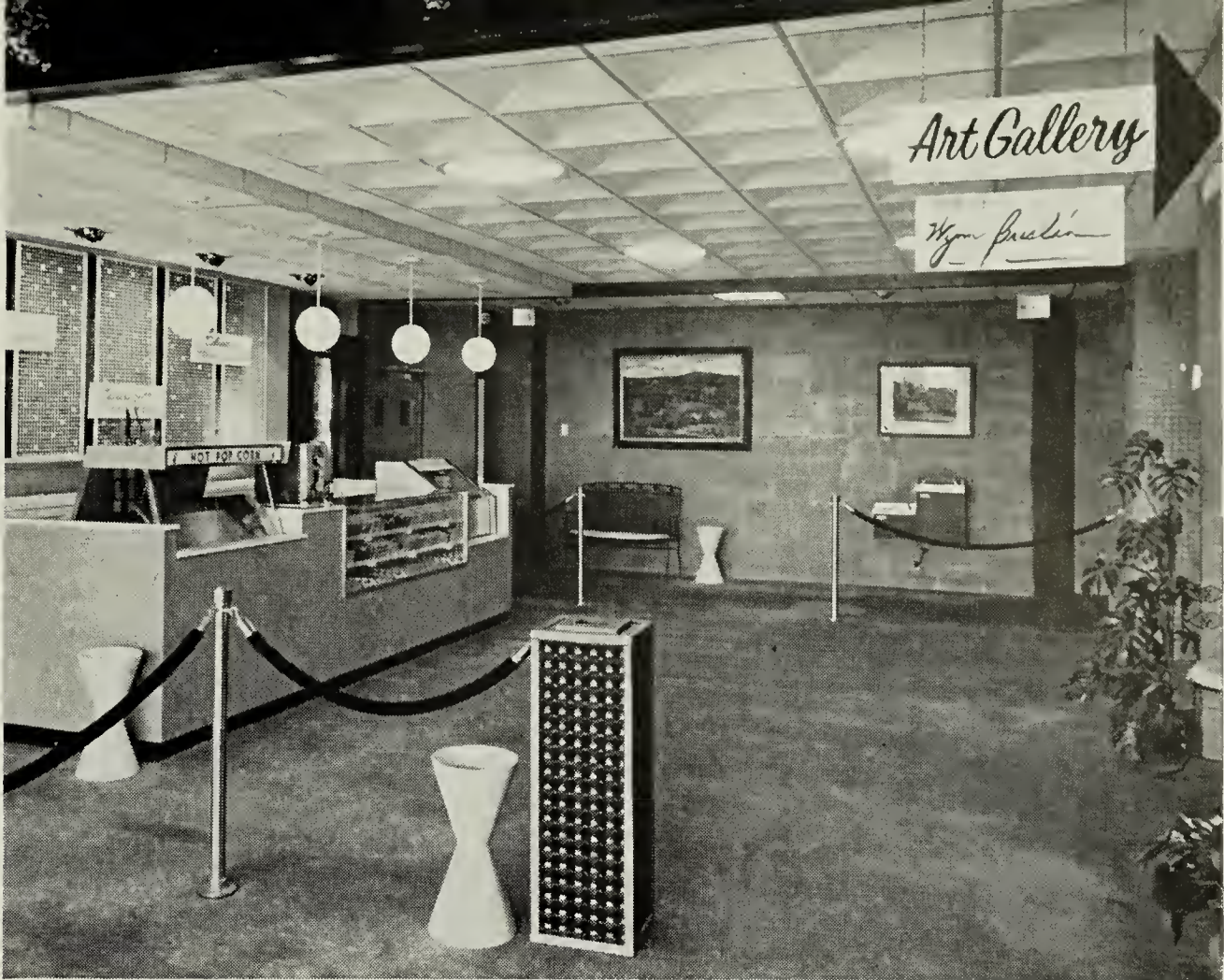


tion of everyday construction materials is the brick divider separating the lobby and foyer areas. White building brick, with alternate bricks in the conventional pattern turned end out from the wall, form the interesting grille effect seen in the accompanying photographs.

Concession sales at the theatre are handled at a smart refreshment stand, which greets patrons as they pass the ticket taker. The striking ceiling shows the type of effects that can be created by use of large, vaulted acoustical inserts. The standard size sections can be replaced by flush panels containing lighting fixtures, as was done in the Cinema Center, and ductwork for heat and air-conditioning can be installed in the dead space between vaults as an integral part of the ceiling.

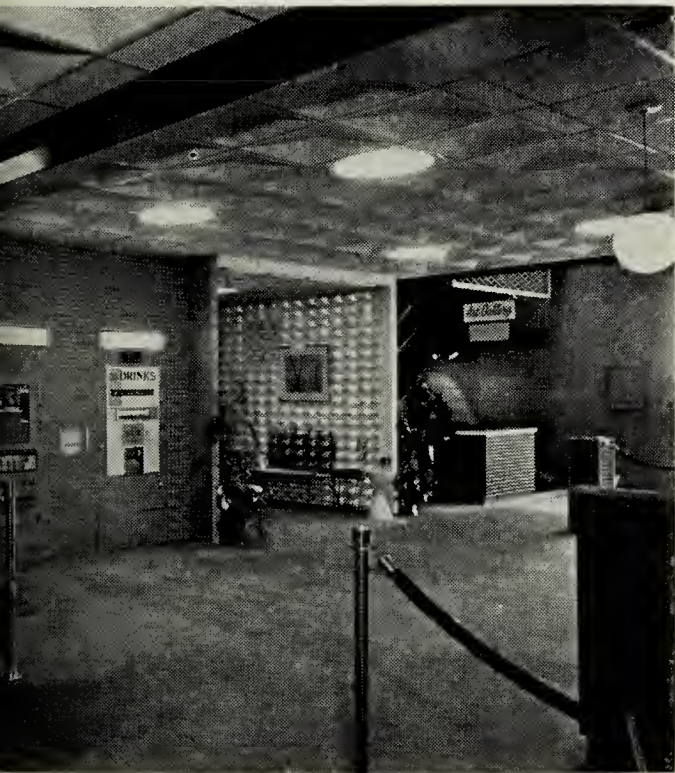
Exposed beams can be found throughout the theatre. These are treated as part of the decor and accentuated or minimized by contrast painting, or painting the same color as the background. In the small vending area near the concession stand, which utilizes flush installations for candy and drinks, the exposed metalwork is painted black to contrast with the light ceiling. The same holds for the heavy beams forming the staircase frame behind the indoor boxoffice.

Another decorator-conscious trick used in the theatre can be seen in some of the photographs, notably that of the projection room. Cinderblocks, like brickwork, have seams that are normally filled flush with the wall surface. Trowelling out mortar on the



Equipment Credits

Owner:	George M. Schwartz Theatres	Amplifiers:	Simplex Transistor
Location:	Newark, Del.	Rectifiers:	C. S. Ashcraft
Carpets:	Alex. Smith, Wilton	Lenses:	Bausch & Lomb
Chairs:	American Seating	Lamps:	Ashcraft Core-Lites
Decorator:	Brodsky Assoc.	Projectors:	Simplex XL
Sign & Marquee:	Superior Sign	Speakers:	Altec VOT
Ticket Machines:	Gen. Register	Air Conditioner:	40 Ton
Cost:	\$170,750	Supply Dealer:	Nat'l Theatre Supply



Recessed vending units, flush ceiling spots, and solid carpet enhance spacious feeling of lobby entrance.



Glamour on a budget —

horizontal seams only, creates the pleasant panelled effect achieved by the designer.

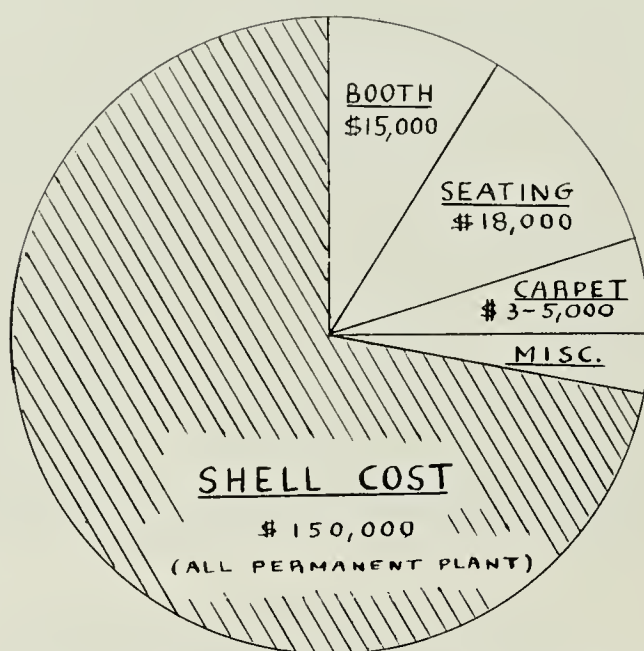
Artwork hung in the high traffic areas, plus foliage in floor planters and suspended pots, adds warmth and visual interest to the interior.

The exterior of the theatre features a large marquee hung over the entrance. Above it, the theatre name in large letters contrasts with the painted wall. Relief of a straight box shape is achieved by breaking the building's lines with a slightly recessed entrance and by creating an embossed effect, picked up in the interior treatment, on the front wall.

Construction is simple and straightforward, but a certain feeling for imaginative use of materials has made possible the general attractiveness of the theatre.

It is felt that the requirements of shopping center architecture, poles apart from the old schools of public building design, have enabled theatremen to adapt the unique requirements of the motion picture theatre to a strongly cost-conscious class of building design.

Equipment costs for the new theatre will vary to a lesser extent than shell costs in nearly every case. A typical equipment budget might allow \$25 to \$35 per basic, upholstered chair (proportionately more for deluxe models with special features); \$12,000 to \$15,000 for projectors (doubled for 70mm); from \$6,000 to \$10,000 for a quality carpet treatment in lobby, foyer, auditorium, aisles, stairs, etc.; approximately \$1,500 for screen; plus allowances for box-



Many theatres during boom period fit in \$210,000 category. Breakdown above allows \$60,000 of total budget for equipment, with major expense items indicated. Shell cost of \$150,000 including flooring, heat/air conditioning means tight planning is a must in all phases.

office equipment, concession stand and equipment, and office equipment.

A low estimate of \$60,000 to \$70,000 for the small to medium-sized theatre can be taken as a mean. Shell costs on the modern medium-sized shopping center theatre have varied widely, from under \$200,000—\$250,000 to upwards of \$1 million. From the wide discrepancy in shell costs and the relatively fixed equipment cost, (presuming quality equipment is a basic requirement), it becomes apparent that the area for cost-cutting is in the design and construction areas.

Theatremen unfamiliar with theatre construction requirements must depend on the

qualified theatre architect for guidance in this area. What has dramatically affected the architect's task has been a tremendous increase in the variety of materials with potential theatre application. Modern sound equipment, capable of providing sufficient volume levels whereby highly absorbent acoustical surfaces can be employed, has for example, reduced the highly critical problem of acoustical design. Acoustical plastering of curved ceilings, once a standard practice, is a useless guideline in treating a rectangular chamber. Alternatives to acoustical plaster, including a wide variety of pre-finished, acoustical panels shipped ready-for-insertion in standard suspended frames, are abundant.

Postage-stamp pictures presented, in some cases, in converted vaudeville and legit houses, meant getting the audience close to the screen. Multi-level theatres patterned after opera houses, with orchestra, loge, and upper balcony sections involved complex construction. Today, the balcony is being seen less frequently, even in larger new theatres. The added width required for proper CinemaScope and 70mm process presentations in today's straight-lined auditoriums has also made the narrow "bowling alley" theatre a thing of the past.

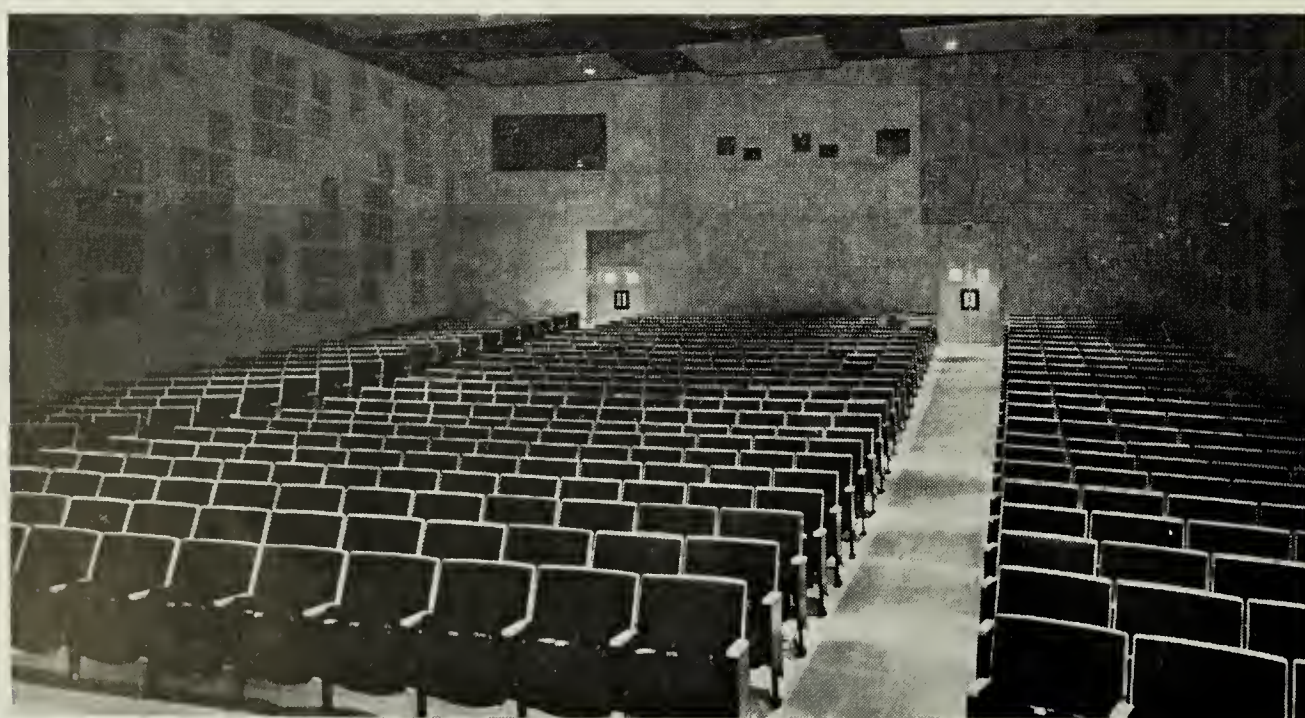
Shopping center management, desirous of luring a new theatre operation in their development, has only to decide how much of its parking lot it wants to give over to a theatre. With little if any spatial limitations, the economical rectangle, with sufficient width to accommodate wide screen, and sufficient length to take the proposed seating capacity, has come to dominate the center theatre. Borrowing from other types of design, the vast expanse of glass from ground level to ceiling has come into its own.

To the modern exhibitor interested in constructing a theatre, all of this means he can follow the traditional emphasis on outstanding appearance while seeking to take advantage of lower initial plant cost.

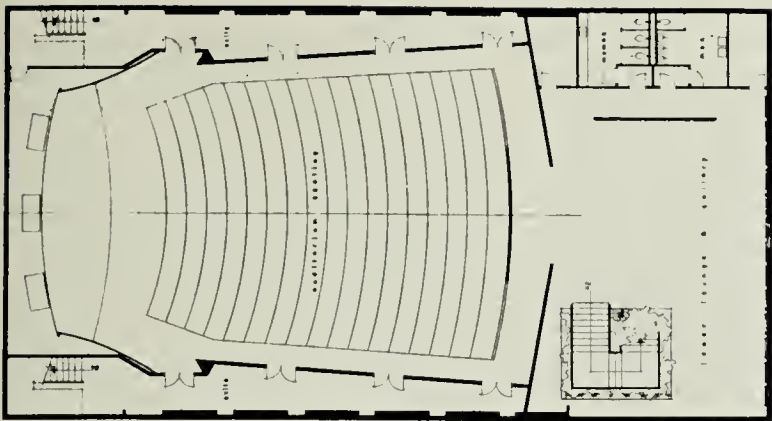
With some original touches, even the lowest working budget possible can produce a good looking job.

We hasten to add that there is a decided difference between low cost and low rating. In a large building, maintenance, for instance, must be given serious thought. Selecting materials for any job with initial cost as the first and binding consideration is a sure way to some large headaches later.

In the case of careful planning and sticking to the best where required, some striking results can be had. It's up to the individual, but we're convinced that glamour on a budget is a real possibility.



Rear view of Cinema Center auditorium

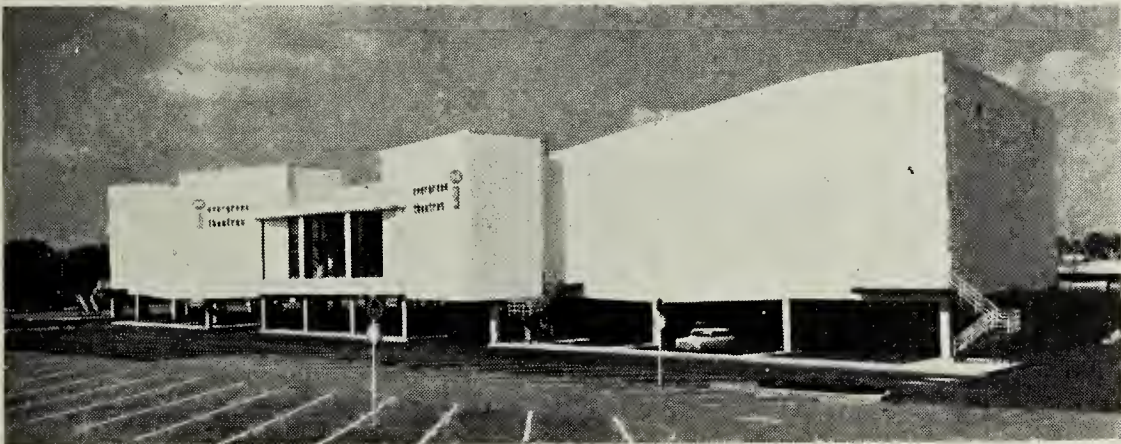


DESIGN STANDOUTS

a photo collection of outstanding concepts in modern theatre design

WESTWOOD, DALLAS

Currently under construction in North Dallas is \$350,000 Westwood, a 1,000 seater designed by architect Jack Corgan. Interstate Circuit plans to open the wide-screen theatre this spring. The exterior is of antique brick, brought in from Chicago.



EVERGREEN I & II, CHICAGO

Unique design of Evergreen I & II combines two separate auditoriums, joined by common lobby area. M & R Amusement Co.'s 2,360 seat twin was designed by architectural firm of Sidney H. Morris, Associates. Theatres rises from ground on elevated platform resting on 78 concrete footings. Exterior is of white brick, trimmed with stained wood.

CINERAMA, LAS VEGAS

New aluminum geodesic dome theatre built to Cinerama specifications for Nace Theatres, owners. Los Angeles architect Perry Neuschatz designed the prefabricated structure, called the Forman-Nace Cinerama Theatre, to seat 1,000.



BARCLAY, PHILADELPHIA

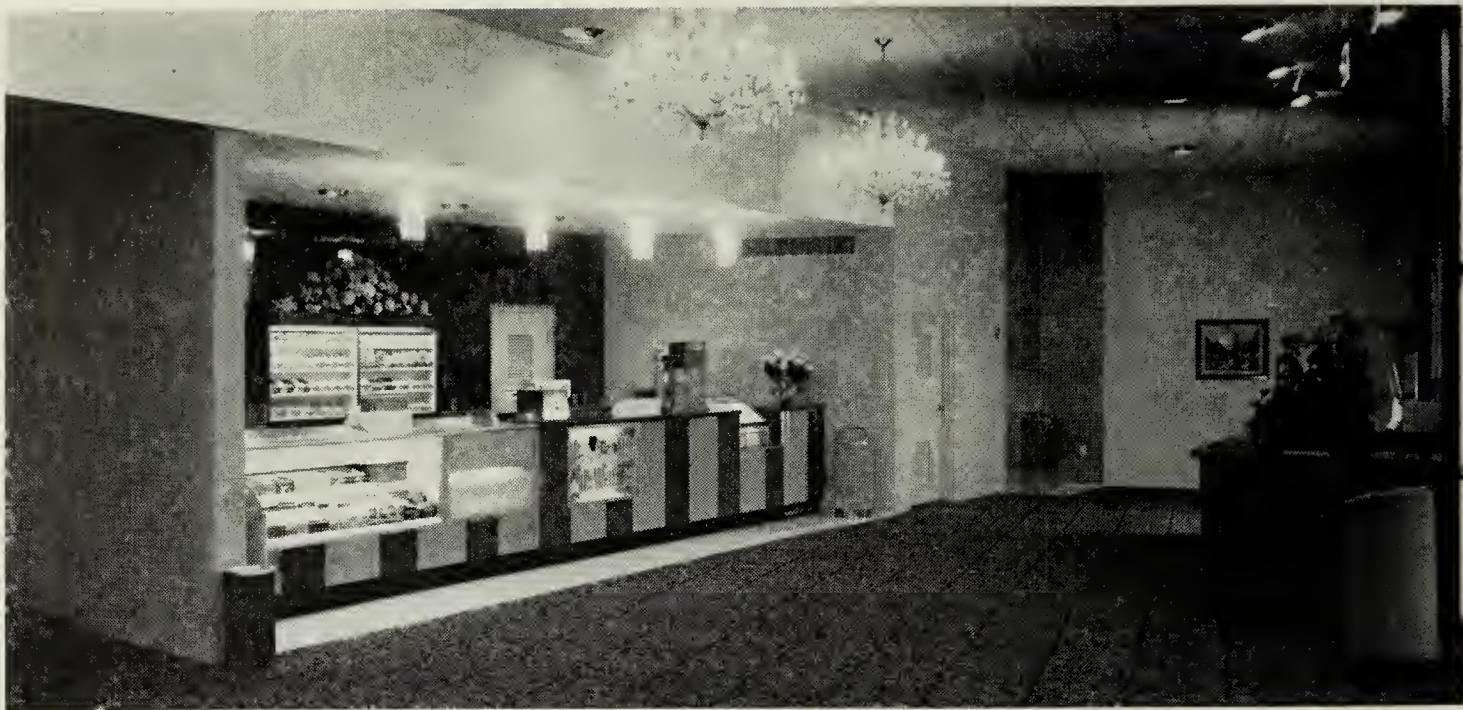
William Goldman Theatres will build this 2,000 seat indoor theatre, designed by Thalheimer, & Weitz, Architects, on City Line Avenue.



BROADMOOR, BATON ROUGE

New 1,000 seat Broadmoor Theatre, set for Baton Rouge, La. shopping center.

Fox Theatre

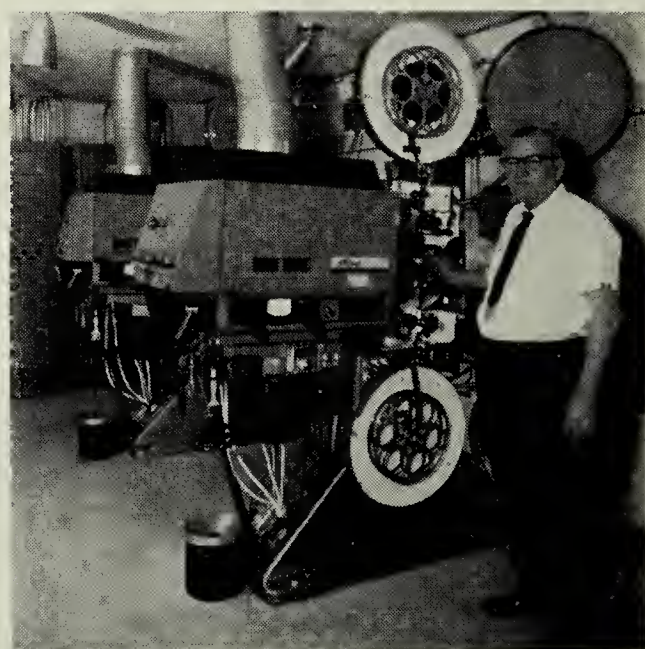


■ Underscoring National General's continuing program of motion picture theatre expansion in shopping centers, the Fox is the latest new theatre in the company's announced plans to add 60 to 75 theatres in the next five years, according to Eugene V. Klein, president of the 218-theatre circuit.

Featuring the most modern innovations, the Fox is equipped to show 16, 35 and 70 mm film, Cinema-Scope, Todd AO and Cinerama projection by conversion to a three-panel projection system.

A huge 52-foot sign towers over the Charleston Plaza Shopping Center in Las Vegas, where the \$400,000 Fox is located. The reader board is 30 ft. wide by eight ft. high and can be seen on both sides.

Plate glass doors and huge open windows form the front of the theatre which features an interior boxoffice panelled in walnut and a quarry tile facade.





Equipment Credits

Owner:	National General Corp.
Construction:	Horman Construction Co.
Seating Capacity:	864
Carpeting:	Alexander Smith
Changeable Letters:	Bevelite
Decoration:	John Tartaglia
Generators/Rectifiers:	Kneisley Electric Co.
Lenses:	Panavision
Projectors:	Philips, Norelco
Projection Lamps:	Strong Electric
Seating:	American Bodiform Stellar
Stage Equipment:	R. L. Grosh & Sons
Sound:	Altec Sound System
Air Conditioning:	Westinghouse

The lobby is painted in a shade of pale gold with dramatic gold framed decorative panels, featuring a patterned fabric in designs of red and black. Marble topped walnut furniture, crystal chandeliers and a luxurious carpet in a renaissance design of red and black complete the lobby decor.

Rest rooms are off the main lobby and are done in smooth ceramic tile with a walnut and white combination in the men's room, persimmon and white is used in ladies' powder room..

The auditorium features special acoustical design, wall decorations, and unique lighting effects for draperies and curved curtain specifically designed for 16/35/70 millimeteer projection.

The theatre screen is a one unit seamless high-gain screen 28 feet high by 60 feet wide. The six-channel Altec stereophonic sound is provided by more than 15 speakers located behind the screen and in the theatre ceiling. The Altec sound system is capable of handling up to twelve sound channels and is adaptable for magnetic or optical sound tracks.

The Fox was designed by Fox West Coast Theatres under the direction of J. Walter Bantau, constuction chief for National General Corp., parent company of Fox West Coast Theatres.

The building and construction firm of Horman Construction Co., of Salt Lake City, developers of the Charleston Plaza complex, put up the theatre, which was designed by Fox under the direction of Bantau. Eighty tons of refrigerated air-conditioning handle the job of maintaining comfortable temperatures in the large theatre.



CONCORD THEATRE



Equipment Credits

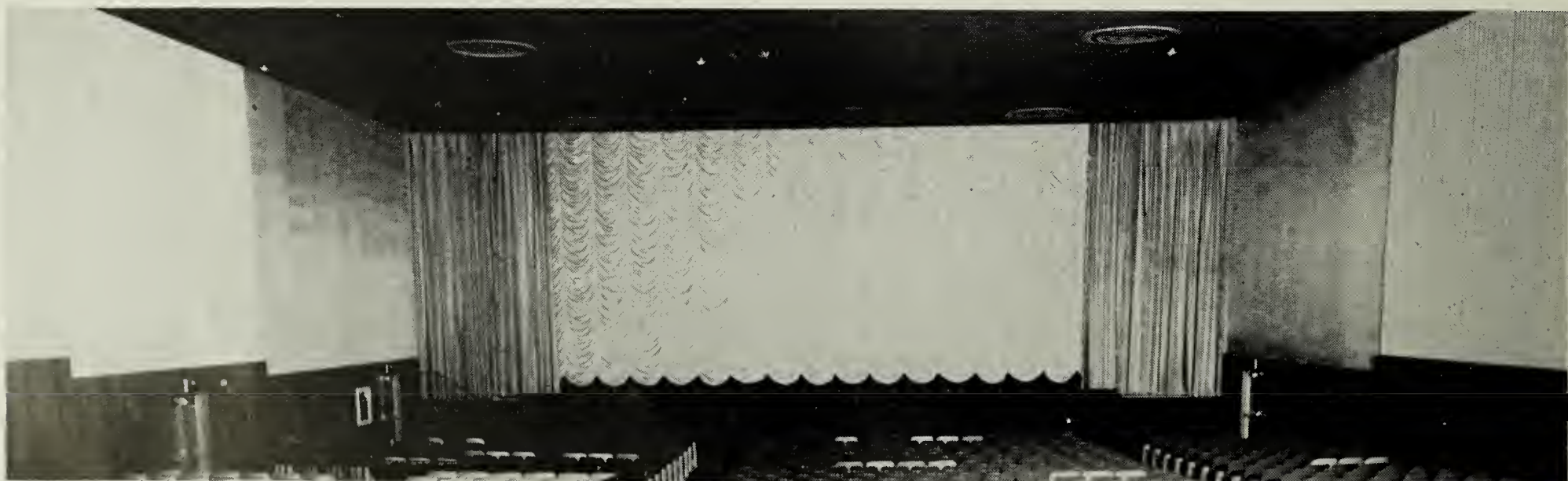
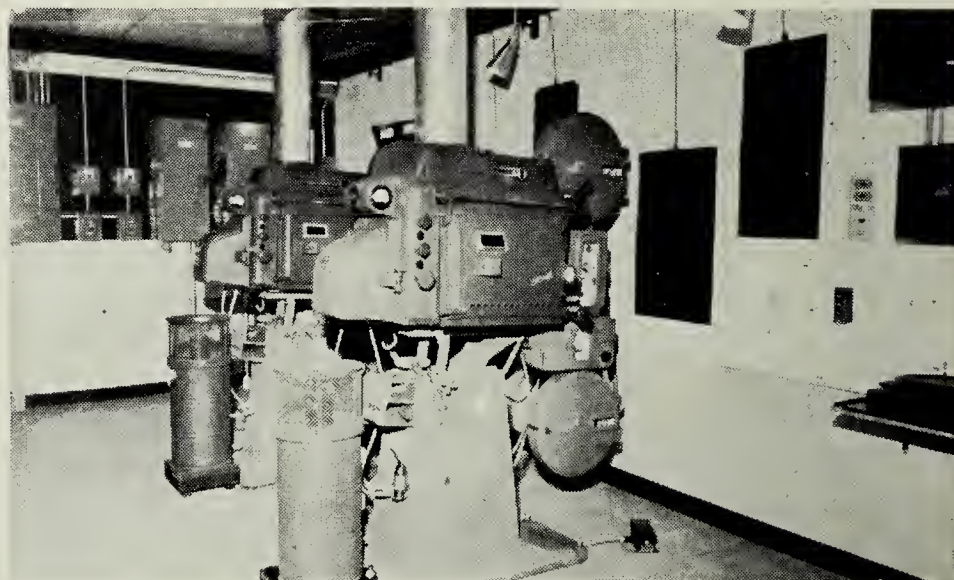
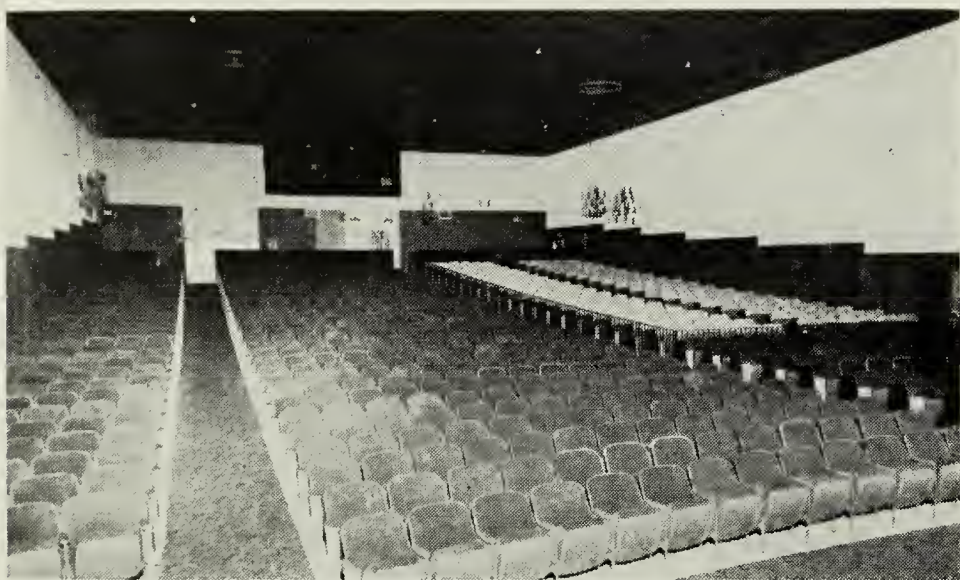
Architect:Sam Pruder
 Carpeting:Magee Wilton
 Lenses:B&L Super Cinephor
 Projectors:Century
 Projection Lamps:C. S. Ashcraft
 SeatingAmerican Seating Co.
 Supply Dealer:Joe Hornstein, Inc.

■ Exterior treatment of the Concord Theatre, Miami, Fla. show case, is contemporary red brick, aluminum, and glass, for minimum maintenance. The theatre features two attraction signs: one on the face of the front and one at the front entrance of shopping center of which it is a part. Adler plastic 3-D sign letters in large sizes are used for ease of reading.

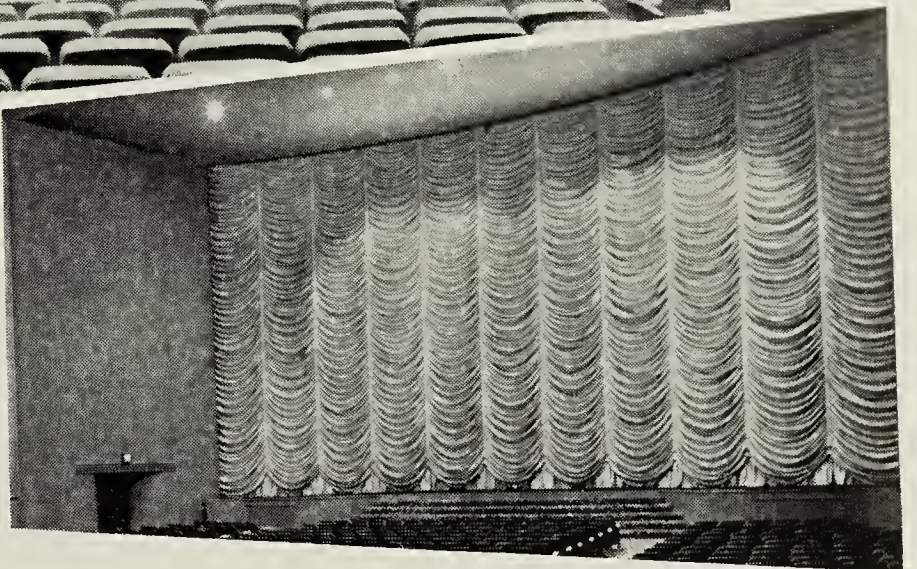
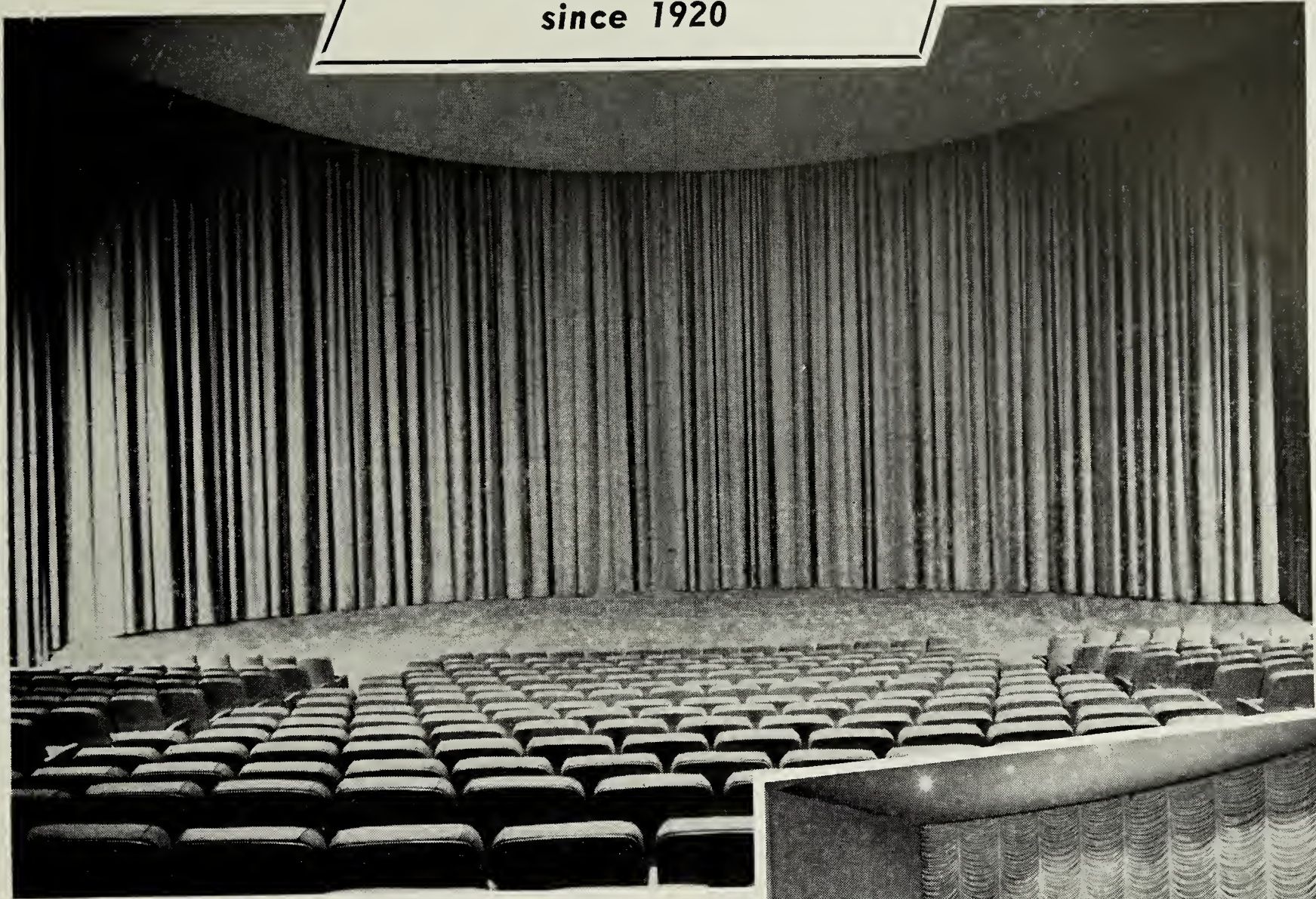
The large lobby contains removable standee control posts and velvet ropes for use dur-

ing peak traffic hours. The auditorium is equipped with American Bodiform chairs in the orchestra and deluxe spring-back chairs in the loge. Aisles and crossover are carpeted in plush all-wool with foam rubber underlining.

Auditorium color scheme follows that of the lobby and is high-lighted by the Gold Austrian Shade Screen Curtain, 60 feet wide and 30 feet high.



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DIPSON THEATRES Buffalo, N. Y.
BASIL THEATRES Buffalo, N. Y.
SKOURAS THEATRES New York, N. Y.
CENTURY THEATRE Buffalo, N. Y.
STRAND & CATARACT THS., Niagara Falls, N. Y.
SHEA'S BUFFALO THEATRES Buffalo, N. Y.
RANDFORCE AMUSE. CO. ... New York, N. Y.
BRANDT CIRCUIT New York, N. Y.
WILLIAM GOLDMAN THS. ... Philadelphia, Pa.
PRUDENTIAL PLAYHOUSES New York, N. Y.
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JOHN H. HARRIS ICECAPADES, Hollywood, Calif.

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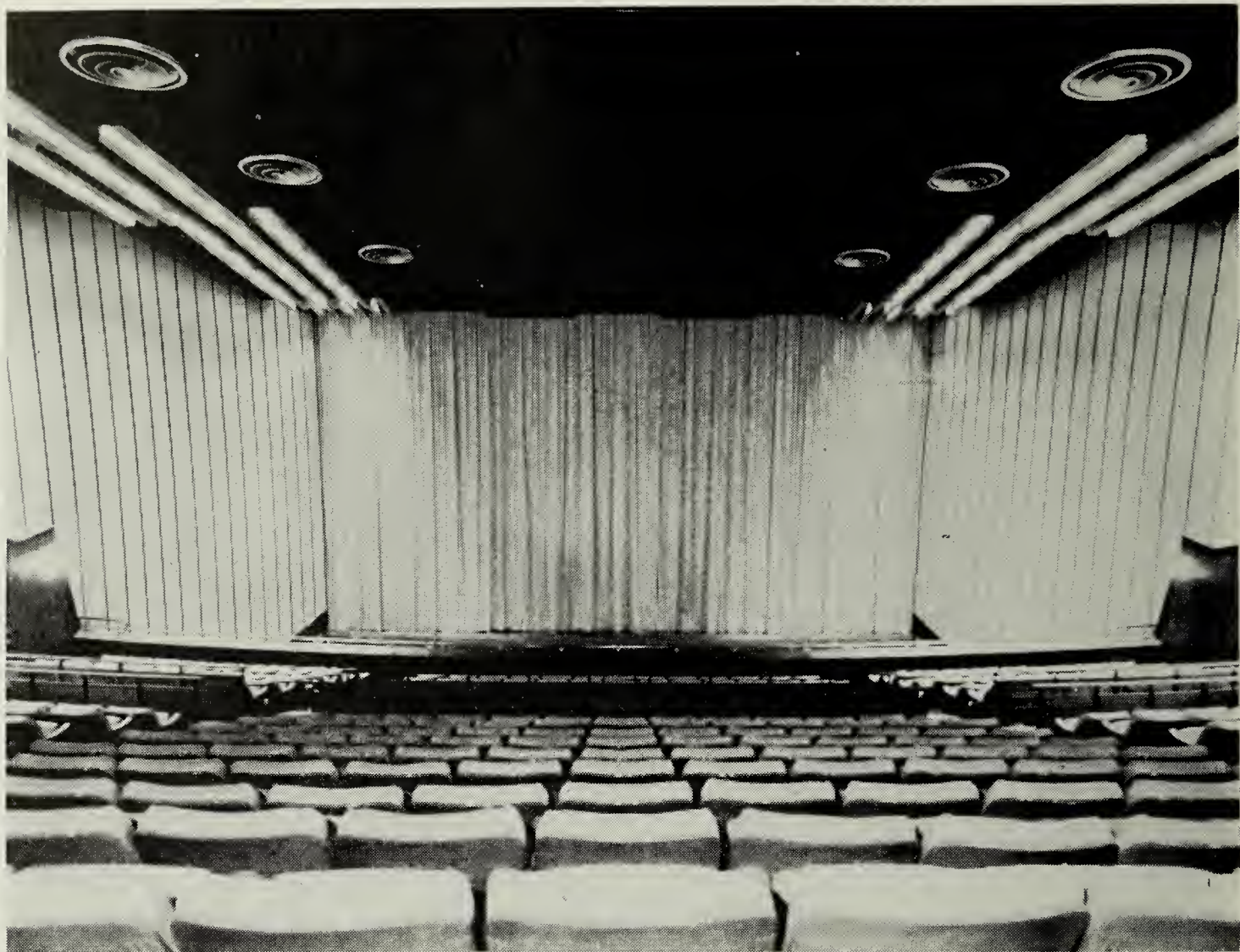
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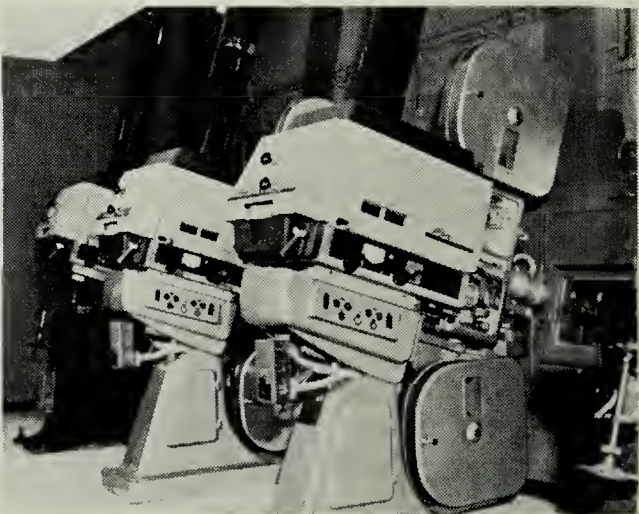
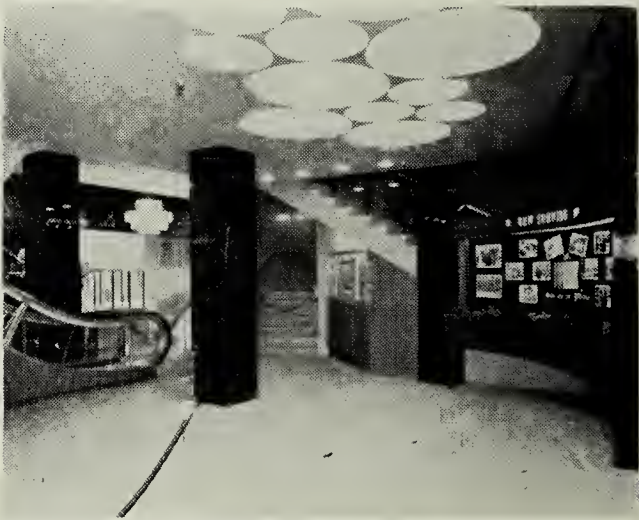
King's
Theatre

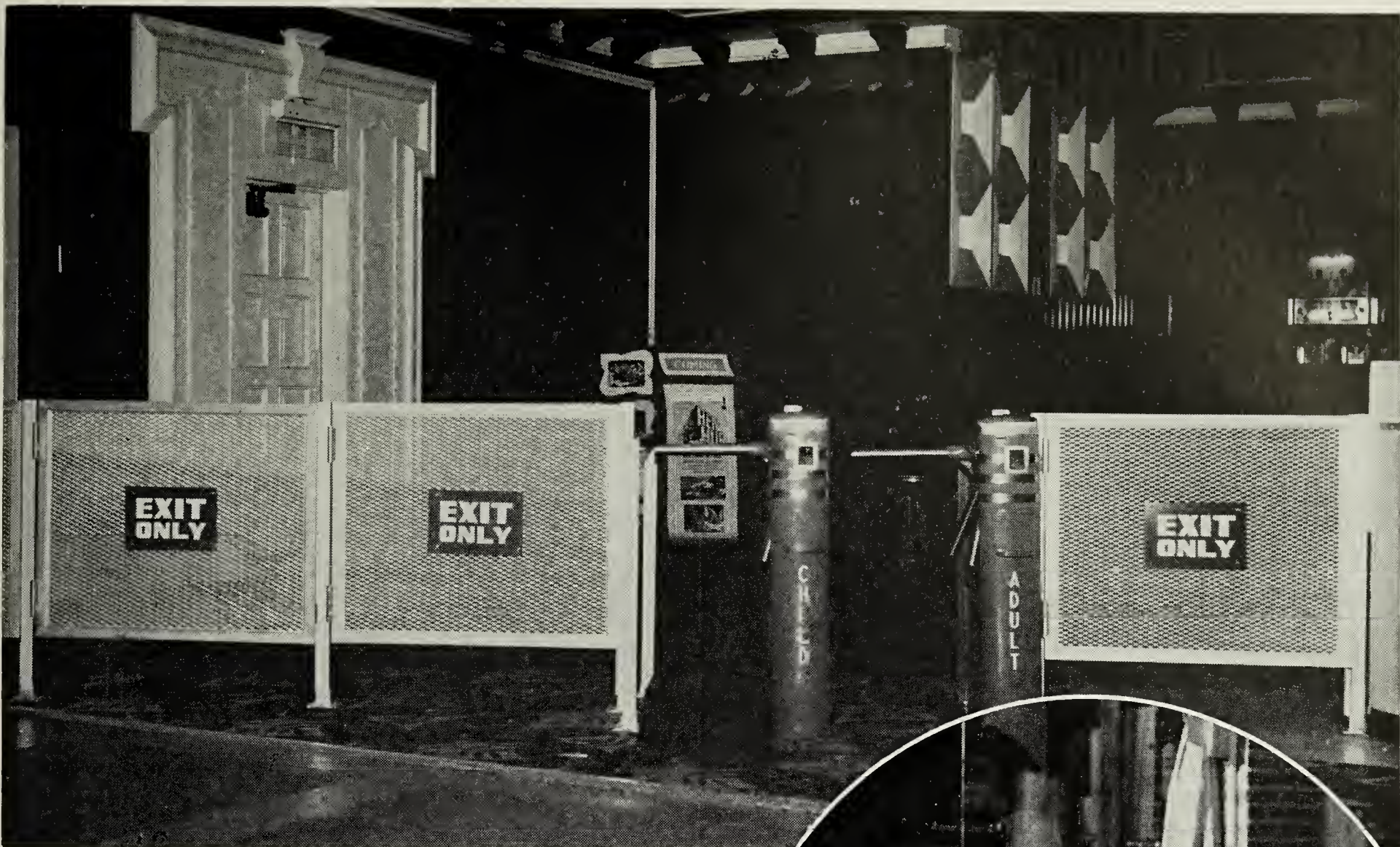


■ The new King's Theatre is a beautifully modern air-conditioned theatre in Hong Kong. Projection equipment includes two National Seventy Bauer U-2 70/35 mm projectors, a Simplex XL 35mm projector, a three-projector Simplex Transistor 6-4-1 sound system, three Futura II 135-160 ampere arc lamps by Strong Electric, and nine Kollmorgen projection lenses. All equipment was installed by the N.T.S. Hong Kong distributor, Elephant Radio Co.

Equipment Credits

Seating Capacity:	1,300
Lenses:	Kollmorgen; Isco T-Kiptagon
Projectors:	Bauer U-2 70/35mm; Simplex XL 35mm
Projection Lamps:	Strong Futura II
Seating:	American Bodiform
Screen:	Walker Hi-Gain
Sound:	Simplex Transistor
Supply Dealer:	Elephant Radio Co. (NTS Distributor)





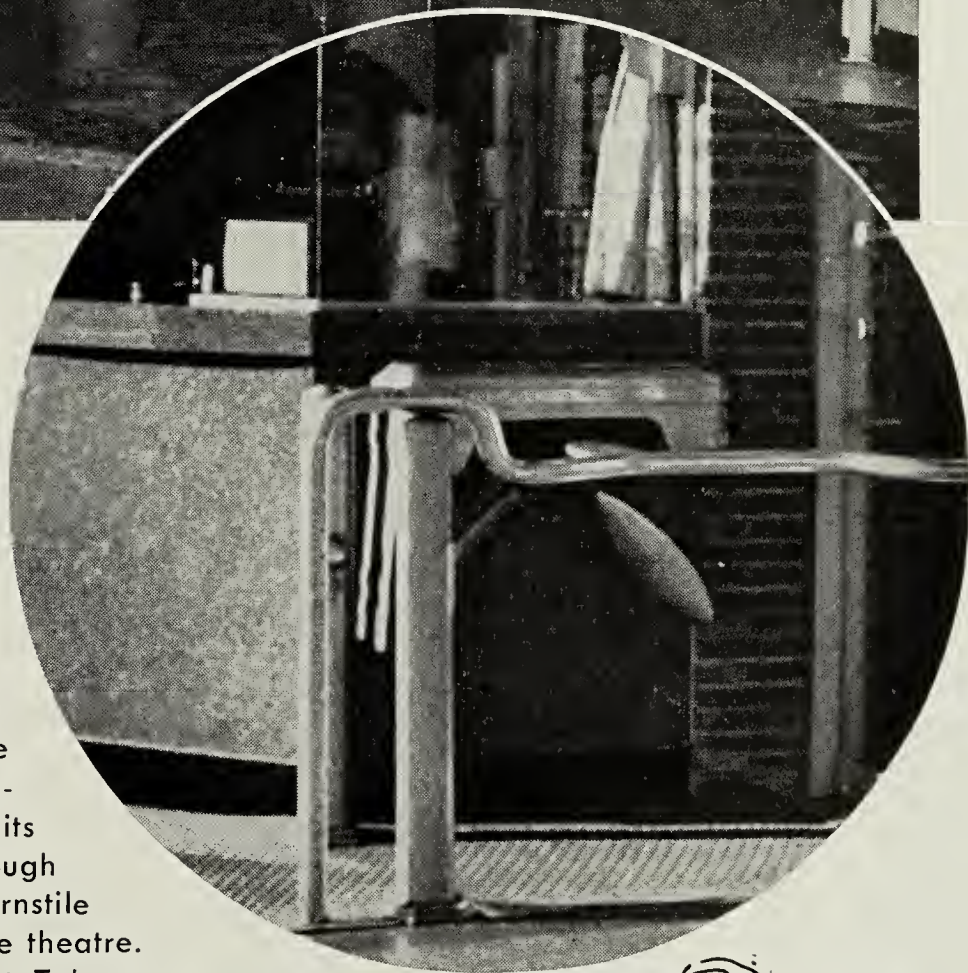
PROVEN TURNSTILE SYSTEMS REDUCE COSTS

TURNSTILE and TOKEN SYSTEM—

A modern innovation in theatre admission systems which requires a minimum of employees for operation. Using Perey "Coinpassors," turnstiles that accept admissions in the form of metal tokens, Adults, Children and Pass Patrons are automatically permitted to enter the theatre after each has deposited the proper token in the turnstile. Tickets and Ticket Takers are eliminated in this system. The Refreshment Stand Clerk doubles as token cashier during the slower periods. Illustrated above is a typical installation using one turnstile for child admissions and the others for adults.

CASHIER TURNSTILE SYSTEM —

In this effective yet simple operation, the cashier collects admissions and permits patrons to pass through the Perey Theatre Turnstile for entrance into the theatre. No Tickets or Ticket Taker are required. The turnstile automatically registers each admission as the patron passes through, thus giving a positive check against the cashier's receipts. The turnstile is usually furnished with two registers to record children's admissions as well as adults. A child indicator is illuminated to show each child admission that has been registered. This theatre admission system is designed to take a minimum of space. The Perey Theatre Turnstile is of the two passage type, permitting free exit at any time. Illustration in the center is typical of the cashier turnstile system.



APPLICATION ENGINEERING—Planning an efficient theatre entrance and exit control involves technical problems that must be solved correctly. Perey Application Engineers, with over a half century of experience in the design of turnstile systems, offer their services in the solution of your problem.

PEREY TURNSTILES

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New York, N. Y. 10017

Selection And Upkeep Of Theatre Carpeting

The Basics Of Selecting The Right Carpet And How To Preserve Its Original Beauty

■ During 1964, approximately 200 new indoor theatres were completed, making extensive use of carpeting. Another 500 theatres were remodeled with carpet as a major part of the plans.

The reasons for the choice of carpet as a floor covering are simple but very important to the theatre owner, architect or designer. Basically, there is one major reason for the increased use of carpeting in commercial buildings—carpet helps building owners and managers achieve the major advantages of decreased operating costs and increased desirability of the building.

This basic reason points up carpet's dual role as an attractive decorative material and a functional, practical floor covering. Both aspects should be considered in specifying theatre carpet if maximum benefits are to be realized from its use.

There can be no doubt that carpeting provides a handsome, luxurious foundation for any theatre, yet, few theatre owners today can afford the luxury of carpet only because of its eye-appeal and soft comfort underfoot. Consider, first of all, the acoustical properties of carpet. These properties were first measured in tests conducted in 1955 at Columbia University's Acoustical Laboratories by Dr. Cyril Harris. He found that carpets

By Alexander Smith Carpets

division of
MOHASCO INDUSTRIES, INC.

generally have a noise reduction co-efficient of .55 and are as effective as most materials designed specifically for the purpose of noise reduction.

Dr. Harris also found that carpet absorbed ten times the amount of airborne noise as other types of floor coverings and virtually eliminated impact noise. Subsequent acoustical studies and field observations have confirmed these findings. For example, acoustical engineers from Rensselaer Polytechnic Institute conducting tests in school classrooms found a significantly shorter reverberation time in carpeted classrooms than in those with hard-surface flooring.

The importance of these findings to theatre owners is clear. Carpet can provide the right acoustical control in the auditorium by killing undesirable reverberations—and, since it provides noise control on the floor, without muffling the sounds which should be projected throughout the area.

At the same time, the carpet virtually eliminated the impact noises which would otherwise be a source of annoyance, such as footsteps or dropped objects.

Safety is another vital factor for the theatre owner to consider. Carpet offers superior advantages in this respect, since its soft pile surface prevents many falls, or helps to cushion any slips or falls which might occur.

These factors alone would make carpet a practical necessity in many cases and would help toward reducing operating costs. However, the real economy factor of carpet revolves around its "total use cost"—initial installed cost plus maintenance cost over its lifetime.

The experience of hotels, office buildings and many institutions has proven that carpet costs much less to maintain than hard floor coverings. According to tests conducted by the consulting firm of Industrial Sanitation Counselors, carpet maintenance costs are as much as 50 per cent less than for hard floors under comparable conditions.

In order to make the most of these advantages offered by carpeting, the theatre owner should know what to look for and how to choose his carpeting wisely.

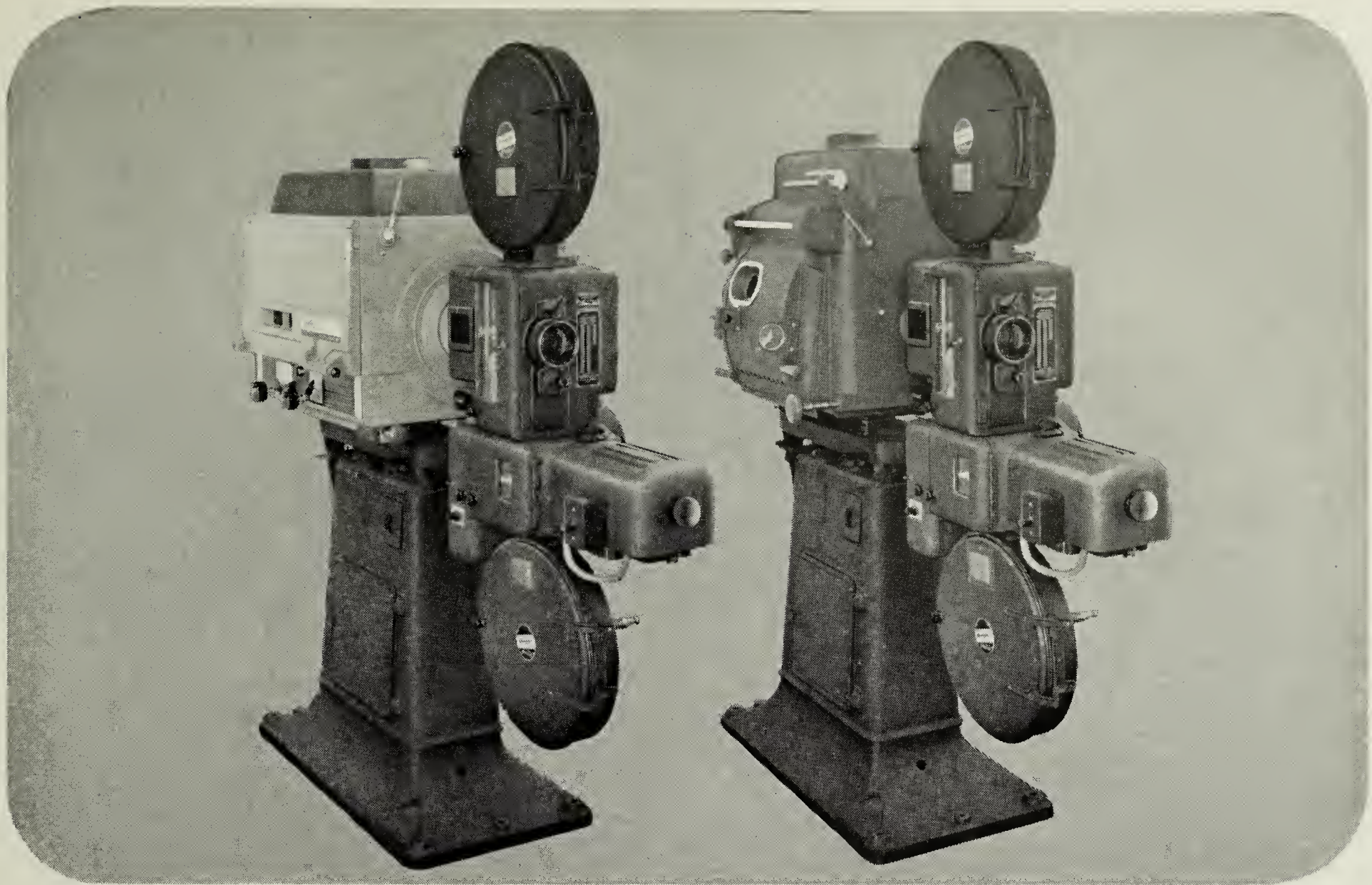
It is important to consider carpeting as early as possible in the planning stage, whether for a new building or a remodeling project. Early planning leads to the greatest possible economy—for example, in the selec-

(Continued on page 18)



LOBBY AREA of Cinema I and Cinema II, popular twin New York art theatres, installed in 1962 a special Alexander Smith contract Wilton carpet (wool 70%, nylan 30%) in lobbies, aisles, stairs and theatre proper. National

Theatre Supply Co. reports its striking red and blue checked pattern on black ground (lobby shown here) still looks well after several years and countless full houses at the busy theatre.




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Is there really a new Simplex X-L for 1965? ■ Yes and No. Yes, because the X-L mechanism never stops being refined and improved to meet every new advance in motion picture projection. No, in the sense that the basic components that have performed so perfectly for so many years are still the heart of the X-L. ■ Fact is, there's a long list of advanced engineering features on the X-L that are just not available on any other projector. But it's sufficient to say that the X-L is the pride of the world's most experienced manufacturer of professional motion picture projectors. And it's the choice of an overwhelming majority of theatres—theatres that can afford any projector at any price. ■ If you're in the market for projectors, get all the facts about the '65 X-L. There's nothing newer, or better on the market.



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Carpet Selection And Care

(Continued from page 16)

tion of other acoustical materials, if any should be necessary, in the selection of lighting equipment and in the planning of a maintenance program.

Substantial savings can also be effected if carpet is to be used as a finished floor over subflooring.

Advance planning is especially important if carpet in a special color or design is needed. Modern styling concepts, developments in manufacturing methods and a wider range of fibers have greatly broadened design possibilities.

The theatre owner should work with a commercial carpet specialist in making his selection. Major carpet manufacturers have established separate commercial carpet departments which specialize in designing, manufacturing and selling carpets geared to various commercial uses.

Alexander Smith Carpets, for example, offers (1) a selection of "stock" lines that includes an assortment of established qualities designed to meet varying traffic-use requirements, and (2) custom-designed carpets created solely for the individual purchaser. The latter naturally vary in cost, depending on style and quality specified, but in many cases the cost is no more than that of equivalent stock grades. There is, however, usually a minimum order requirement of approximately 200 square yards, or an additional charge for a custom order if less than the minimum is needed.

No minimum order is required for stock commercial carpets, and these qualities have established performance records for all types of public spaces. Custom orders may specify the same qualities but may be chosen where a large amount of yardage is involved in order to achieve an individual design or a particular size or width. Virtually any quality, color, pattern, texture, size or shape can be produced in custom carpeting.

Three basic methods are employed in carpet manufacturing today—weaving, tufting and knitting. Weaving and knitting combine the pile and backing yarns in one operation. In tufting, the pile yarns are attached to a pre-constructed backing.

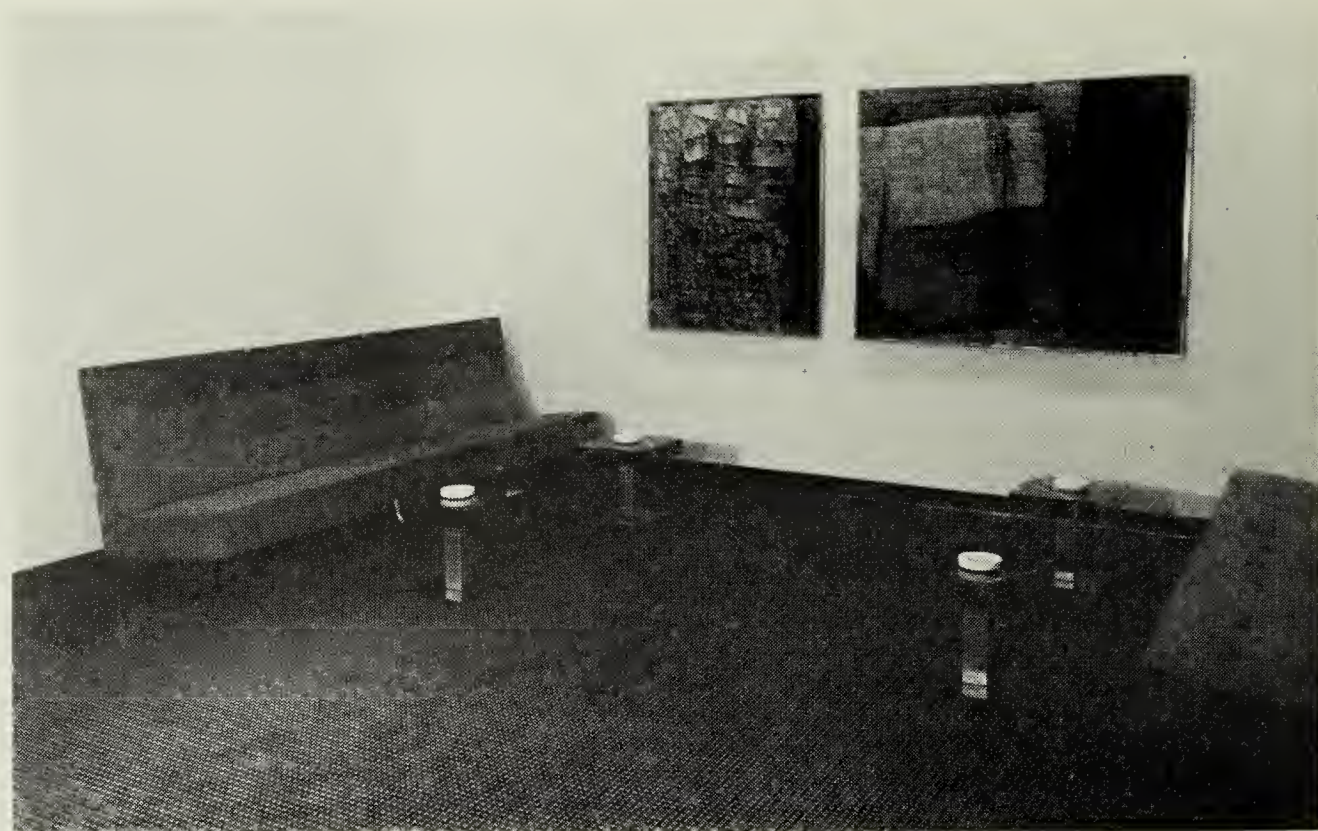
Each construction method offers distinct features in the way of styling, production time and economy. However, the construction method employed is not the sole gauge of carpet quality.

The best single key factor in judging carpet quality and wearability is the density of the pile surface. Pile density refers to the depth of pile and closeness of construction. "The deeper, the denser, the better" is a good rule of thumb in this respect. Carpet yarns which are closely packed together wear longer because they help to support each other and resist bending and abrasion.

Another important factor is the type of fiber used, although like the method of construction, fiber alone does not guarantee carpet quality or performance.

A number of different fibers have been engineered for carpet use. Wool is the traditional carpet fiber, offering a balance of desirable characteristics: resiliency, abrasion-resistance, adaptability to styling, warmth and soil-resistance.

Acrylic and the closely-related modacrylic fibers are very similar to wool in their performance characteristics. Nylon, also widely-used in both commercial and residential car-



RUGOFF THEATRES' Cinema I and Cinema II, popular twin New York art theatres, Lounge shows special Alexander Smith contract Wilton carpet (wood 70%, nylon 30%).

pets, offers some different styling and appearance characteristics and is especially noted for its abrasion-resistance.

The most recent fiber to be developed for carpet use is polypropylene olefin, also an abrasion-resistant and soil-resistant fiber.

The man-made fibers share the common characteristics of being non-allergenic, mildew-resistant and naturally mothproof. Major manufacturers now permanently mothproof all wool and wool-blend carpets during the process of manufacturing.

Relatively little cotton or rayon is used or recommended in carpets designed for commercial use, although some blends of carpet rayon with wool and nylon are available that offer good performance at moderate prices. Another blend frequently used is a combination of wool and nylon, usually in a ratio of 70 per cent wool and 30 per cent nylon, or 80 per cent wool, but as with any blend, the carpet will look and feel most like its predominant fiber.

The commercial carpet sales specialists are the best sources of information concerning the type of construction and fiber best suited for a specific installation. Because of their experience and knowledge of all the factors involved, their recommendations will be the most valuable in determining which construction and fibers are needed to meet the design and performance requirements for the carpet.

These specialists can also help to determine the traffic-use requirements of an area. Lobbies, stairways, lounges and aisles generally fall into the heavy-traffic category, although this may vary in some localities.

The specialist can also help to plan carpet installation in any areas calling for special attention, such as areas around concession stands or vending machines. The color and design of the carpet is more than a matter of aesthetics when varied soiling conditions are considered. Extremely light or extremely dark colors tend to show soil more readily than medium shades. Tweed colorings, multi-color mixtures and patterns are excellent at disguising soil and signs of use between cleanings and are available in a wide range in commercial carpets.

Texture is also important in selecting carpet from both the practical and decorative

standpoint. Carpets with tightly-looped, single-level pile surfaces are probably the most familiar in commercial installations but are by no means the only possibility. Cut-pile carpets may be selected for their "softer" look but should be especially dense in heavy-traffic areas. There are also variations in multi-level pile designs, twist textures and cut-and-looped styles.

The foundation of a carpet installation is variously known as padding, underlay or cushioning. Padding should always be used with carpet, since it acts as a shock-absorber and thus helps to prolong carpet life. It also helps to increase the comfort, warmth and insulating properties of carpet.

There are several types of padding available in a variety of materials, qualities and price ranges designed to meet all types of service requirements and budgets.

Felted padding is generally made of all hair, or a combination of jute and hair. The other major type is the all-rubber padding.

In general, the felted paddings tend to provide a somewhat firmer feeling underfoot and are usually priced lower than rubber paddings. The rubber pads tend to be springier with a greater cushioning effect. A third type, rubberized hair, combines the features of both.

Some heavy-duty commercial carpets have special rubber padding laminated to the back. This type of carpet is installed by cementing to the floor and may be especially advantageous in use over concrete floors.

Once theatre carpeting is properly selected, a regular maintenance program will keep it in good condition. Regular vacuuming is the first important step—generally, light vacuuming daily with extra attention to heavy-traffic areas. A once-a-week vacuuming with an upright cleaner will remove additional soil.

For the ultimate in soil removal and pile restoration, a mechanical pile lifter is the equipment of choice. This machine, with its revolving brushes and strong suction, provides the maximum of pile agitation and soil removal and restores the pile to its original height. Used two or three times a year in moderate to heavy traffic areas, the pile lifter

(Continued on page 28)

Should a 1 1/2% difference jeopardize a \$500,000 theatre investment?

Of course not. Yet, this is what happens when you ignore Norelco 70mm.

The ability of 70mm films to draw crowds back to the movies is no longer a matter for speculation. The big films are here to stay. Their number will increase.

Now how much does 70mm really cost? Let's assume that you are building a thousand seat house. Your costs would be about \$500 a seat. Total—\$500,000.

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Especially when you are already committed to a large expenditure for something that will be new in every other respect?

You can get the Norelco AAII 70/35mm projection system by adding only about 1 1/2% to your original building cost.

The Norelco system brings out all of the impact and brilliance the wide screen films are made for. You couldn't ask for a more rugged or well engineered mechanism. Norelco, you know, is the one that is *built* for 70mm—not modified to accommodate it. It even gives you a 35mm conversion kit that sets up in four minutes flat.

The AAII 70/35mm places you in a strong competitive position right now. For the future there is little question that 70mm will be more of a necessity than an advantage.



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Changing Requirements In Projection Optics

Evolution Of The Modern Theatre Has Created Need For Critical, Short Focal Length Lenses

By G. M. Berggren

Manager
Theatre Equipment Division
Kollmorgen Corporation

■ Changing concepts of theatre design have placed new demands on the manufacturers of theatre equipment for products tailored to current needs. In the area of projection optics, lens manufacturers have found strong demand for short focal length lenses that can produce a stable, sharply focused picture on the modern wide screen.

The need for new types of lenses may be attributed to the concern of the theatre architect for improving the view of the patron. The modern theatre, if a prototype can be suggested, has among its characteristics no balcony, a last row closer to the screen, and a comparatively wide screen. Its seating capacity is slightly reduced with an eye towards making every seat in the auditorium a "good one."

This newer theatre differs substantially from its predecessors in many ways. For one thing, the long, narrow auditorium is a thing of the past. It has clearly given way to the wider, spacious, nearly square type of design. Figures A and B indicate the importance of this change.

A direct result of this shift in design trends was the demand for a projection lens that would work well at shorter distances to the screen, requiring the development of a shorter focal length (or wide angle) projection lens.

The new shape of theatres alone dictated this need, which has, as planned, resulted in better viewing conditions for the modern audience.

The trend to wider indoor screens was rapidly accelerated by the general use of anamorphic lens systems, such as shown in the adjoining photograph. With this trend, and the

(See photo, Page 22)

continuing pressure of drive-ins and 70 mm, new light sources for projection have been developed with higher and more uniform illumination. With more light available, the dream of the larger picture became a reality.

The screens of 30 years ago were in the 20 and 30 ft. range, with few larger. These have given way to the 40 and 50 ft. screens of today, with some in the low 60 foot range.

The larger first-run houses now have screens of 65, 70, 75, and even 80 ft. in width, and indoors. The results, with proper projection, have been bold, dramatic and impressive.

Several other factors were responsible for the superior pictures on today's screens. For one, the projection angle has been reduced due to the absence of a balcony, which has, in turn, lessened the keystone effect on the screen while increasing the opportunity for proper overall focus. Also, projector design has improved, providing greater stability in the rapid changing of the film frame.

Changes in lamp design have yielded stronger light sources, more uniform in both distribution and constancy of output. Lenses have changed over the years, with the trend to more fully corrected, faster lenses. The move to faster lenses demanded increased correction, and yielded a picture that was more clearly defined on the screen. The need for lens speed today has diminished, while the

need for more faithful magnification is of primary concern. Magnification ratios (horizontally) are reaching toward the 1000 mark (from 0.825" to 80 feet). A capsule view of lens changes is illustrated in Figure C.

Though the short focal length lens is a boon to the architect in modern theatre design, it has created some problems which should be fully reviewed and digested.

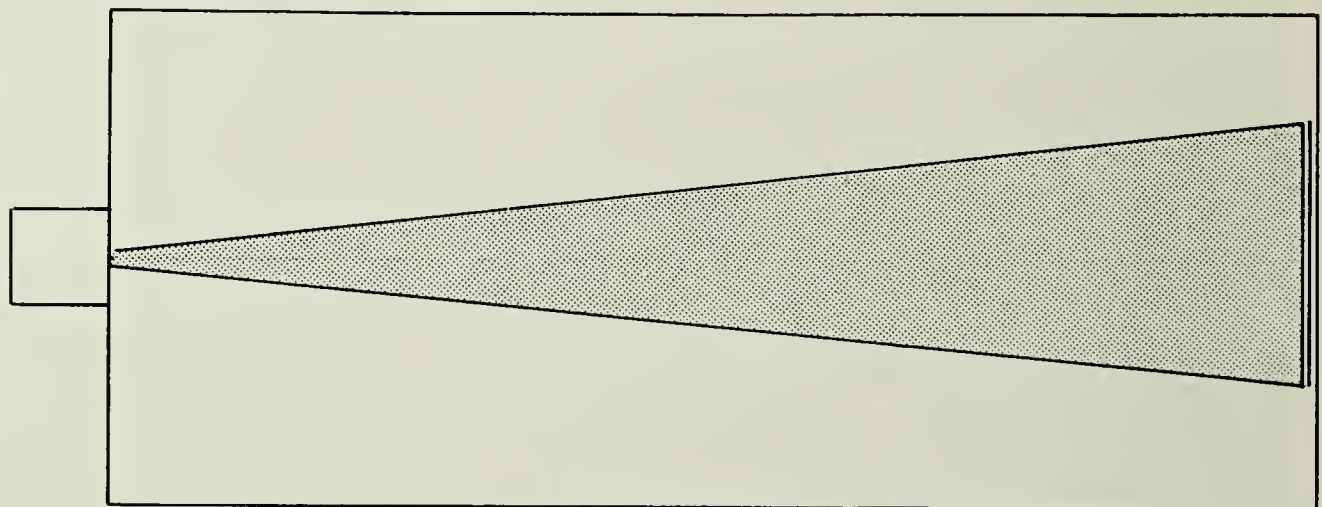
A shorter focal length lens within a given series has a smaller aperture, as entrant and exit angles of these lenses are wider than those of older types. The curved surfaces are also much more critical, more steeply curved, and the entire assembly is closer to the film. Being closer to the film, movement of the focus knob has a greater effect on the magnified image of the film. This greater effect

is responsible for the "more critical focus." Another factor is lens speed, which, in a properly designed lens, will admit light at a wider angle.

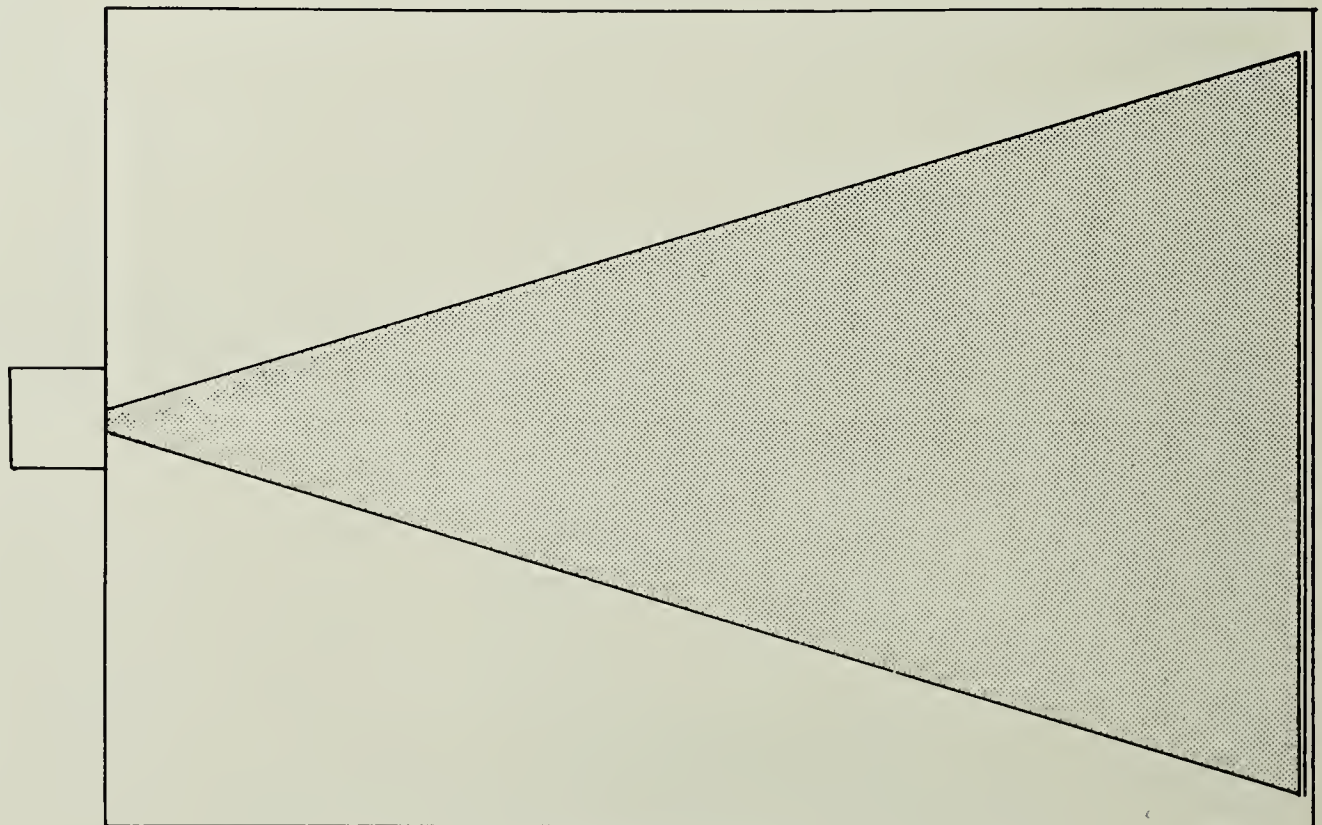
This wider angle adds to the problems of achieving sharp focus, evident when projectionists with years of experience at older theatres or at drive-ins where long focal-length lenses are used, find that the "shorter" lenses are too "touchy"—even for lenses of the same speed. The short focal length design concepts are not different from the long, but the situation is more critical. Primarily, the problem stems from the short focal relationship of film and lens, not to the design or the speed of the lens.

To prove this, experience has witnessed the exchange of a normal lens of a specified speed for a faster lens, but with a built-in magnifier using a longer focal-length back-up lens. When further from the film, the entire result

(Continued on Page 22)



FORMER THEATRE LAYOUT
FIGURE A.

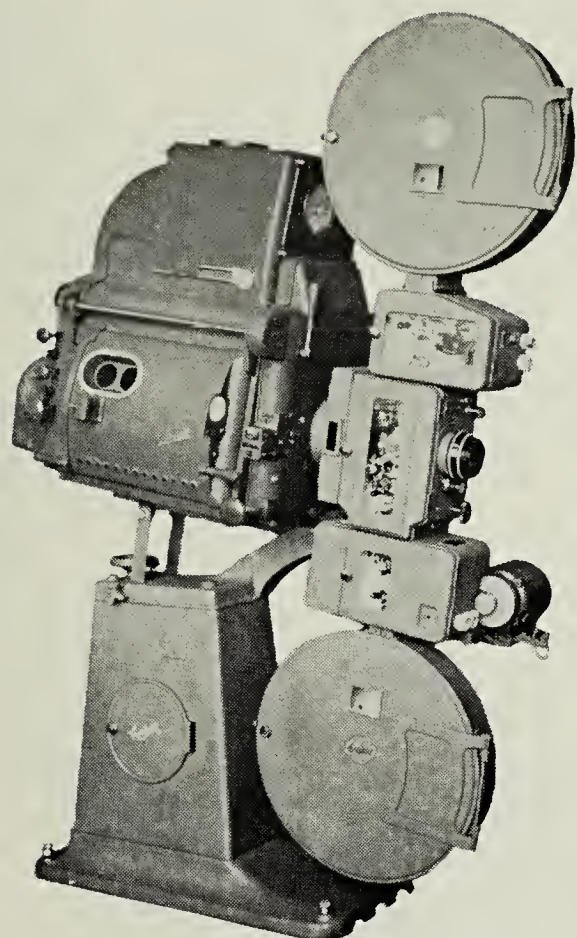


TYPICAL PRESENT THEATRE LAYOUT
FIGURE B.

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The NEW CENTURY projectors have more *desirable features* than any other equipment. You will find no "gadget improvements" on CENTURY equipment—everything is scientifically arrived at—to give you *full dimensional reproduction* of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive, means less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

WATER-COOLED PROJECTOR APERTURE. Another CENTURY design. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use and it will pay big dividends in improved projection.

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Century

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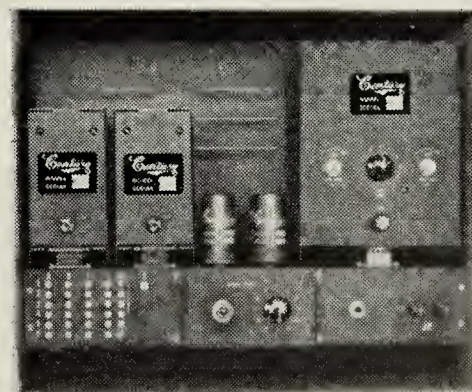
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Century

CENTURY PROJECTOR CORPORATION

NEW YORK, N. Y.

Projection Optics

(Continued from Page 20)

is less critical and depth of focus is restored.

The use of short-focal lenses is necessary for the 35 mm widescreen projection in newer theatres, and lenses are now available to $1\frac{3}{4}$ " focal length and shorter. However, their use must be controlled by the needs of the theatre and the projectionists.

The foremost need is still for a first-class picture on the screen. Furthermore, there is the need for a picture that can be held in sharp focus and controlled by the projectionists. The shorter lenses are more critical—no one doubts the fact—but several steps can be taken to insure that both of the above needs can be met. During the installation and trials of a new theatre, for example, the entire set-up should be tested, preferably with lenses of different types.

This is necessary not only to obtain the proper lens size to fill the screen, but to obtain the lens that will be both stable and reliable in the long run. Lenses are often used for 5 to 10 years with no maintenance other than a routine cleaning. With such low up-keep, the right initial choice is a necessity.

Trials Recommended

The theater lens remains the most powerful factor in good projection, for no other part can help or hinder good projection more than the lens. It is also the one item that **cannot** be modified or adjusted on the theater site. Careful selection, with testing of recommended types for the specific theater is a sound approach.

The next step is to review the results of the trials with the projectionists, to insure that he understands the uses and limitations of the arrangement. Experience reveals that lens changes have been made with a resultant overall reduction in picture quality. This situation derives from insufficient pretesting at the installation of the lenses to be employed. The projectionist deserves the time for good trials with test film made with a variety of lenses so that he is apprised of the flexibility of the final set-up and its value to the theatre.

Mechanical Adjustments

Although seemingly remote, the adjustments of pull-down, shutter, and lamp location have a great deal to do with obtaining excellent projection results.

Experienced personnel should make the proper mechanical adjustments on the projection and lamp equipment such as optical alignments. However, some still prefer the 35 mm lamp setting with hot-spotting that overheats film and causes high-speed buckling of the film in the gate, thus making it almost impossible to focus. Several experts in the field are now recommending setting lamps for a near 100 per cent distribution, similar to that for the 70 mm setting, in order to eliminate the center hot-spot. This keeps the film at a lower temperature and thereby stabilizes the film in the gate. Many a focus problem has been eliminated in this way.

These items, and others, can be corrected during trial and test time, but usually are not. Often the time schedule has slipped and the new theatre is finished and opened the



Shown above is Cinemascope anamorphic set-up, utilizing popular B&L anamorphic—Kollmorgen back-up arrangement. Kollmorgen AX-280 adapter couples Super Snaplite back-up to anamorphic. At front is CinemaScope attachment No. 1.

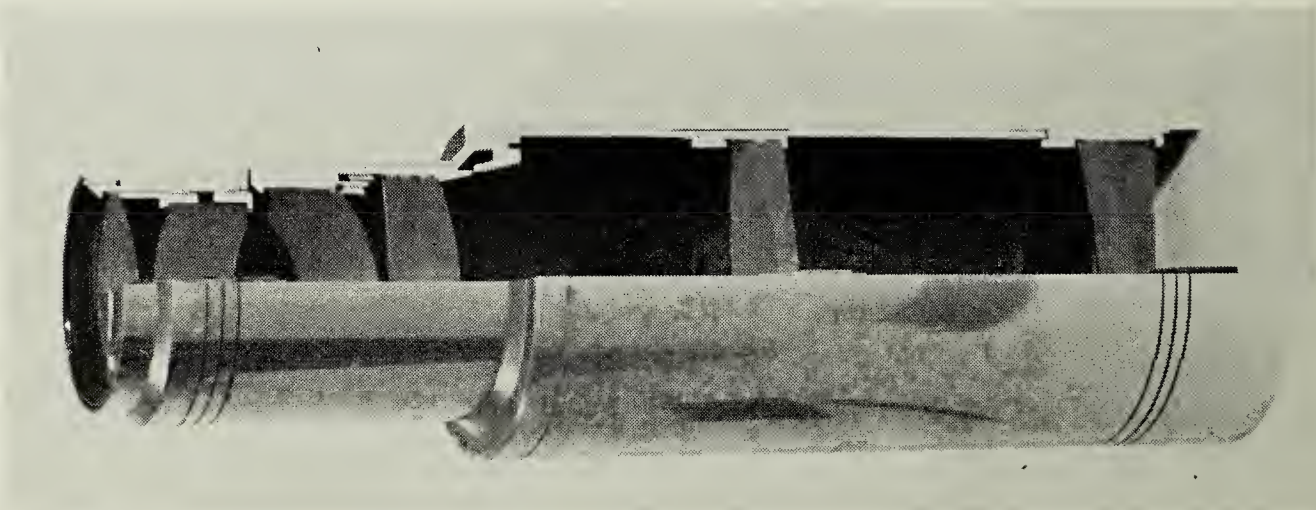


Photo shows cutaway drawing of modern, short focal length lens utilizing built-in magnifier (f/1.7x).

same day without the essential trial or test having been made.

New theatres costing in million-dollar range have entertained problems for months that could have been eliminated with only 4 to 6 hours of test trials.

Other safeguards include assuring that port windows are normal to the light beam axis and made only of optical glass. Also, no heat-

ing or cooling vents should aim toward the light beam anywhere on its journey to the screen.

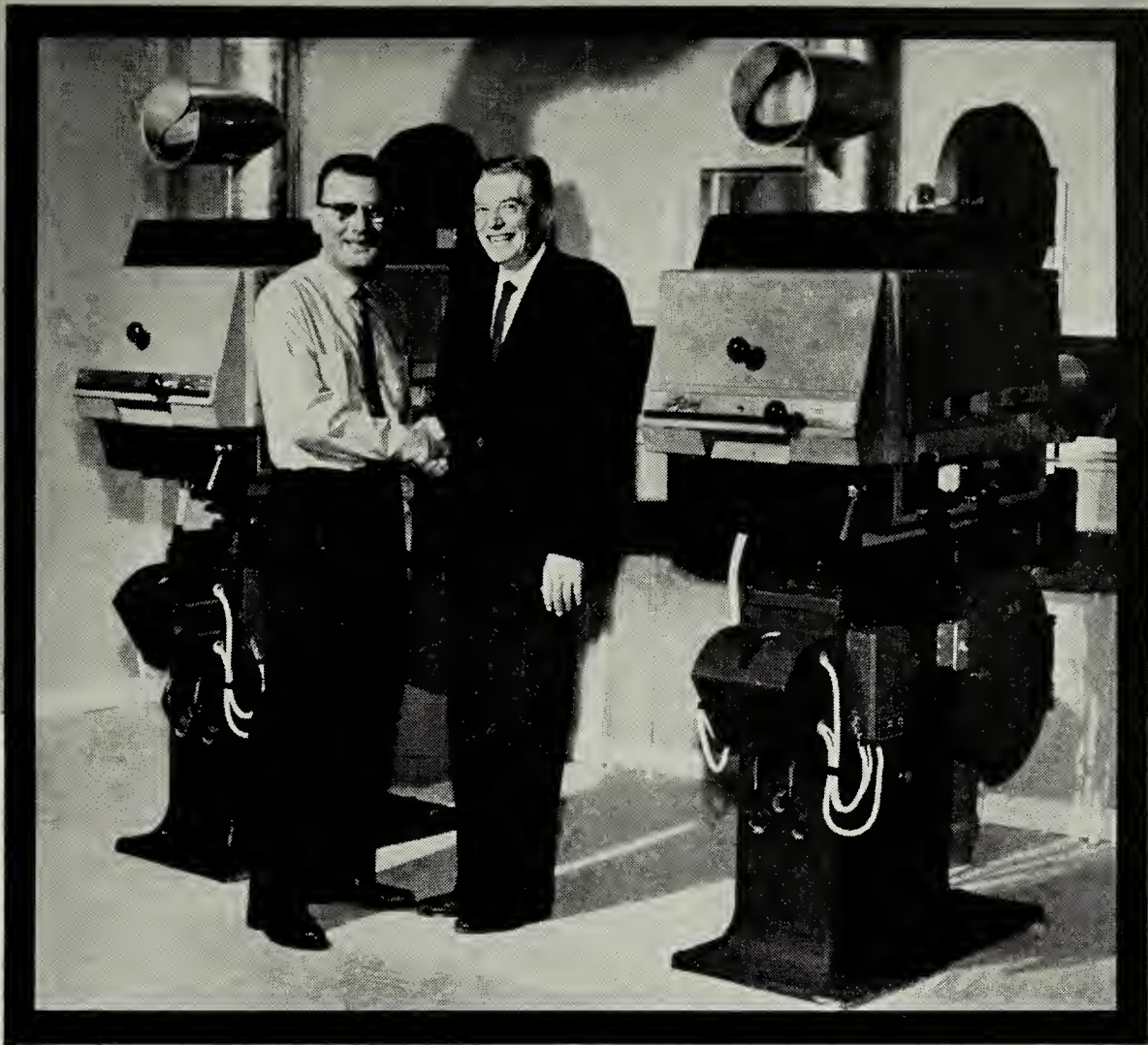
The situation can be well managed with sound planning and adequate tests. The equipment dealer and lens manufacturer can be counted on to cooperate in these areas to provide excellent projection quality on the theatre screen.

FIGURE C

Photo shows comparative sizes of three short focal length lenses of 1925, 1945, and 1965. Lens at right is modern Super Snaplite.



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New Screen For Modern Projection Requirements

Anti-Static Properties of XR-171 Technikote Screen Result In Reduced Attraction Of Airborne Particles

■ As indicated by the recent projection survey of the Motion Picture Research Council, exhibitors would do well to evaluate the calibre of projection in their theatres periodically and improve, if possible, projection efficiency.

One of the critical areas in successful projection is the theatre screen. According to the SMPTE Screen Brightness Committee, "Brightness of motion picture screens is, at first approach, a simple subject and most of the measurements, treatments, and surveys have made enough assumptions to realize this simplicity."

The complete problem of sufficient brightness levels, of course, involves many interacting physical factors that determine what the ultimate audience perception of the projected image will be. Involved directly in the various brightness readings obtainable on most screens, for instance, are the projector, the film, the auditorium, the screen, and the position of the observer.

Airborne dust is a factor that quickly adds to the deterioration of a screen surface. Plastic surfaces are notoriously efficient in attracting dust because of an inherent ability to develop static electrical charges. Static develops when the screen is newly made, when it is handled during installation, when it is brushed or vacuumed and from normal changes in temperature and humidity.

Air conditioning the theatre also contributes to static by changing the humidity content of the air daily, and by causing air motion toward the screen, which, in itself, is sufficient to develop static.

Dust usually has a low voltage charge and is usually negative—therefore, when negatively charged dust approaches a screen sur-

*President
Technikote Corporation*

face that is not negatively charged it will be attracted to the screen. Technikote now offers its XR-171 Anti-Static Pearlescent screen. The formula creates a like charge and therefore repels any airborne matter that is similarly charged. This formula was under development for two years and is now available.

Optical Design vs Sprayout

Some years back, Technikote decided against the use of optical design, or embossing of its screen surfaces to control the distribution of light. It found that proper distribution of light was obtainable by paint chemistry and a specific technique of application which laid down the reflecting crystals in such a way that 'gain' was achieved together with diffusiveness. Thus, it became possible to vary the technique and formula to obtain many different degrees of gain and light distribution.

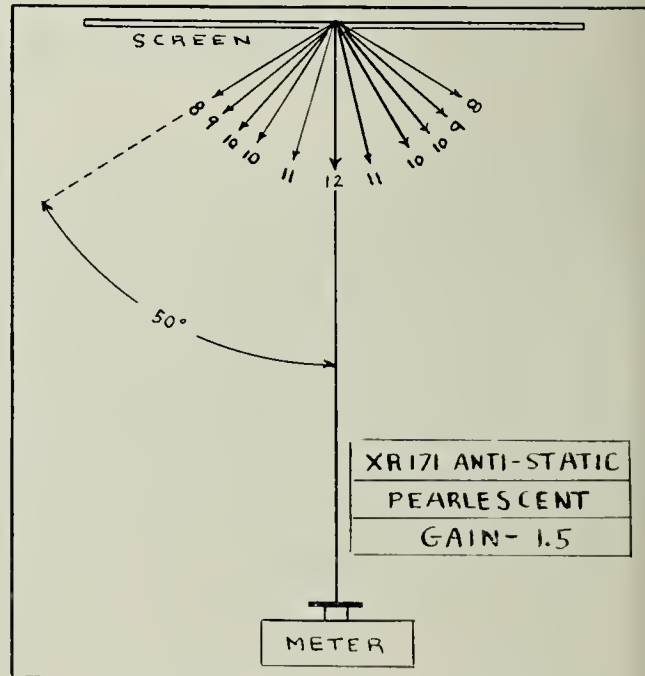
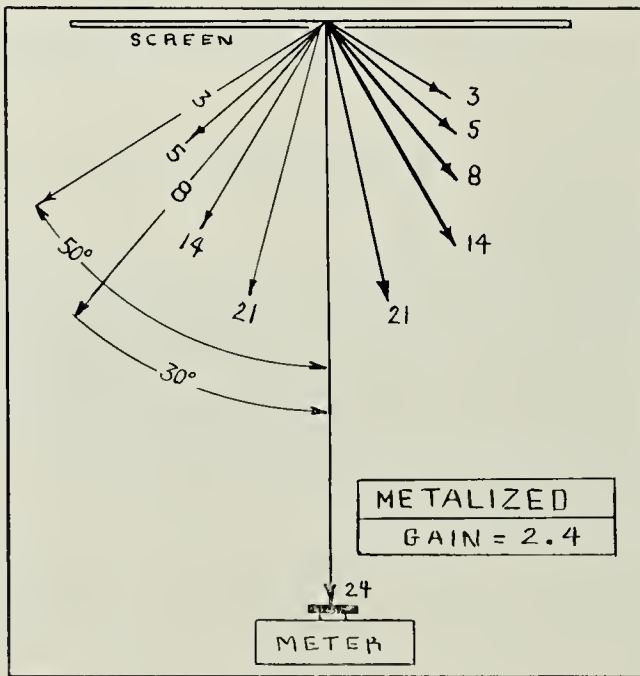
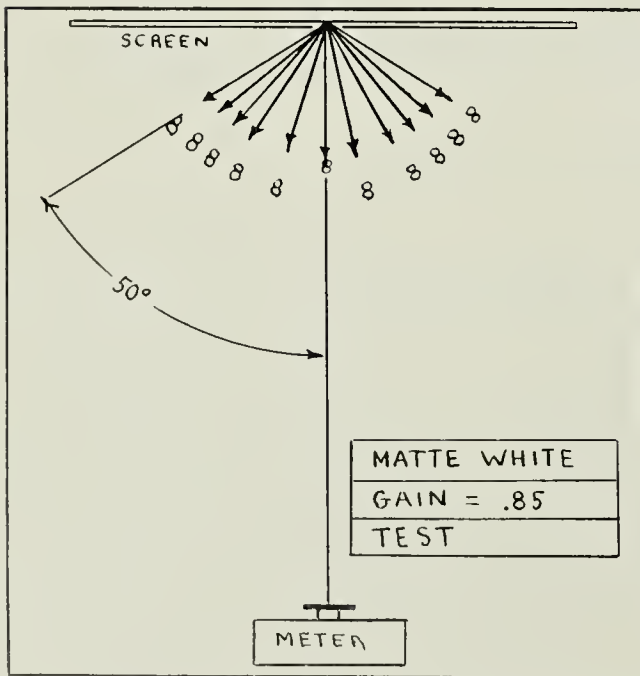
The method of applying one homogenous layer of compatible plastic on a large seamless surface was found by Technikote to give uniformity unobtainable by any other means. This uniformity of surface can be consistent and without danger of "panel effect" or shading which was so commonly found in mill processed materials that were put together by a "seaming" operation. The normal differences in color or depth of "embossing" inherent with such mill processed materials were sufficient to cause non-uniformity of surface.

Brightness Gain

This is an often misused term. The SMPTE has under consideration a proposed American Standard for the definition of this term as follows:

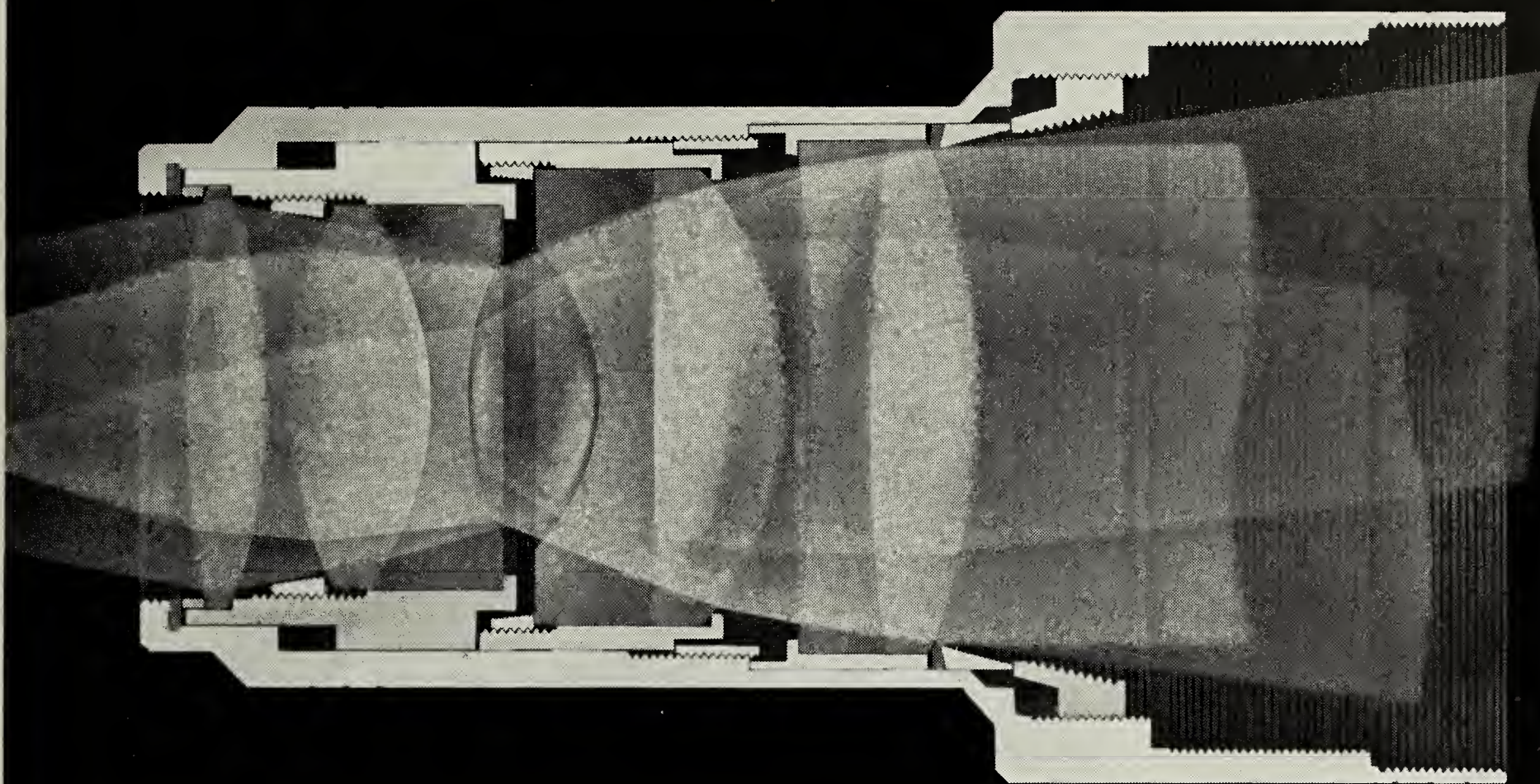
"Brightness" or "Luminance Gain" is defined as the ratio of the luminance of a specified area of screen to the luminance of a perfectly diffusing and perfectly reflecting surface, both measured under the same conditions of illumination and observation. For directional screens luminance gain is a function both of the direction of illumination and the direction of observation. With any given screen these two vectors may be chosen so that the luminance level obtainable is made a maximum and this condition defines the "maximum luminance gain."

It is the normal practice in this country to speak of gain or brightness gain as the maximum reading obtainable at direct viewing angles. Actual readings are always available at Technikote for their screens. The more popular High Gain screens such as XR-171 Anti-Static Pearlescent and the metallic surfaced Hilux are in a class by themselves and are not to be casually grouped with "sprayed screens." Technikote developed the XR-171 Anti-Static Pearlescent with a center gain of 1.85 over that of a block of magnesium carbonate and with a fall-off of only 1.8 to 1.0 from zero to 50 degrees. At the important angles of thirty, forty and fifty degrees, XR-171 Anti-Static Pearlescent is not only equal to white but superior to it by a very comfortable margin.



SCREEN SURFACE BRIGHTNESS GAIN TEST—Fig. 1 shows center readings obtained from a matte white screen with Spectra Brightness Spot Meter over a 50° radius from center of auditorium to side. Even distribution of light, measured in ft. candles, shows lower intensity at center, in terms of gain type screens. Favorable ratio of side to center brightness, as indicated in article, is function of many variables. Fig. 2 shows readings obtained from silver (metallic) screen, with high center gain falling off consid-

erably to the sides. Low percentage of reflectivity calculated for side angles is pertinent consideration. Fig. 3 shows readings obtained from XR-171 Pearlescent screen. Gain of 1.5 was experienced overall, with good center reading and fall off at side angles as high as matte white test readings. All tests were made with white light using the Spectra meter, manufactured by the Photo Research Corp. of California. Readings do not indicate side brightness of screens tested.



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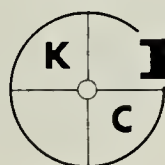
Kollmorgen Projection Lenses, of course! These highly corrected, multiple-element optical systems are unsurpassed. They offer the screen image with sharp focus, excellent contrast, uniform illumination and freedom from color fringes that the motion picture industry demands today.

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The Cine-Focus Film Stabilizer System For Projectors

Device Developed By Century Projectors Controls Position
Without Increasing Mechanical Pressure On Film Surfaces

By Larry Davee
President
CENTURY PROJECTOR CORP.

■ One of the problems confronting all projection is the tendency of film to distort as soon as the heat from the arc lamp hits it. This distortion is well known and has been carefully measured and photographed (high speed photographs) a number of times. The problem, incidentally, has been the subject of many technical papers by qualified engineers and has resulted in many patents on devices in attempts to eliminate the effects.

The film flutter problem existing during the projection cycle becomes more and more acute as the intensity of the heat of the light source increases. This increase in heat has been especially marked in the past few years.

New Lenses Pose Problem

Another serious factor affecting the clarity of the projected picture has been the demand by theatres for higher speed, shorter focal length lenses. Higher speed lenses are used in an attempt to obtain more light on the larger screens, and shorter focal length lenses are used to increase the picture size with shorter projection distances.

All of these attempts to improve theatre projection results create additional limitations to be overcome by better projector designs, as well as more attention to the amount of heat impressed on the film.

In giving consideration to these problems it is necessary to take care that the proper differentiation be made as to the cause of a particular deviation from "perfect" picture quality and to catalogue these factors for engineering consideration.

Too often, there has been much generalization in attempts to "correct" for screen image depreciation.

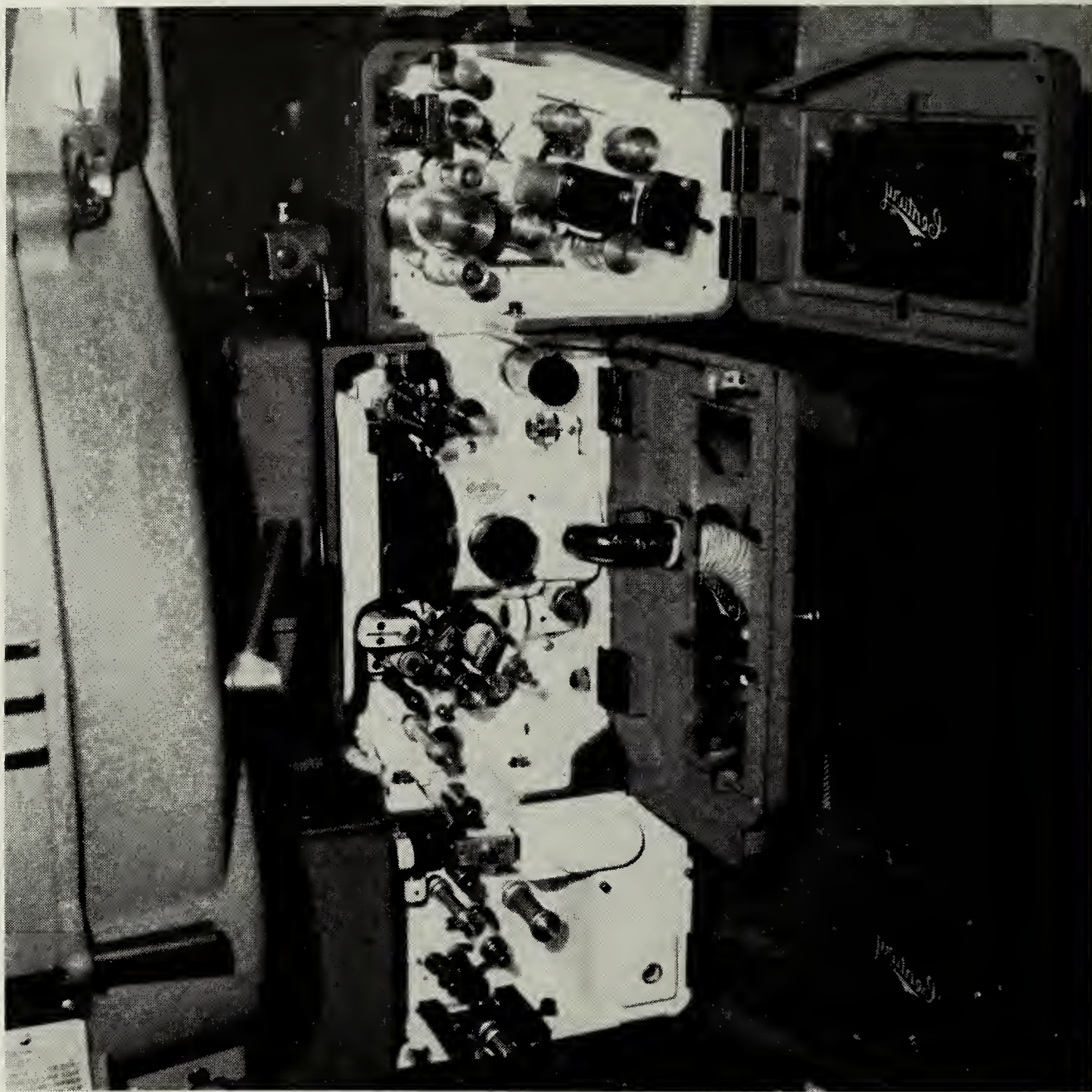
Continues Research

It is impossible at this time to analyse all of the causes for the loss of picture quality and how much weight should be given to each. Century Projector Corporation engineers have, for some time, been studying these factors. The evidence of this continuing research and development is the introduction from time to time over the past 30 years of "corrective" devices to overcome the problems which seem to become most important at any particular period.

The introduction of new developments have usually been preceded by "improvements" in associated equipment such as arc lamps, projection lenses, screens, theatre interiors, camera techniques, film and film processing including the introduction of motion pictures in color.

Each phase of these developments has created additional problems in the projection.

(Continued on Page 28)



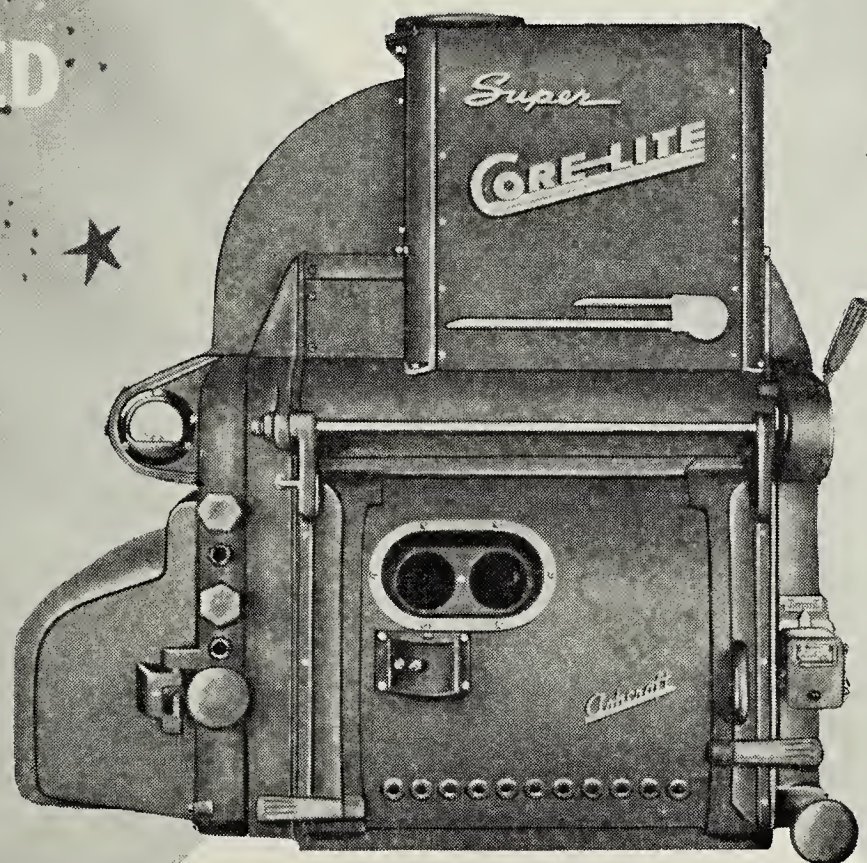
Cine-Focus film stabilizer mounted on the Century 70mm projector, operating side (inside view).



Stanley Warner Theatre, on Broadway, N. Y., is city's first installation of the Century Cine-Focus Projector film stabilizer on 70mm Century projectors for the opening of "The Greatest Story Ever Told."

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Cine-Focus Film Stabilization System

— continued —

tors. Larger arc lamps using higher power create heat problems. New lenses with higher "speeds" accentuate film flutter problems. Larger screens require either larger films or shorter focal length lenses. Larger films create mechanical problems, shorter focal length lenses create depth of focus problems, higher gain screens create reflection problems, higher screen illuminations create film flicker problems as well as print density problems, and the use of color magnifies the problem of selecting and controlling all of the essential contributing factors outlined—as well as others too numerous to mention.

The motion picture industry has taken much too lightly the engineering factors governing theatre results. At the same time there have been many engineers who have not studied all of the contributing factors sufficiently and are therefore not qualified to advise nor recommend the types of equipment to be used nor the advantage or disadvantage of certain developments.

The most recent development to come from Century is Cine-Focus. This is a trade name that was coined to include not one but several ideas, any one of which would improve the operation of a projector, but in combination produces a screen result which has been acclaimed everywhere it has been used.

By the use of water, air and cooling, a film control has been achieved which results in a picture having a solidity and optical perfection never before achieved commercially.

In combination with other well-known devices such as the Century water cooled film traps plus the quartz coated heat filters, film flutter and focus drift has been reduced to a minimum if not (for all practical purposes) eliminated.

What makes Cine-Focus so dependable and so efficient? The answer is apparent if Cine-Focus is examined and analyzed by anyone familiar with optics thermodynamics, aerodynamics, air flow, plastics, photographic

emulsions, the theory of black and white and color renditions and light sources with their effects on visual perception.

The above is not in any way an attempt to confuse the layman. On the contrary, it clarifies the problem confronting the motion picture industry and should alert the unwary theatre owner to the possible promotion of inferior equipment items sold under false claims of superiority.

The introduction of Cine-Focus has revealed, only partially, the possibilities for the advancement of motion picture entertainment.

Stabilizes Poor Prints

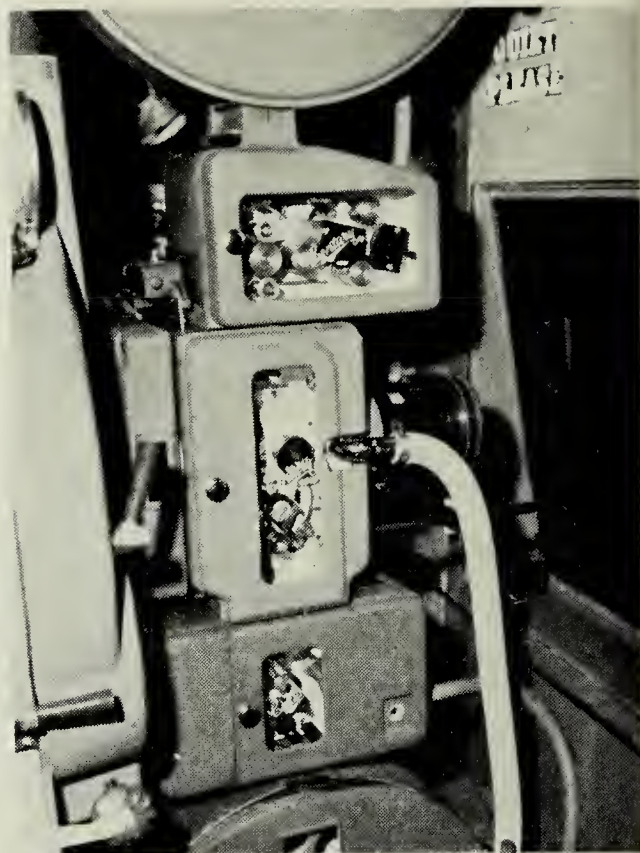
Cine-Focus solves the problem of breathing—necessitating focus readjustments, etc. The device will insure better control of a motion picture film as it is being projected under any and all conditions. It is especially valuable where limiting conditions are present, as for example, 70 mm presentations on large screens and 35 mm in larger theatres and drive-ins.

It is also particularly adaptable to 35 mm projectors in smaller theatres, second runs, etc., where films that have been projected under circumstances which have caused them to become permanently buckled must be shown.

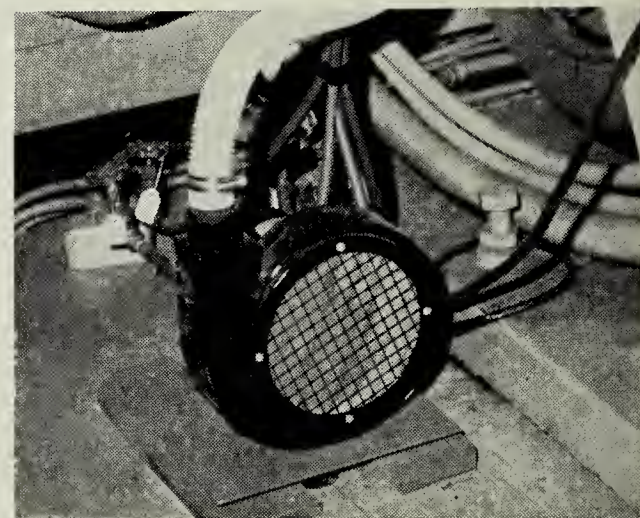
Correcting several factors causing picture depreciation, Cine-Focus maintains strict and positive control over the film while it is being projected as well as contributing to longer print life.

It not only controls the positive positioning of the film, but it may also contribute to the reduction of the tension required by the film trap shoes. It accomplishes this by maintaining a positive control of the film positioning without exerting undue mechanical pressure on the film. This results in reduced sprocket hole depreciation and makes prints last longer.

It should be explained that Cine-Focus is not a so-called air pressure gate. It is a com-



Cine-Focus stabilizer mounted on the Century 70mm projector, operating side shown (Doors Closed).



The Cine-Focus film stabilizer showing air-pressure unit with filter and hose.

bination of carefully engineered related film controls which gives the motion picture industry the break-through it has wanted for a long time.

CARPET SELECTION

(Continued from page 18)

will considerably extend the interval between major cleaning operations.

Any spots that occur should be treated as needed and as soon as reported. The most important factors in preventing permanent stains are to start spot removal as soon as possible, and to use the correct spotting fluid. Two types of cleaning materials should be kept on hand at all times for quick spot cleanings:

- (1) Add one teaspoonful of a neutral detergent, such as those used for fine fabrics, to a quart of water, and add one teaspoonful of white vinegar. The vinegar is a weak acid and will neutralize any alkaline materials which might

damage carpet dyes or fabrics.

- (2) A dry-cleaning solvent, such as used for clothing, is useful for some spots.

If the materials causing the spot cannot be identified, a good general procedure is: remove excess materials with a clean cloth or sponge or, if semi-solid, with a spoon or knife; apply the detergent-vinegar-water solution, and wipe gently from the edges of the soiled area toward the center. Allow to dry; apply the dry-cleaning fluid (again wiping gently and working from the edges toward the center); allow to dry and brush the pile gently to restore the original texture.

Most theatres employ matting of some sort at entrances to remove excess water and soil from patrons shoes, and this will help extend the high appearance of carpet. Many types of carpeted, plastic and rubber matting materials are available on the market to help protect the all-important main lobby areas

from excessive street soil.

For touch-up and intermediate maintenance, there are several types of products available. Mop-on types of emulsified solvent-detergent cleaners have been introduced in recent years which are said to remove surface soil when used in touch-up operations. For some years powder-type cleaners, consisting of solvent-saturated inert particles, have been used to clean heavy traffic lanes and the resulting cleaned areas tend to blend in well with other areas not so cleaned.

The final step in complete carpet cleaning is wet shampooing. Although some maintenance people follow a rigid schedule of shampooing lobby areas once or twice a year, a good rule to follow is "shampoo as needed." If a theatre does not have a fully trained maintenance staff, it is well to have shampooing done by a competent, reputable out-

(Continued on page 57)



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Cinemeccanica's Victoria 8 For 35mm Or 70mm

Convertible 35mm Model Accepts All Parts For In-The Booth Conversion to 70/35mm

■ Cinemeccanica of Milan (Italy) is, and has long been recognized as one of the leading manufacturers of motion picture equipment in the world. It is also one of the oldest concerns in the field, having been founded in 1920, many years before the advent of sound motion pictures. When the first talking

By Frank Riffle
President
Carbons, Incorporated

pictures were introduced in America, Cinemeccanica promptly undertook the manufacture of sound equipment and from that mo-

ment on has been a leader in the field of motion picture equipment.

The present production of Cinemeccanica includes a great range of 35 and 70mm film projectors as well as lamphouses for carbon arc and Xenon bulbs of all available sizes, together with amplifiers, speakers, rectifiers, motor generators, and other accessory and associated items. The firm also markets excellent mattwhite and pearl type plastic sound screens, which are regarded among the very best presently on the world market.

International Organization

Cinemeccanica has world wide sales and service coverage and is represented in the United States of America by the XeTron Division of Carbons, Inc., Boonton, New Jersey.

Since the advent of 70mm films, Cinemeccanica has endeavored to offer to its world wide customers a projector designed not only to use 35mm films in different ratios (normal, wide screen and CinemaScope) but also 70mm film; this was accomplished through careful design and several unique features which enable the operator to make a fast change from 35 to 70mm and vice versa.

Thus, the famous Victoria X Projector was born—still manufactured by Cinemeccanica—which established a world-wide reputation for excellent projection results. It is still regarded as one of the very finest projectors for 70/35mm films. The Victoria X is a large, rugged projector, and owing to its size and weight, is not always readily adaptable to some projection rooms. For this reason, and to take advantage of several new design features plus new projection requirements, Cinemeccanica has designed another first class projector, presenting to the exhibitor a system capable of using all presently produced films at a very reasonable price.

This is the Victoria 8 35/70 Projector and it has established a reputation for excellence all over the world.

The projector is manufactured in two basic types:

Victoria 8—35mm Convertible

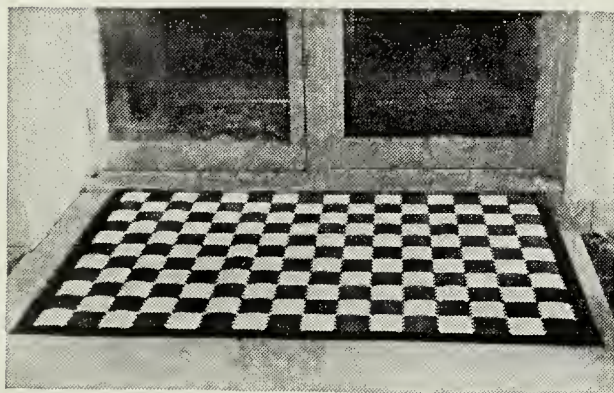
Optical sound head and/or four track magnetic sound head for the different aspect ratios of 35mm films. This 35mm projector can be converted at a later date (at very moderate expense) to the Victoria 8—35/70 projector which will now readily accept 70mm films.

Victoria 8—70/35

Optical and four or six track magnetic sound head for 70 and 35mm films. This equipment can quickly and simply be changed from 35 to 70mm operation, and vice versa, with a minimum of effort by projectionists.

It is most important that the exhibitor fully realize that he can equip his booth with the convertible 35mm type projector now and at a later date can convert the equipment to 70/35 without having to completely replace the projectors or send them

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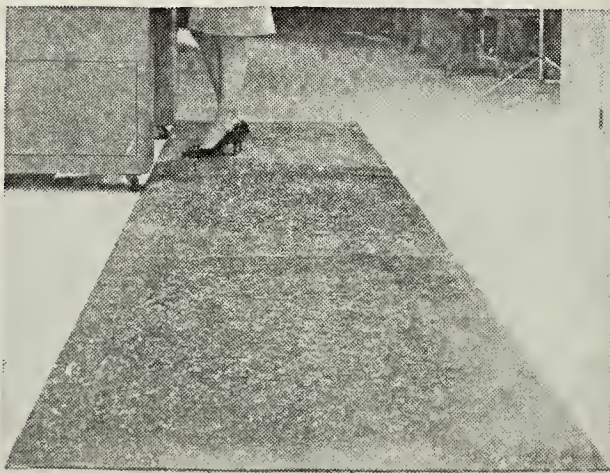


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to the factory for conversion.

The projector is among the most modern manufactured for the world market and is the result of long studies and exacting factory testing. Some of its main features follow, and illustrate the quality of workmanship and design found throughout.

The Victoria 8 pedestal has many built-in features, i.e., the projector mounts on the main table which is pivoted for vertical tilting. As far as possible, the weight has been balanced by placing the projector in the center of the table and not as a projecting part. Such positioning provides the advantages of rigidity and steadiness and at the same time makes it easy to adjust the projector to the required angle.

The tilting adjustment is made by turning a heavy duty screw mounted on a bracket fastened to the main base. The main table is in two sections: the front section is pivoted on the stand and supports the projector and the drive motor. The rear section supports the lamphouse. The two sections are rigidly bolted together. This design provides for the use of two different lamphouse tables which will accommodate lamphouses having different heights of the optical axis, thus assuring proper alignment of projector and lamphouse.

Rigid Magazine Mount

The lower magazine is a die casting which has a flat base for its direct mounting to the projector. This represents a great improvement over the conventional method of mounting the magazine to the optical sound head, and provides a very rigid support for the takeup assembly. The takeup is driven from the projector through a timing belt.

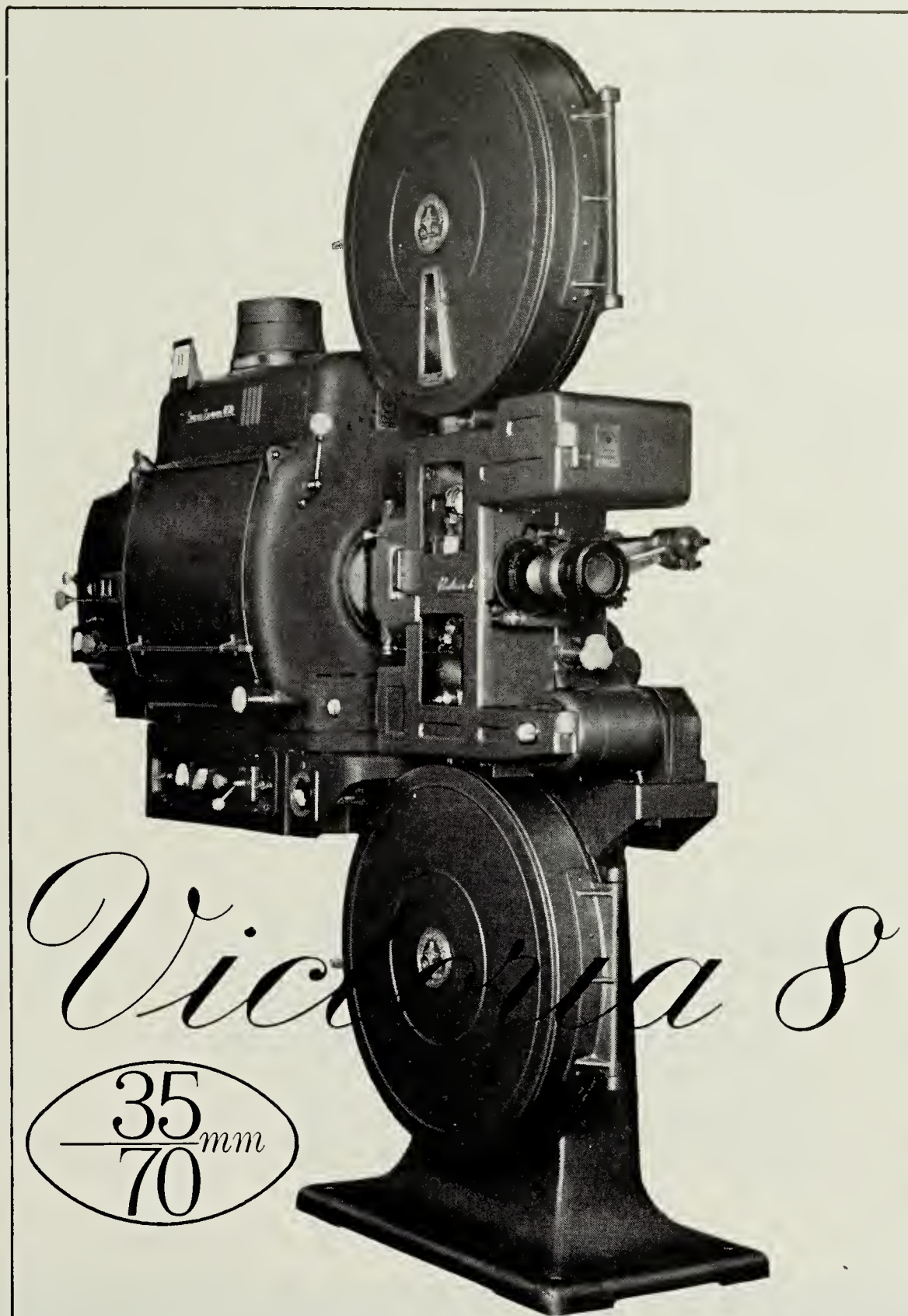
The main projector housing is a heavy duty die casting of conventional design. On the non-operating side are two timing belt pulleys, protected by a cover, which are coupled by timing belts to the motor and the takeup. The use of such belts assures smooth operation of the projector and provides additional interesting advantages. The belts, owing to their steel core, will not stretch after considerable use and will always maintain a spring action able to absorb quick coupling changes during the starting period.

The belt coupling of motor to projector allows a simple and rapid change from 24 to 30 frames per second by using a double pulley on the motor. As in all Cinemeccanica projectors, the movement of the sprockets is obtained through parallel axis helicoid gears which are closely machined for long life.

Sprockets Turn Over Train

The Victoria 8 mechanism includes a feature of the Victoria X which so impressed many technicians—it is possible, to turn by hand any sprocket in the projector and thus turn over the complete gear train. All parts in the film transport were designed for use with 35mm or 35/70mm and also, if requested, the use of 55mm and Cinerama type sprockets. The two upper sprockets, the intermittent sprocket and the lower sprocket can easily be replaced. The projector's optical axis is spaced from the main projector frame in order to allow the use of 35mm sprockets and also the use of larger 35/70 sprockets. In the 70/35 version, the sprockets accommodate both 35/70 films and the pad rollers carry two sets of pressure rollers mounted on an eccentric axis allowing the conversion from 35 to 70 through simply turning a thumb screw. In order to adhere to the highest of

(Continued on Page 32)



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Cinemeccanica Victoria 8

(Continued from page 31)

projection standards, large diameter sprockets with a greater number of teeth are used in order to reduce speed and obtain a large wrap of the film surface. All rollers are of special self-lubricating nylon, which greatly minimizes shaft wear.

The intermittent sprocket on the Victoria 8 35/70 mechanism is the same as used so successfully for so many years on the Victoria X. The framing control is mounted on the front of the projector mechanism and provides a displacement of the intermittent sprocket in regards to the gate bracket. The fire rollers are attached to the projector main frame and do not require any change for

conversion.

The Victoria 8 mechanism also has the same high quality built-in features which proved so satisfactory in the Victoria X and allow for extremely easy interchange of the pads and gates for the two film sizes. The film gate is made of steel. The film's lateral guides are machined with great accuracy in order to minimize the sliding friction. Pressure pad assemblies include, in both 35 and 35/70 four independent elements. They are made of polished steel and their pressure can be easily adjusted by separate screws.

The change of the pads and film gate from 35 to 70mm is very simple and requires little

effort. The gate opens horizontally and is guided by two diameter cylindrical shafts. This type of mounting, which is more complex from a mechanical viewpoint, allows one a greater amount of room for film threading when working with short focal length lenses. Aperture plates are readily changed within the film gate and to make aspect ratio changes easier for 35mm, double aperture plates are used, precisely positioned for 35 standard or 35 anamorphic projection. One simply slides the aperture plate horizontally from one position to the other.

The Victoria 8 projector uses a conical shutter which replaces the cylindrical type previously used in Cinemeccanica projectors.

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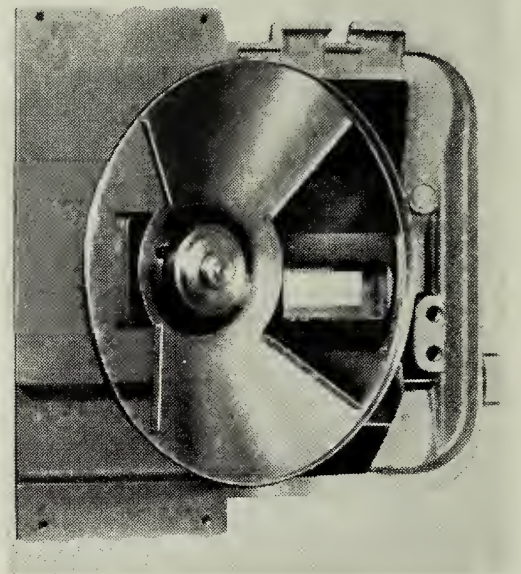
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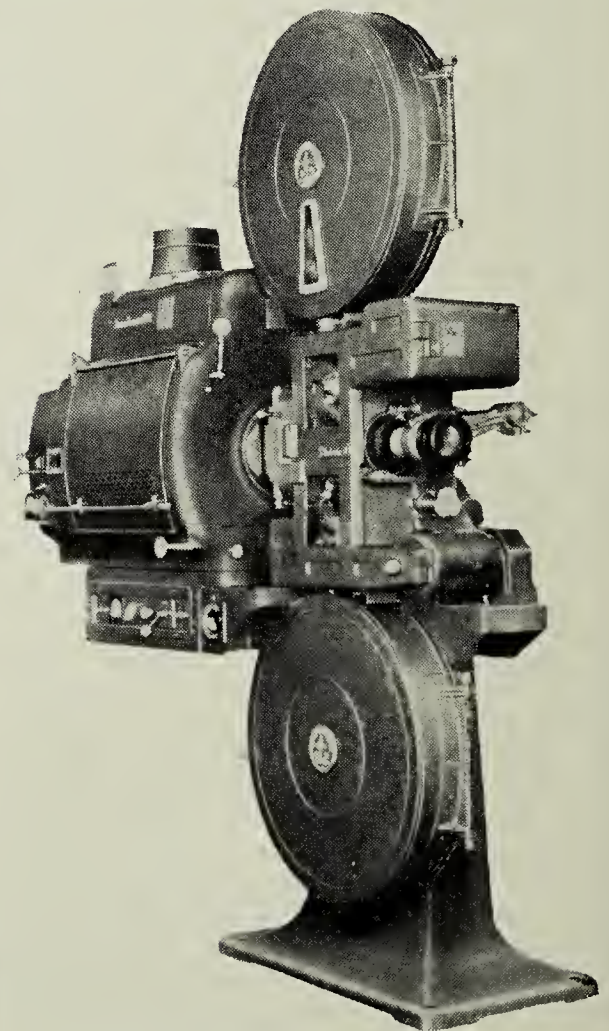
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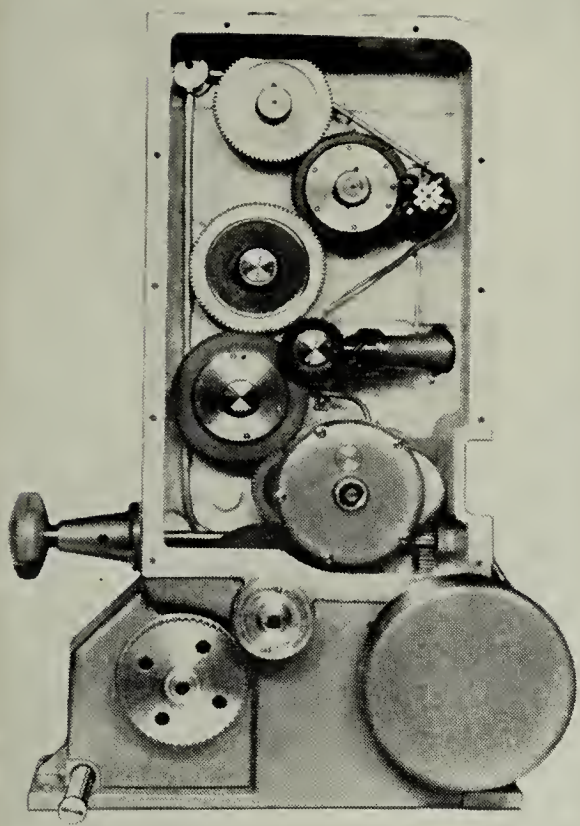


Conical Shutter

The conical shutter has given results superior to those obtained with the cylindrical shutter due to its characteristic of being able to cut the light beam in a position very close to the film. The proximity to the film makes up for the loss of the dual cut effect of the cylindrical shutter. Therefore, shutter efficiency close to the theoretical 50 per cent can be maintained with five (70mm) and also with six perforations (Cinerama and



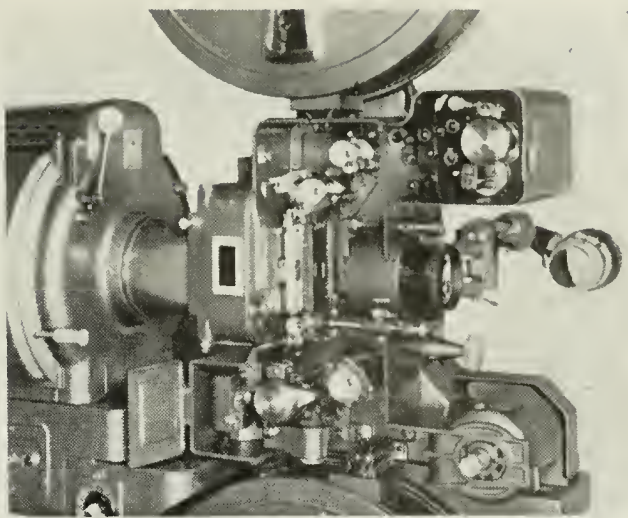
Complete Victoria 8 35/70mm system



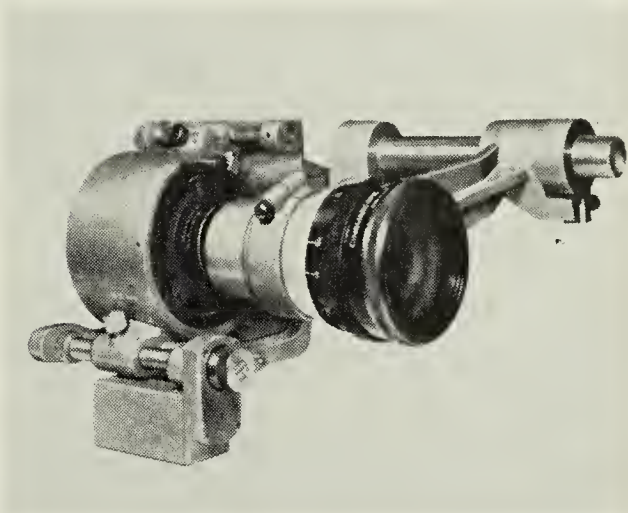
Victoria 8 35/70mm projector showing gear train and lubrication system.

on it.

The projector lubrication is obtained through forced oil circulation with a gear pump drawing the oil from the small reservoir at the bottom of the projector chassis. From here it is pumped into the upper distribution chamber and into a tube system distributing the lubricant to each gear and bearing and to the intermittent movement. This assures a regular and steady lubrication of all the driving gears and shafts. A double filter, mechanical and magnetic, is placed in the upper distribution chamber and insures a continuous oil filtering. A sight window in the mechanism base indicates the oil level when the projector is not operating, and a corresponding sight window in the upper chamber shows a circulation of the oil while the projector is running. All of the running parts are selflubricated as stated above and no further lubrication is necessary. Rollers are made of selflubricating material and must not be oiled. The upper and lower magazine shafts and those of the optical and magnetic sound heads are mounted on ball bearings. Such a lubrication system is very practical and requires a minimum of service.



Victoria 8 35/70mm projector with door removed. "Swing-away" CinemaScope lens mount is shown, and magnetic and optical soundheads, curved gages, and double pad rollers.



Victoria 8 35/70mm lens mount showing remote focus motor and "swing-away" lens mount.

55mm) per frame.

The safety dowser is located between the light source and the shutter in order to avoid, at change-over time, excessive heating and possible damage to the shutter. The dowser blade is made of aluminum of moderate thickness and made specular through anodic oxidation. It is therefore able to reflect most of the heat and light concentrated

Two Lens Holders Available

There are two different type lens holders used on the Victoria 8 projector: in the open model projector (type used on the European continent) a turret type lens holder is incorporated which will accommodate three lenses having up to 70.6mm diameter. For lenses having a greater diameter the single type lens mount is used. This is the type used in the American, enclosed model of the

(Continued on page 59)

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Norelco Special Purpose Equipment

Portable 35mm, Other Equipment Introduced

■ Niels Tuxen, head of the Motion Picture Equipment Division of the North American Philips Co., recently announced a variety of new Norelco projection equipment in addition to Norelco's exciting line of professional 16, 35, and 70 mm equipment.

A brand new stop-motion 35mm Norelco projector designed especially for technical conferences and X-ray and medical analysis will be shown for the first time. This projector operates at speeds ranging from the normal 24 frames per second to single frame stop motion.

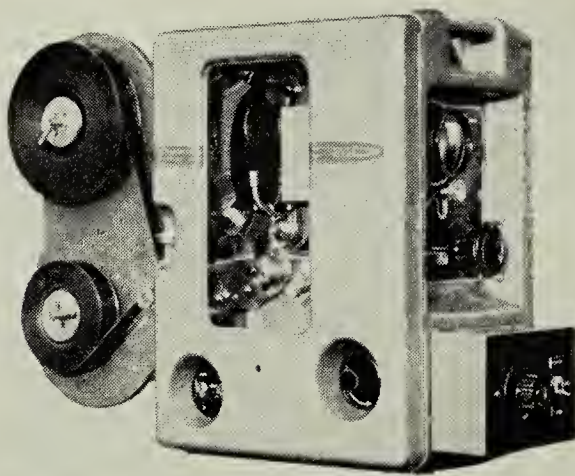
Another projector recently announced is the Norelco portable 35mm projector that weighs only 67 pounds and yet has the outstanding features of regular 35mm professional projectors.

A third projector in the series will be a new special purpose Norelco FP-20 35mm projector, modified for use in sound mixing studios and screening rooms. This unit oper-

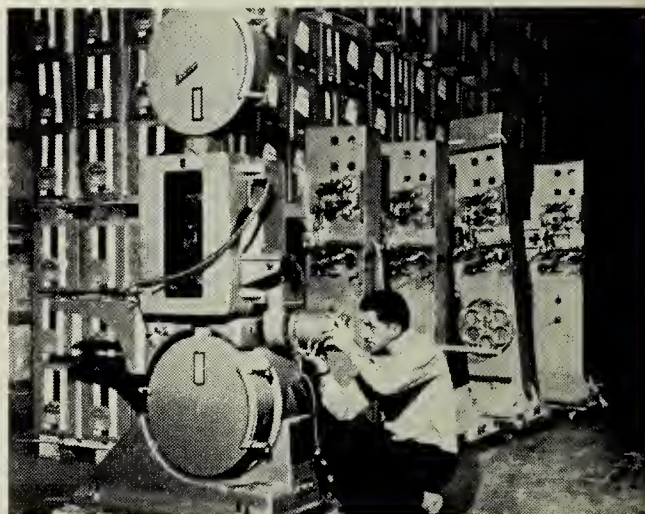
ates forward and reverse in sync or interlock from local or remote control. The projector includes looping rollers and high-speed rewind. It is available with an incandescent, Xenon, arc or Pulse-Lite light source. Another special model of this projector is also available for TV scanning with simultaneous screen projection.

These special purpose projectors are available from Magna-Tech Electronic Co., Inc., manufacturers of sound recording and screening room equipment. Magna-Tech is also offering an all-electronic interlocked frame and footage readout counter featuring automatic preset stops for use with this special purpose projector.

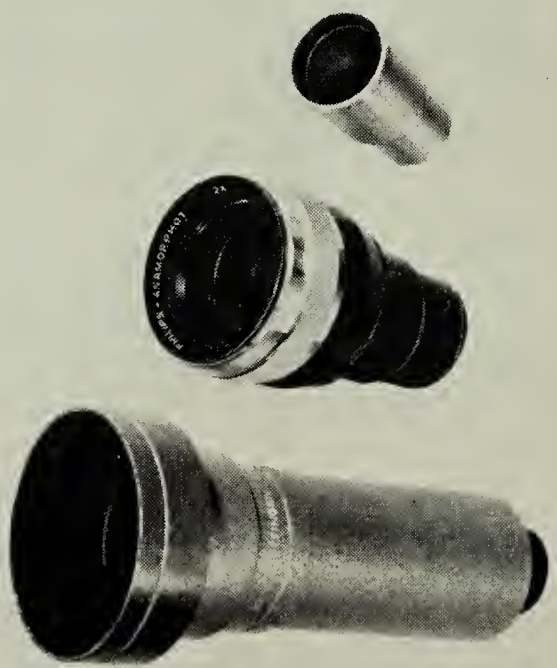
A complete line of Isco lenses which are distributed by Norelco in the United States are available for the new equipment. These lenses range from the T-Kiptagon, widely used 70mm projection lens, to the Super Kiptar, super fast 35mm lenses.



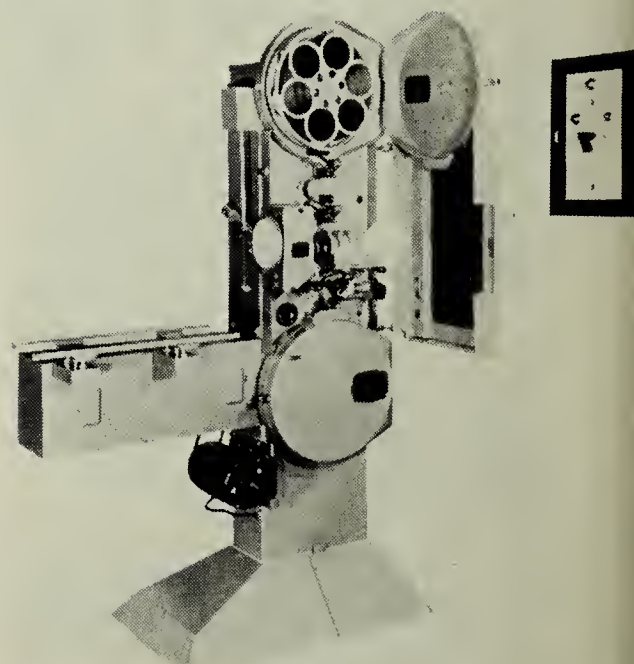
Self-contained 35mm projector operates forward or reverse at speeds ranging from normal 24 frames per second to single frame stop motion.



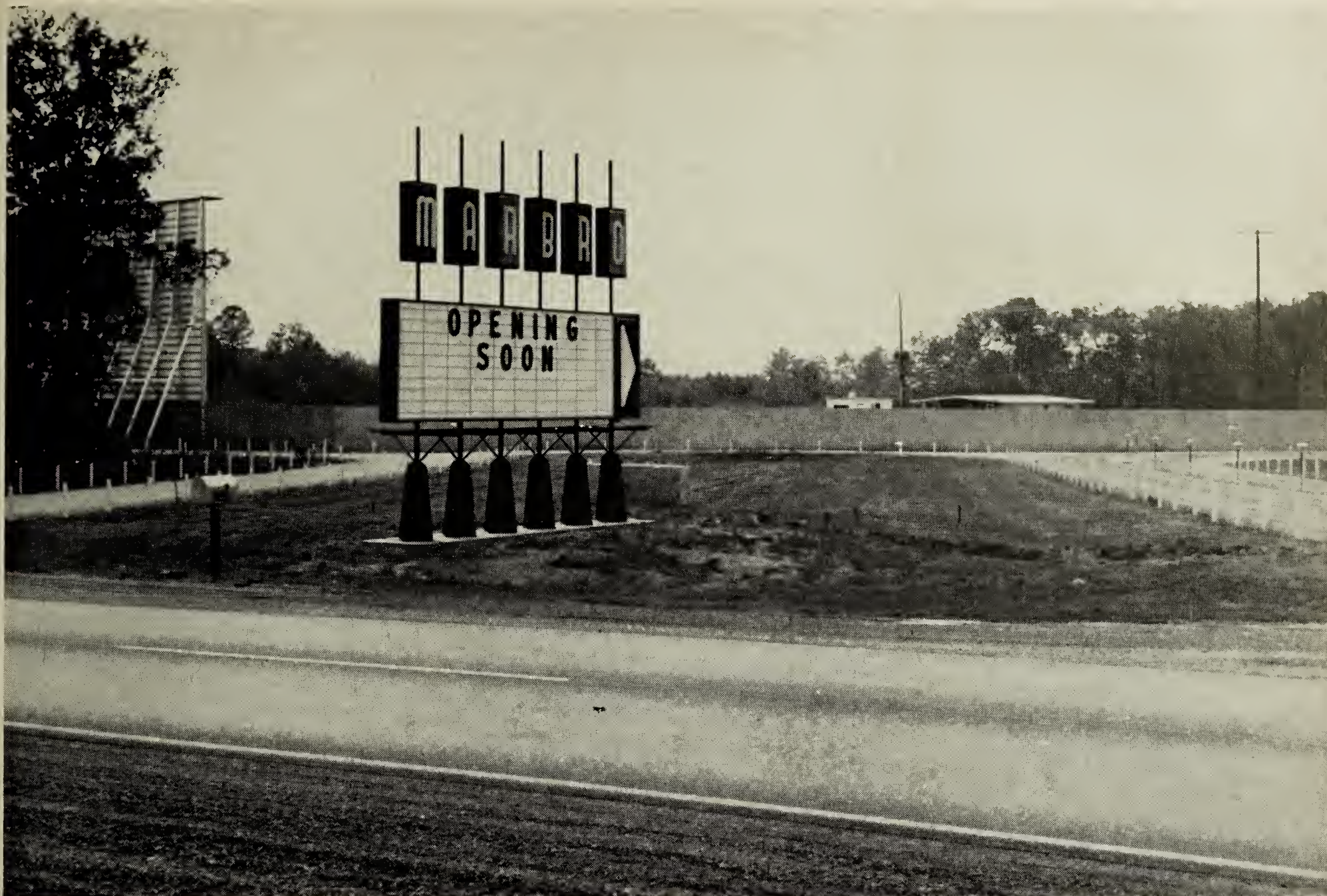
Academy Award Model Philips motion picture projectors at Long Island City warehouse of North American Philips Co.



Norelco Projection Lenses by Isco: T-Kiptagon for 70mm projection, 4" diameter, focal lengths from 2.14" to 6.9". Super Kiptar for 25mm projection. Super fast f1.6 lenses in focal lengths from 1.8" to 4.15", f1.7 in EF 4.35" and 4.55", and f1.8 in EF 4.75". Kiptar Anamorphic for CinemaScope projection.



Special Purpose 35mm FP-20 projector designed for use in sound studios and screening rooms. High speed rewind. Telecine feature for TV camera and simultaneous screen projection. Shown with bracket for Xenon or arc lamp source. Also available with incandescent and Pulse-Lite light sources.



Entrance to Martin Theatre's Marbro D-I

Marbro Drive-in, Chattanooga

■ Martin Theatres' Marbro Drive-In has been brightening the entertainment scene in Chattanooga, Tenn., since it opened this past Fall.

The tastefully decorated, well-equipped outdoor showplace is completely surrounded by a six foot high stockade-type cedar fence. From the entrance the attractive sign, screen, concession building, and projection booth, can be seen by patrons from their cars.

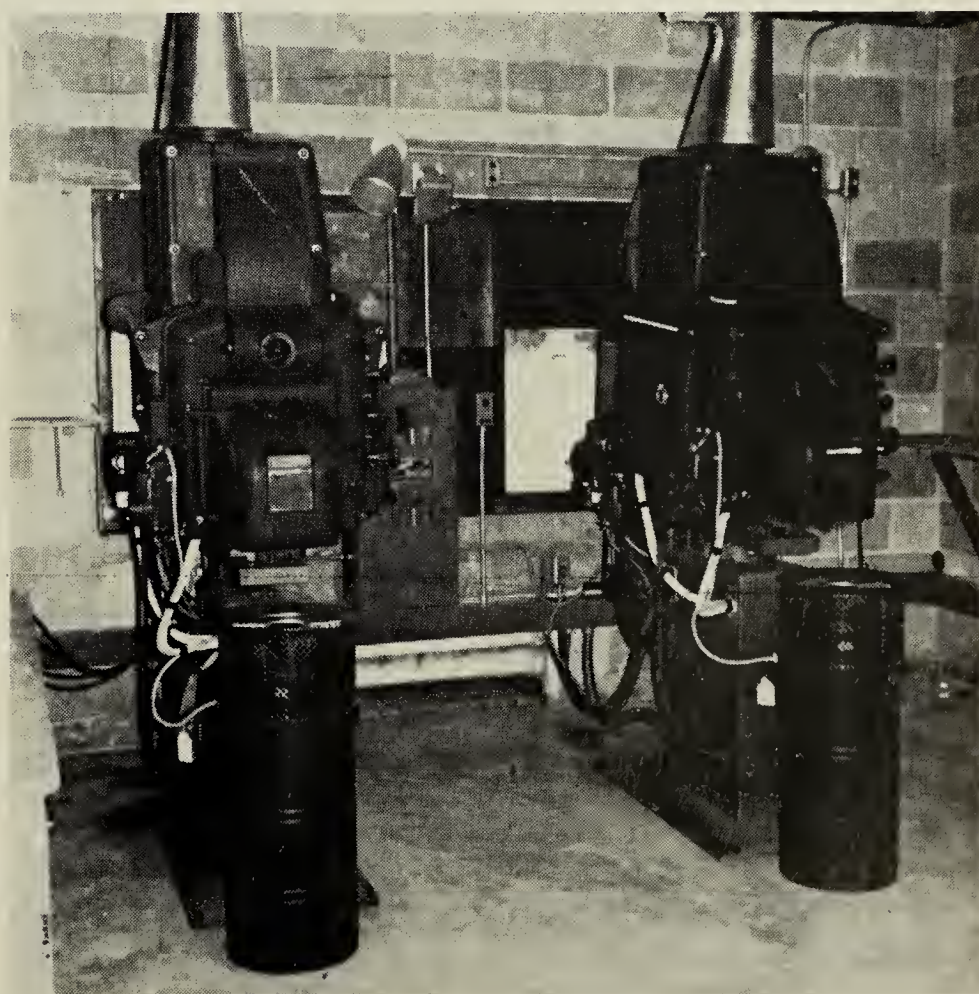
The modern projection room is equipped with the very latest booth equipment. Chosen for the giant 110 ft. screen were Ashcraft Super Core-Lite arc lamps and twelve-phase selenium rectifiers. Water recirculators were used to cool solid silver positive carbon contacts, with the lamps burning 13.6mm x 18 high intensity carbons at 150 amperes.

With a giant screen size of 110 ft., light distribution and picture clarity were of utmost importance.

The Martin Circuit, one of the most famous and well managed throughout the south, is currently engaged in an extensive expansion and modernization program, with new construction going on in both the indoor and drive-in fields.

Equipment Credits

Owner:Martin Theatres
Location:Chattanooga, Tenn.
Projection Lamps:C. S. Ashcraft



View of projection room with new equipments

New D-I Admission System Reduces Cash Leakage

General Register—Eprad Equipment Linked By System;
Conversion Of Unitized Issuing Machines Possible

■ An innovation in box office admissions control is now available to drive-in theatre management: the Eprad "Car-Chek" patron pay indicator and recorder-computer system operating in conjunction with General Register Automatic ticket-issuing equipment. Designed to effectively reduce "cash leakage"

while providing maximum control and an accurate record of box office activity, this combination of admissions control equipment has been installed in a number of drive-in theatres with excellent results.

Users find that through mechanical, non-resettable counters in each unit as well as

ticket sequence numbers, the ticket-issuing machine provides continued accurate count of admissions. In addition, ticket stubs provide proof of payment for the patron.

While either Model MG or Model ST Automatic ticket unitized ticket-issuing machines can be utilized in the system, the flat, continuous stub of the ST 2 x 1 ticket provides additional control as an effective occupancy check when slipped under the car windshield wiper.


 Listed by Underwriters Laboratories
and Canadian Standards Assn.

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\$PRING \$ALE

You'll never find a better time to buy the better heater. The Golden Hot-Spot Spring Sale gives you the most widely used drive-in heater at a reduced price. If you're planning a new heater installation . . . or a replacement purchase . . . act now and save money. There's a Golden Hot-Shot to meet your needs . . . and warm your customers and box office receipts. Call your local Eprad dealer today.

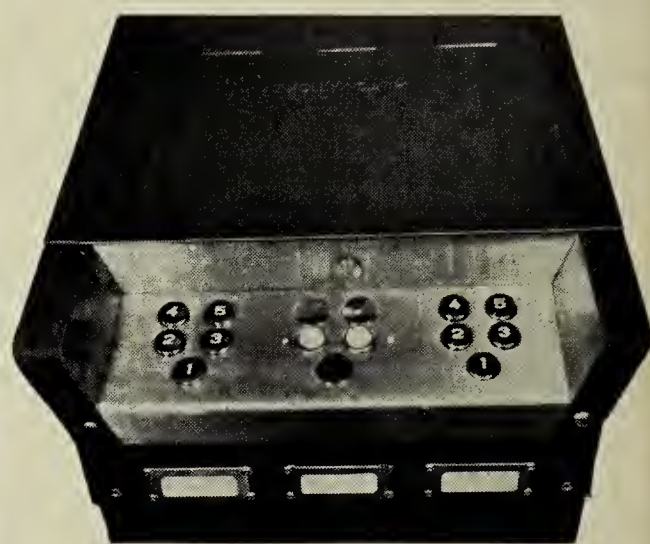
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The General Register Automatic ticket issuing machine provides the Car-Chek system with information to be recorded at the time tickets are issued.

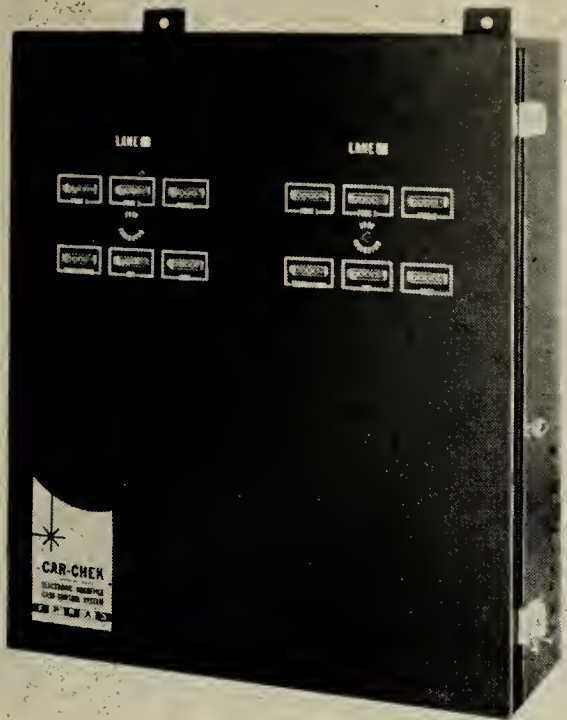
An important feature in box office control is the illuminated Patron Pay Indicator in each lane which announces on the side facing the patron the amount being charged when the tickets are issued. It is designed to accommodate two admission classifications and also indicates, through buttons on the ticket machine, passes accepted for admission and any cars that may be turned out. One indicator is provided for each lane of traffic and is designed to be mounted on a stand adjacent to the box office in direct line of the patron's view and visible to other cars waiting in line. It can also be suspended from the canopy or, if desired, mounted from the side.

Indicator Aids Checker

The reverse side of the Pay Indicator shows the number of patrons being charged in each classification as well as passes and turnouts. The 14" x 26" size of the Patron Pay Indicator permits management or checker to readily observe these operations from a distance. All lights illuminating the various transactions are activated only by actuation of the ticket-issuing machine and therefore indicate accurately the operations of the cashier.

In addition to displaying the transaction on the Patron Pay Indicator, the action of the ticket-issuing machine sets up the computer mechanism to record the transaction. The information is held, however, until the car crosses a pair of treadles, at which time the transaction is recorded, the Indicator light is extinguished, and the system returns to normal, awaiting the next transaction.

Directional treadles are provided, assuring actuation only when the car is entering the



Recorder-computer houses the recording mechanisms and records admissions, passes, transactions, turnouts, and number of cars.

theatre; should the admission lanes be used later as an exit no count will take place.

The Recorder-Computer houses the counting mechanisms for two lanes and records the number of admissions for each class, the number of passes, the number of transactions, the number of turnouts, and the number of cars for each lane. All counters are tamper-proof and are a non-reset type counting cumulatively 00,000 to 99,999 and repeat.

The Recorder-Computer cabinet is normally mounted in the box office although it can be remotely mounted in the manager's office or elsewhere, if desired. Normal 115-volt 60-cycle A.C. is required by the computer as well as the ticket-issuing machines, but connections between the ticket machine, recorder computer, treadle and indicator are low voltage.

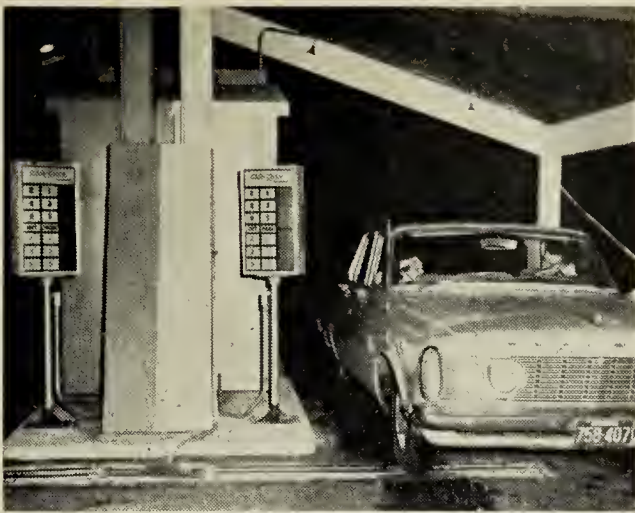
As an additional-cost option a remote, resettable counter can be installed where desired. This counter provides an up-to-the-minute count of all cars entering the theatre since the last reset.

The Automatic-Eprad "Car-Check" system now gives management truly effective control. It (1) Makes the patron an active party in the transaction through the possession of ticket stubs and through clear indication to him of the amount registered on the Patron Pay Indicator.

(2) Compares actual transactions with the number of cars passing through the lane. (3) Permits checking of cashier's operation from a distance. (4) Provides a record of turnouts and of passes accepted. (5) When used with 2 x 1 tickets provides effective means for car-occupancy checks. (6) Can provide remote up-to-the-minute record of the number of cars for the concession.

Conversion Possible

New unitized MG and ST 2 x 1 Automatic ticket equipment, wired for use with Eprad "Car-Check", is available through theatre supply dealers. For progressive management who already have unitized Automatic ticket equipment, existing ticket-issuing units can be converted at nominal cost and loan units can be provided for use while the conversion is being made. Ticket machine cases can be easily adapted in the field, without return to the factory, by installation of a complete factory-wired harness.



Illuminated annunciator of Patron Pay Indicator is located in direct view of the patron. Side facing patron indicates the total amount being charged.



The opposite side of the Patron Pay Indicator shows number of people being charged in each price classification and, indicates passes and turnouts.



GLO-TOP JUNCTION BOX

BRIGHT WAY TO REDUCE SPEAKER DAMAGE

Replacing speakers on regular junction boxes is like fumbling for the light switch in the dark. Result? Many drive-in speakers tumble to the ground and receive the kiss of death from a car wheel. The Glo-Top helps eliminate this damage. Its all-weather, translucent, butyrate top glows in the dark. Makes it easy to replace speakers properly. Does it for a long time since all parts are completely weatherproof. In addition, the rugged fiberglass base prevents shorting out to ground in wet weather. But in case you're one of the traditionalists that insist on aluminum junction boxes, Eprad makes them, too. Take your choice. Either way the price is surprisingly low. Call your local Eprad dealer today.

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All-Weather Surface For Concessions Decks

New Type of Permanent, Weatherproof Flooring Proves
Resistant To Water, Base Expansion And Contraction

■ A completely new type of exterior flooring and weatherproofing system designed especially for promenade decks, verandas, sun decks and similar installations which are subject to a combination of weather and pedestrian traffic has been announced by the Building Products Division of the Armstrong Cork

Company of Lancaster, Pa.

The new system, called the Armstrong Travelon Weather Deck System, is the result of more than two years of concentrated research aimed at developing a truly effective exterior deck surfacing that not only protects the deck itself and the space underneath

from the ravages of weather, but also provides a durable and attractive walking surface. When properly installed, the system offers years of dependable, maintenance-free service even under severest climatic conditions; and because of its light weight (only 150 lbs. per 100 sq. ft.), economy and attractive finished appearance, it is ideal for a wide range of applications.

Glamorize Concrete Decks

Travelon is essentially a two-part weather deck system composed of a waterproof elastic base sheet which is permanently bonded to the deck itself, and an exterior surface of specially formulated resilient tile which is installed on top of the elastic membrane. The base sheet provides weatherproofing for the deck surface, while the tile provides decoration and a durable, weather-resistant walking surface. Other Travelon components include a neoprene-based primer used in preparing concrete decks; a special neoprene contact adhesive; a hypalon-based coating material for decorating and waterproofing nonhorizontal surfaces; and various installation sundries.

The tile used as the exterior surface of the system, according to Armstrong, represents a major breakthrough in flooring technology—the first time that a resilient tile has been

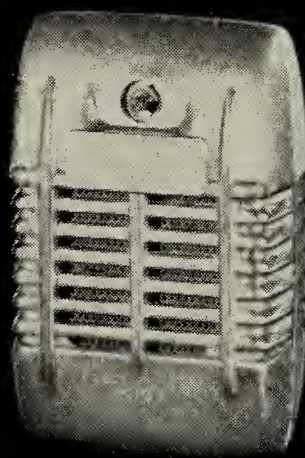
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Now Eprad Speakers At New Lower Prices With Longer Guarantees

Want a speaker deal? Call your Eprad dealer. He's got 'em . . . the famous Merit, Blazer and Par speakers at new lower prices. All with the superior dollar-for-dollar quality you expect from Eprad. In fact, the Merit and Blazer carry a new guarantee . . . two full calendar years. Get the facts, and a deal, from your Eprad dealer.

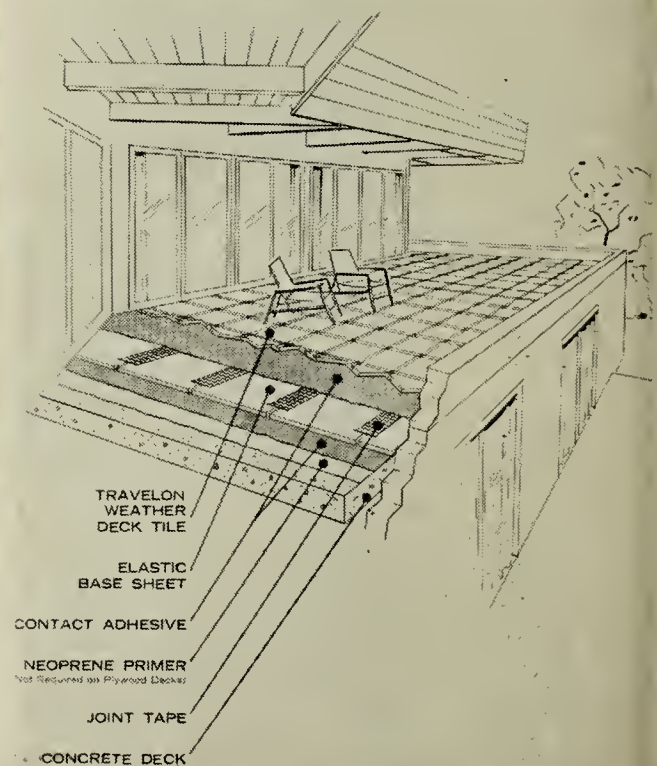
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BUILDING DRIVE-IN SPEAKERS LONGER THAN ANYONE



Artist's drawing shows various Travelon Weather-Deck components installed over typical concrete deck. Other than initial prime coat which is required on all concrete surfaces, system components are basically the same for any deck.

successfully formulated for use outdoors. Manufactured in 18" squares, 1/8" thick, from a special blend of weather-resistant polymers and asbestos, the material combines an attractive natural slate design with exceptional durability under all types of weather conditions.

It does not become brittle in cold climates,

nor does it soften or flow even in the hottest weather. Moreover, it is highly resistant to mold, mildew, scorching and indentation damage, and requires only an occasional sweeping or mopping to keep it in attractive condition indefinitely. Tile colors include a choice of Spruce Green, Burnt Olive, Slate Gray or Terra Cotta.

Uneffected by Deck Changes

One of Travelon's chief advantages over conventional deck coverings, according to Armstrong, is that it remains completely watertight regardless of the movement of the deck surface underneath. Many conventional systems, for example, often develop leaks due to normal contraction and expansion of the deck surface. As the deck adjusts to changes in temperature and humidity, rigid surfacing materials tend to crack and swell, or separate at the joints, causing water to seep down into the room below.

The Travleon system, however, is designed to expand and contract with the deck surface, thereby eliminating any possibility of water seepage as a result of cracking or joint separation. This flexibility is due to the design of the elastic base sheet which is essentially a tough neoprene film laminated to a water and alkali-resistant asbestos-felt backing. When the deck moves, the asbestos backing splits, allowing the neoprene membrane to stretch and bridge any gaps or cracks that might develop.



Finished Travelon deck combines excellent weather resistance with attractive, long wearing walking surface. Tile is highly resistant to fading, mold, cigarette burns, indentation damage, and requires only occasional sweeping or mopping to keep clean. Since tile is same color throughout its entire thickness, color cannot "wear off."

Design trends in combination indoor-drive-in theatres illustrate how the Travelon system lends itself to outdoor service area uses. A recent combination indoor-D-I utilized the roof of its concessions building for an adjunct concession operation. Patrons from either the indoor theatre or drive-in can, in fair weather, purchase items from the rooftop snack bar, take them to small tables on a patio and watch the picture on the D-I screen. This unusual surface would provide a weather-proof, attractive extension to the theatre operation.

Another drawback of conventional systems is that they are time-consuming and expensive to install, and their finished appearance depends to a great degree on the skill of the individual installer. Travelon, on the other hand, involves only five installation steps, and all surface components are factory-fabricated to insure uniform finished appearance.

Basically, the Travelon system is designed for use on exterior-grade plywood and con-

crete; however, it may also be installed on asbestos-cement board, metal surfaces, and certain other types of approved decks, Armstrong said. With the exception of an initial prime coat which is required on concrete decks, installation procedures are the same for all deck surfaces: (1) The deck is first covered with a coat of neoprene adhesive and the application is allowed to dry. (2) The elastic base sheet is then coated on the felt side with another application of adhesive, and after a suitable drying period, the sheet is firmly bonded to the deck surface. (3) Special glass fiber tape is cemented over all sheet seams to provide a completely monolithic, watertight deck membrane. (4) The entire deck is coated again with neoprene adhesive and allowed to dry. (5) The finishing tiles are coated on the back side with contact adhesive, and after

a short drying period, are cemented to the elastic membrane, leaving a 1/8" open joint around each tile. Two flashing coats, color-keyed to the shade of the tile, are finally applied on all flashed surfaces, completing the installation.

Factory Approved Installation

Armstrong said it is limiting distribution of new weather deck system to factory-certified contractors who are thoroughly trained in Travelon installation techniques. Installed costs are subject to variation throughout the country depending on local labor rates, but generally should fall within a range of \$2.00 to \$2.50 per square foot, including all materials and labor, the Company said.

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Patron's Pay Indicator

Cashier Button Control

Or

Ticket Machine Control

Recorder Computer

CAR-CHEK...the electronic boxoffice cash control system

Car-Chek provides the most complete control of boxoffice cash ever devised. Easy to install and simple to operate, Car-Chek...tells customers the exact amount to pay, counts admissions, counts passes, counts turn-outs, counts cars. At any moment, you know how many people, as well as cars, have entered

your theatre...and how much money you should have taken in. Car-Chek is now saving and making money for leading drive-in theatres. It can do the same for you. For full details, call your local Eprad dealer or write to us today.

Car-Chek can be operated in conjunction with General Register ticket machines.

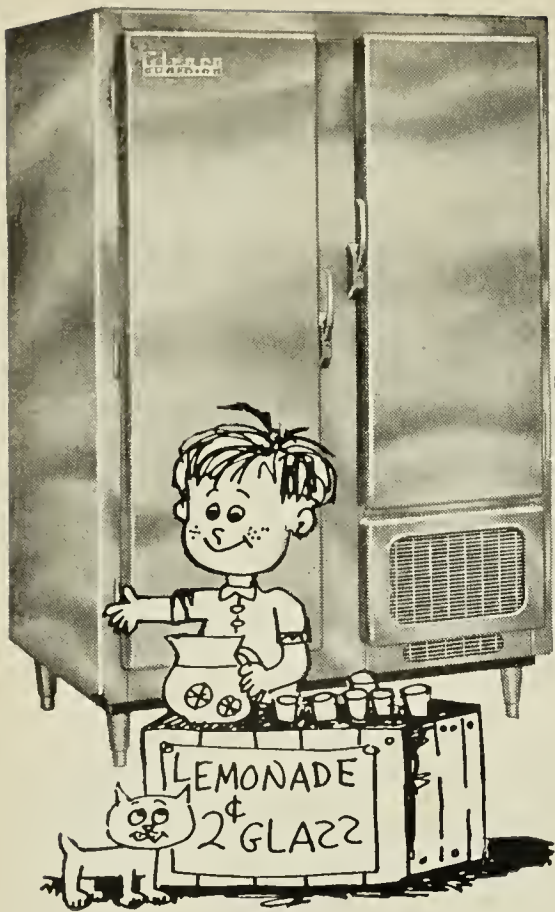
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See our Exhibit Booths 2316 thru 2324 at the National Restaurant Convention and AMHA Motelrama May 24-27, 1965 at McCormick Place, Chicago, Ill.

New D-I Insect Control System

Black Light Combines With Electric Grid To Destroy Flying Insect Pests

■ The problem of effective insect control at the drive-in theatre has been approached in many ways. One tool in man's war on the bugs—the use of chemical pesticides—can create as many problems as it solves.

The mass spraying of pesticides, for one thing, must be carefully supervised because of the health hazard to humans. Too, insects develop a progressive tolerance for pesticides with residual properties. Fog sprays of certain kinds will obliterate the screen for short periods, if used during a show, and can create the nuisance of a chemical film on the windshields.

Ideally, spray control is employed at the site of insect breeding areas, near the theatre, and a barrier of insecticide around the periphery of the grounds will accomplish the desired result of keeping the bugs out.

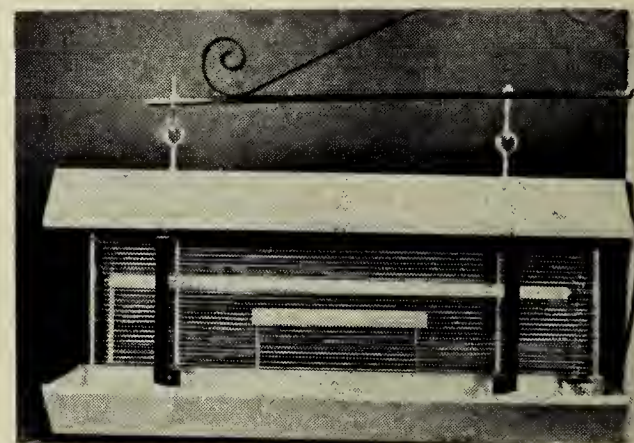
An alternative to the use of pesticide exists in the form of insect electrocution. A commercial "Insect-Electrocutor," developed by the Hydraulic Manufacturing Co. of Alexandria, Va., employs two principles which are simple and well-known, yet produce positive results in the control of flying insects.



INSECT-ELECTROCUTOR, mounted on metal pole away from boxoffice entrance, features special bait tray for day-flying insects. Attractive units placed around perimeter of patron occupied areas will draw night-fliers before they get into inner circle. The units are impervious to weather and can be hooked up to normal border light controls to turn on and off with lights on that series.

A specially developed "Black Light" with a near ultraviolet light waves (3654 Angstroms) that attracts a high percentage of night-flying insects is used in conjunction with an electric grid which destroys the insect. The grid consists of 66 parallel rods, alternately charged with positive and negative current. A transformer which will stand up in severe weather extremes and can be shorted for long periods steps up 110-120, 60 cycle house current to 3600 volts. Amperes are lowered to five to seven milliamperes, too low a charge to kill birds and completely safe for humans.

Installations at drive-in theatres have proven effective when used as the manufacturer suggests. A general rule is providing one unit per hundred cars, with an additional unit located at the ticket office. Each unit, which costs about 35 cents to 50 cents per month to operate, is equipped with a pole mounting bracket. Positioning the units around the perimeter of the theatre prevents flying insects from reaching the ramp area.



CLOSE-UP of Insect-Electrocutor shows specially-developed Black Light tube. Horizontal parallel rods are grid system which produces high voltage, yet harmless charge. Insects are drawn to light, come into contact with grids, and fall into tray at bottom. Unit consumes very little current and can be operated on less than 50 cents per month.

The manufacturer indicates that the units can be successfully employed against day-flying pests such as hornets and flies by employing "bait" in a three-compartment bait tray mounted at the bottom of the unit midway between the two electric grids.

Flies, for instance, seek shelter during the heat of midday and in evening hours. Taking advantage of this characteristic by baiting the units with fish, meat, or sweetrolls, will draw these day-fliers to the grids. For bees and wasps, Karo syrup is an effective bait.

The units can be rigged to turn on automatically with the theatre's border lights. The General Electric Black Lite may be seen from a complete 360° area, hereby attracting insects from all directions. Units are mounted on wood or metal poles. Usually, a minimum of five and maximum of ten are required to cover a theatre. The lights are spaced approximately 200' apart for best results.

Among the night flying insects which are photo-sensitive and react to light energy are mosquitoes, June beetles, gnats, lawn web worm moths, Japanese beetles, corn borer moths, and other annoying insects.

Complete details and literature may be obtained from The Hydraulic Manufacturing Co., 1100 So. Alfred St., Alexandria, Va. 22314.

Popcorn Institute Expands Nat'l PR Program

■ Plans for an expanded, nationwide consumer promotion program keynoted the recent annual Popcorn Institute meeting at the Sheraton-Blackstone Hotel here. A prime objective of the campaign is to "keep the consuming public constantly aware of popcorn—to persuade women to serve it regularly as a TV snack or as a convenient hostess helper, and to encourage everyone to enjoy popcorn outside the home as well," according to Popcorn Institute public relations director Phyllis Haeger.

To this end, a continuing year-round schedule of features will be released to leading metropolitan newspapers, television and radio stations, national magazines, syndicated newspaper columnists and Sunday newspaper supplements. These features include popcorn recipes as well as serving tips. More than 550 food editors are on the Popcorn Institute's newspaper mailing list alone.

Radio and television scripts are sent by the Institute to program directors throughout the country for homemaker shows. Some 700 radio and 400 television stations are involved in this phase of promotion.

Supplemental editorial service to syndicated food columnists and women's magazines assists the industry in reaching the housewife.

Special events such as National Popcorn Week (Oct. 24-31) and the Popcorn Fall Festival, the industry's annual merchandising promotion, involve intensive publicity efforts as well as high-impact cooperative advertising with firms such as Morton Salt Company and the Corn Products Company. These companies partner popcorn and their products in full-color advertising in the nation's top magazines, newspapers and in outdoor advertising.

Results of the Institute's 1964 consumer promotion are not yet complete but circulation figures for features sent exclusively to newspapers already total 88,316,340 readers, with more reports still coming in on year-end releases.

Special editorial placements in outstanding consumer magazines during the past year also turned the spotlight on popcorn, providing a total magazine readership of 23,823,897.

D-I Packaged Booth

DAYTON, O.—A new series of easy to erect packaged buildings has been announced in a new brochure from FlexiBuilt-by-Master. Models are available for gate houses, projection booths, and refreshment stands. Combinations of the above are easily arranged.

The buildings are pre-manufactured, modern-style structures made of long-lasting, maintenance-free materials. They are easily and quickly erected. Components include sandwich type walls made of Alcoa "Alply" with permanently colored aluminum faces that never need paint; many styles of windows, doors, roof styles and floor treatments. Standard packages are available for buildings size in almost any multiple of four feet.

The one-story structures can be built on slabs or footings, with or without basements. Most can be erected quickly by local crews of two to four men. The buildings are shipped from the factory complete, ready for instant erection and include all kitchen, rest room or bath facilities where desired.

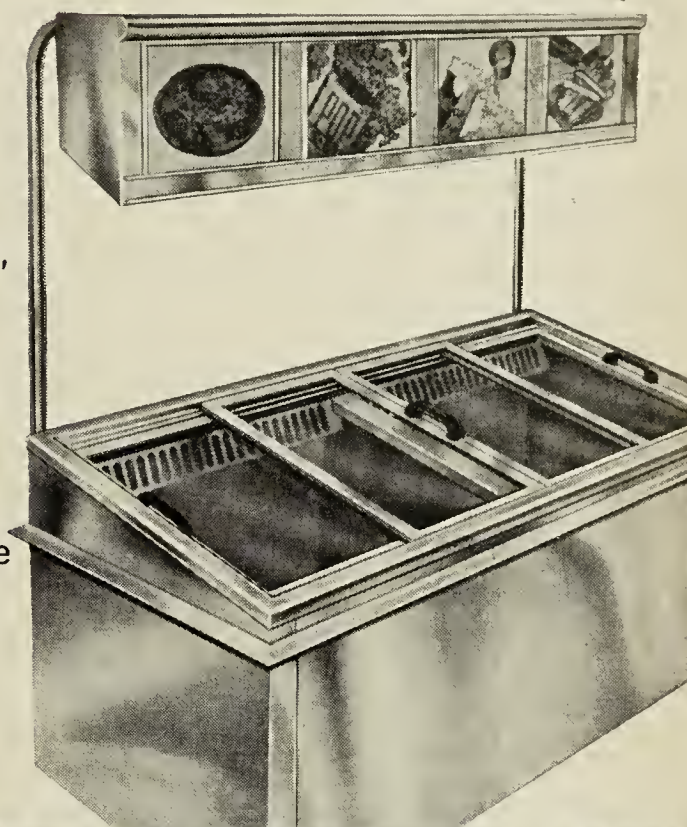
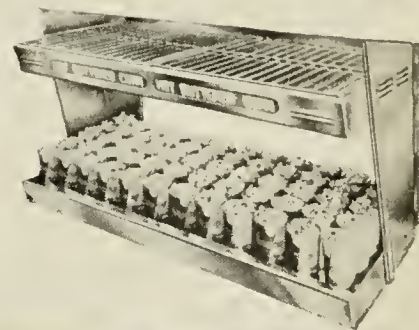
Rx for more drive-in^{food} profits

To Vittle Vendor quick service...

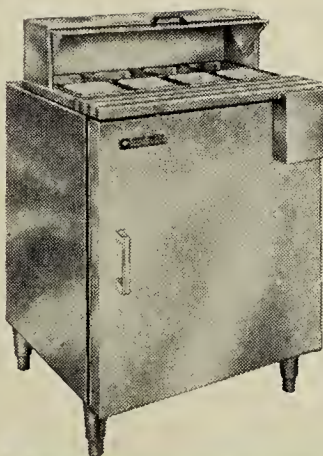
**FOR YOUR DRIVE-IN—
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PER INTERMISSION—
with VITTLE VENDOR
self-service equipment**

At intermission, time is money! The more people you can move through refreshment lines, the more your profit . . . With VITTLE VENDOR self-service hot-food dispensing lines you can give your customers a greater variety, instant food service AND BY SERVING MORE, make those greater profits. Your choice of overhead warmers, drop-in counter and free-standing units with moist or dry heat, all in stainless steel, all National Sanitation Foundation and UL approved.

**Write today for free
Vittle Vendor catalog
and price list, and the
full line of Star Metal
Food Service Equipment.
No obligation, of course.**

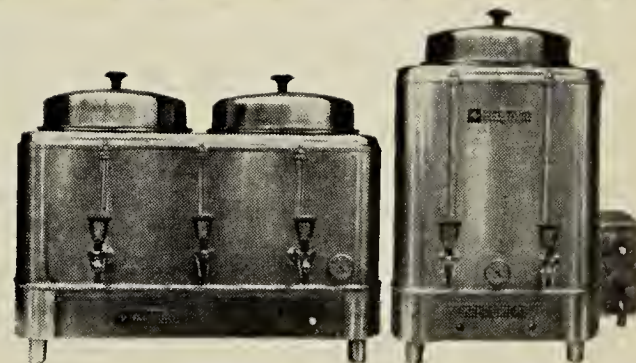


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New SMPTE Universal Leader For Release Prints

Approval Of New Leader By Society Committees Indicates Projectionists, Labs and TV Approve

(Editor's Note: The following is an article by N. R. Olding, chairman of the Society of Motion Picture and Television Engineers subcommittee which established requirements for the new Universal Leader. The importance of standard leaders and cue marks has been stressed by projectionists and film laboratories and handlers alike. The article contains a short history of older type leaders and explains the major differences between the Academy Leader, the Society Leader, and the proposed SMPTE Universal Leader. We wish to thank the Society for permission to bring this article to the attention of our readers, many of whom would have no occasion to read the SMPTE Journal. The article appeared originally in the January 1965 edition of Journal of the SMPTE, Vol .74)

■ For many years the "Academy Leader" was in general use. In this leader the count-down was based on 16 frames or 1 foot of 35 mm film, a holdover from the silent films in which the 16-frame spacing was equated in terms representing feet of film or seconds in running or projection time.

In 1950, the growing use of film in television production made it evident that some changes were highly desirable. An SMPTE Subcommittee under the chairmanship of C. L. Townsend was set up to revise the Academy Leader to fulfill the new requirements. This subcommittee, in cooperation with producers, laboratories, projectionists and broadcasters, developed a new All-Purpose Leader, commonly called the Society Leader; it was accepted for trial and has since served the industry. That Subcommittee considered 24-frame spacing for threading cues, but the change in spacing was dropped to avoid confusion.

Since 1951, private and commercial use of 16mm film and the use of 35mm and 16mm film by television broadcasters has increased rapidly. In 1958, the requirement for 24-frame, 1-second, spacing of threading cues, to fit in with projection and TV cuing practices, was again brought to the attention of officers of the SMPTE and was passed by them to the Television Committee Chairman, W. T. Wintringham, for action.

A small Subcommittee was set up by SMPTE in 1959 and it has since been attempting to correlate the many requirements of the various groups concerned. In the initial stages of discussion the Subcommittee members, in cooperation with the Society's Laboratory Practice Committee, decided to eliminate any definite framing and standard density patterns from the leader since these were extremely uneconomical and difficult to maintain at the required standards.

While the Universal Leader includes a number of new features, the Subcommittee considered and included the majority of the features of the Society Leader required to permit well-established laboratory and theatre projection practices to be followed and at the same time meet the requirements of television film projection.

Major changes, incorporated in the Universal Leader are as follows:

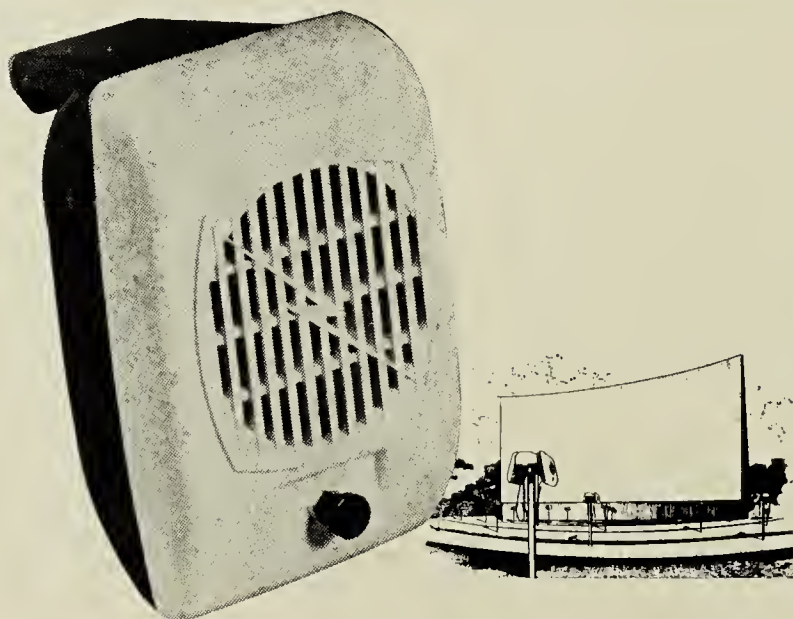
(1) timing or count-down in seconds at 24 frames/sec. running speed vs. the present 16-frame 2/3 sec. spacing;

(2) introduction of a continuously moving wedge to denote the passage of time;

(3) reduction of the flash at each second, leaving enough to satisfy the projectionist yet reduced to prevent instability in telecine projection;

(4) a reduction in the count-down from the existing 11 to 3 to the proposed new 8 to 2, the latter representing seconds at sound speed running time—the new numbering, by deleting the numeral 9, eliminating the necessity of spelling out nine and six;

**IF
YOU PLAN
TO BE IN
BUSINESS
FIVE YEARS
FROM NOW**



... YOU SHOULD BUY ONLY BALLANTYNE DUB'L CONES

Dub'l Cones just can't be made cheap... only well and long lived... And plenty of drive-in operators understand how long life helps profits. A Dub'l Cone will last five to eight years and cost \$5.60 to \$6.80. That's only about 80c per year per speaker—a whole lot less than single cone speakers, which cost \$4.00 that may last one or two years and cost \$2.00 per year.

BALLANTYNE HAS MADE more than 2,000,000 speakers. The DUB'L CONE reflects long experience to cope with every kind of problem from careless dropping to enterprising teenagers. Shock proofing, die-cast aluminum case and practical design pay off. And the sound is far better than any other speaker. The Dub'l Cone principle adds depth, clarity and presence.

Ballantyne

INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA NEBRASKA 68102

- Speaker cone, air tight from outer cone. Forces outer cone to drive with speaker cone, resulting in greatly improved tone.
- Large 1.47 oz. magnet gives exceptional quality to sound.
- Magnet welded to frame, for permanent alignment.
- Outer cone sealed from inner cone, offering complete protection from elements.

(5) use of slightly redesigned 35mm and 16mm sound cues that are more likely to receive international acceptance;

(6) provision of space in the synchronizing section (C F frames 141 to 146 inclusive), which may be removed, if required, and replaced by a similar number of Control Frames to provide accurate framing information, technical checking frames or duplicated test frames of the black-and-white or color frames to follow in the "Picture" section;

(7) inclusion of 35mm and 70mm magnetic cue positions;

(8) provision of three successive frames, marked Head, 0, and Picture, to guide the printing machine operator when threading up in the darkroom; (The DOT (O) is his printer start sync mark. Using this as his cue he punches his raw stock and threads on the DOT (O). Later when tracking the sound, he uses the DOT (O) on the sound leader to sync on the same punched hole in the raw stock. The word 'Head' before the DOT (O) and the word Picture after the DOT (O) provide immediate recognition that he is printing the picture negative from the head end. A similar cue, marked Picture, O, Foot, is provided in the identification section of the trailer.)

(9) retention of the former Small Switching Cue as an indication to a cutter when a particular leader has been used too often, resulting in excessive loss of frames due to splicing; and

(10) addition of a series of X's and O's on separate frames and on opposite sides of the film to provide print-through cues for sound.

Cue Spacing Reduced

Although it was not to become a part of the leader, in order to standardize on the seconds basis, the spacing of the motor and changeover cues has been reduced from the present 172 frames to 168 frames or 7-sec. running time. The Subcommittee has hoped to reduce the changeover cue to 5 sec. but yielded to pleas for more time to permit older machines to reach stable operating speeds.

The new Leader should not be difficult to print since the densities of the various sections will prove satisfactory if they approximate those suggested in the standard. No attempt has been made to include accurate framing information as this can be spliced into the control-frame section.

Consideration was given to the difference between American and European television film standards. The one-frame difference in projection speed, 24 frames/sec. vs. 25 frames/sec, was not resolved and it does not appear to be too important.

The length of the new leader has been kept the same as the old one to avoid errors in printing and sound cuing and to permit operators to continue to use well-established practices. The requirements of TV projection alone would have permitted the use of a considerably shorter leader and the immediate development of a short leader for short television commercial spots is recommended.

Miniature Golf For Drive-Ins

Officials of Lomma Enterprises, Inc., designers and manufacturers of recreation areas, have stated that miniature golf course popularity has surged to one of the nation's leading form of entertainment, both indoors and outdoors.

Admittedly, the resurging popularity of miniature golf does somewhat resemble the public enthusiasm for this diversion that was so much a part of the 1930's and the 1940's. Apart from the increasing number of miniature golf courses nowadays, you find, upon closer examination, that the similarity ends there.

Appeals To "Regular" Golfers

For one thing, miniature golf is a more business-like operation today. Tied closely to the public appetite for regular golf, the present day miniature golf course, while still providing the fun of wild obstacles, is also designed as a putting course to satisfy the desire of golfers to improve their game.

The most significant change in miniature golf, according to Lomma, is that this form of recreation for every age group has been incorporated into the business operations of any number of unrelated commercial enterprises and recreational facilities.

Schools, for example, have provided space to include miniature golf as part of their recreational program.

The same holds true for institutions and hospitals.

Good Traffic Builder

According to Ralph Lomma, president, these operations are self-supporting, self-liquidating, unmatched traffic getters. And by traffic, he cites that proprietors of courses report to him turnstile counts ranging from several hundred to close to 1500 people daily . . . and most of these reports are from installations

charging a nominal fee for a half-hour of golf fun.

24 Hour Installation

In a structural sense, miniature golf courses are radically different from those of three decades ago, said Lomma. For one thing, his courses are portable and may be laid into playing position in one day.

Only one attendant is needed to handle several hundred customers a day—to pass out and collect the clubs and, of course, collect the money.

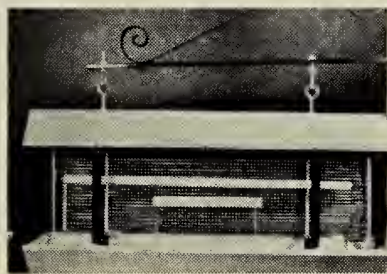
CAREW SCREEN TOWERS



- Present a clear functional design and require only four supporting piers.
- Are extremely flexible as to screen area and height.
- All structural members are of hot rolled A-36 Steel having a minimum thickness of 1/4"
- Anchor bolts, leveling plates, and anchor bolt plans and reactions are included.
- Screen is heavy gauge galvanized metal with a baked prime coat of paint.
- Prices furnished upon request.

CAREW CORPORATION

York, Pennsylvania 17405



ELIMINATE INSECT PROBLEMS AT DRIVE-INS WITH THE NEW "INSECT ELECTROCUTOR"

SAFE • CLEAN • ECONOMICAL

CHECK THESE ADVANTAGES:

Adds to the distinctive appearance of your theatre, and result in many favorable comments from your patrons.

Allow your customers "Insect-Free" enjoyment of your picture program.

Automatic Control—The units turn on and off with the entrance and exit lights. They are all weather units—may be left outdoors the year around.

Eliminates complaints from customers who may be allergic to the fogging of the field.

Economical—By any comparison this is the least expensive and most effective method of control of annoying insects. Cost of operation less than fifty cents per month per unit.

Safety—Will not kill a bird, much less hurt a person.

Install at admission booth concession stand, playground, etc. . . .



FOR DETAILS & LITERATURE

HYDRAULIC MFG. CO.

1100 S. ALFRED STREET
ALEXANDRIA, VA. 22314

Traffic Guidance System For Drive-Ins

Strong Electric Definition Lighting Equipment

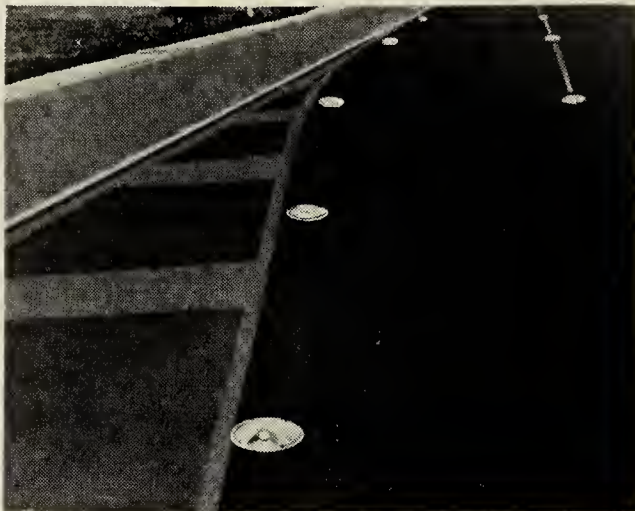
Furnishes High Intensity Guidance Signal

TOLEDO, OHIO—Development of unique definition lighting equipment to provide an effective all-weather system of traffic guidance for shopping centers, drive-in theatres and restaurants, parking lots and garages was announced recently by Arthur J. Hatch, president of The Strong Electric Corporation.

The system employs 8-inch cylinder-shaped units, known as Magdisc Pancake Lights, which are embedded into the surface of the pavement. The units are built to withstand the shock of direct traffic contact. The non-magnetic, corrosion and abrasion resistant cast units are set $2 \frac{5}{16}$ " in the pavement with only a $\frac{3}{8}$ " rise of the conical shaped top protruding above the ground level at a 7° slope angle. It in no way interferes with moving vehicles or snow removal equipment.

Intended to furnish detailed information to drivers, alert them to turns, halt traffic where desired, provide guidance from one location to another, and change the directional flow of traffic in multiple lanes, the system is especially valuable for complex traffic patterns.

The system furnishes a light intensity of over 600 candlepower for information on bright sunny days as well as at night. Since the lights are always close to the driver they



Magdiscs guide merging traffic

are much easier to see in fog, rain or snow than devices with reflective surface which depend on light provided by the vehicle.

The light beam, which can be uni-or bi-directional and color coded by filters, is emitted through a vertical angle from 0° through 7° above horizontal and in the horizontal plane through to total angle of 24° .

Unlike painted lines, which are obliterated by snow, the Magdisc melts away snow and

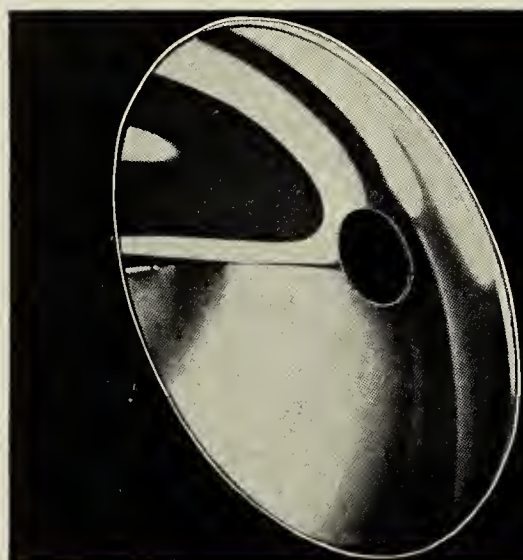
ice and boils away water so as to continue effective at all times.

The Magdisc system employs an inductive coupling of the lamp element to the energy supply unit, rather than a direct electrical connection. There are no exposed electrical connections which could be subject to corrosion or current leakage to the ground, no contacts to be cleaned and no lamp retaining clips to become bent.

The heart of the Magdisc is a transformer in which part of the core is removable. The primary coil, wound on the fixed part is embedded in epoxy, leaving only two pole faces of the transformer and the connecting terminals free to access. The terminals are connected and then insulated by epoxy cement.

A 45-watt iodine cycle quartz bulb, which is not subject to blackening with age, is hermetically sealed as an integral unit with the secondary side of the isolating transformer which slides over the removable core making physical contact with the exposed primary pole faces and closing the magnetic circuit.

Current flowing through the primary coil induces a current flow in the self-contained secondary coil and lamp assembly.



REDUCE SCREEN LIGHT LOSS

with modern, first surface

TUFCOLD DICHROIC REFLECTORS

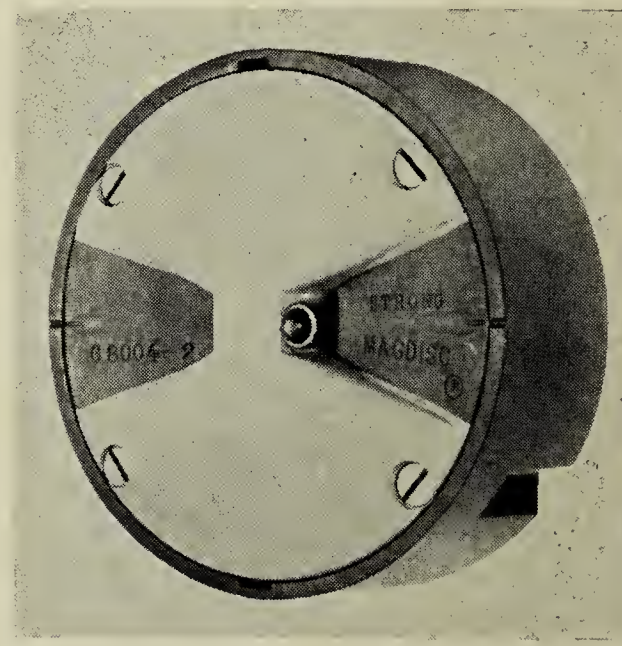
The light reaching your screen must be reflected by the lamphouse mirrors, therefore brilliancy of your pictures is dependent directly upon the condition of your reflectors.

Using TUFCOLD reflectors, projected light is reflected from the front surface without passing through the glass twice, as with second surface mirrors.

See your dealer now for the size you need or write for data on sizes for all lamps.

The Strong Electric Corporation

21 CITY PARK AVENUE • TOLEDO, OHIO 43601 • PHONE: (419) 248-3741



Magdisc life expectancy is 15,000-20,000 hours in highway service.

The Magdisc light is designed to operate from a 60 cycle 20 ampere constant current system. Voltage across the terminals of the transformer primary is 3.5 volts. From 50 to 100 Magdiscs can be installed in series on one distribution transformer.

Current flow and continued operation of other lamps in the series connection is unaffected by the failure of any bulb, without the use of carbon disc cutouts. Thus, there is automatic indication of the location of burned out units and the "relamping" operation can be carried out with entire safety when the system is fully energized or the units are submerged in water, as no connections are made or broken.

A brochure on the system may be procured by addressing a request to The Strong Electric Corporation, 21 City Park Avenue, Toledo, Ohio, 43601.

Brewing Coffee To Meet Professional Standards

Coffee Before The Show A Proven Patron Pleaser

By **Kenneth W. Burgess**
Director

COFFEE BREWING CENTER
of the
PAN-AMERICAN COFFEE BUREAU

■ Coffee in its green and roasted form passes through more than 20 carefully controlled steps of preparation before it reaches the consuming public.

After passing through many hands—experienced, careful ones—the roasted coffee reaches the consumer. Here the finest blend can be ruined in a few moments by a careless or untrained maker.

Basically, coffee preparation is the extraction of soluble materials from ground coffee by the introduction of hot water. This is the bare recipe. The preparation of good coffee, however, requires considerable care and attention to detail.

There are six basic requirements for proper coffee making:

1. Clean equipment
2. Good water
3. Proper water temperature
4. Correct grind of coffee
5. Proper formula of water to ground coffee
6. Correct extraction time

Let us consider these essentials. The necessity for clean equipment is obvious. Brewing equipment should be free of contamination

grounds. After the beverage is made it should be held at a temperature of 185°-190°. Beverage coffee should never be allowed to cool and then be reheated.

The correct grind for your piece of equipment is the one which permits the water to pass through the coffee grounds in the correct time and which yields a minimal amount of sediment.

The proper formula is the equivalent of 2 gallons (never more than 2½ gallons) of water to each pound (16 ozs.) of coffee.

The correct extraction time is:

- 1-3 minutes for fine or silex grind
- 4-6 minutes for drip, urn, or all-purpose grind
- 6-8 minutes for percolator or regular grind

The aforementioned time specifications are valid whether 6 cups or 60 gallons of beverage coffee are being brewed.

We have covered briefly the six basic requirements for proper coffee brewing. And remember, there is no substitute for good coffee.



popsit plus!
*will bring
more profit
to the most
profitable
concession
in your
theatre!*



America's finest popcorn seasoning imparts rich butter-like flavor...and color!

PROVE IT NOW!

We'll send you a working sample, free for the asking!

SIMONIN • PHILADELPHIA 34, PA. *popping specialists to the nation*



Durable, attractive collars of Tenite polyallomer plastic not only add color to these two-cup coffee servers but also help users to grip them firmly. The polyallomer neckbands—available in black, orange red, or green—resist cracking, loosening or discoloring despite frequent washings with hot water and detergents. Tough glass is made to stand up to heavy use.

and off odors. Dirty equipment yields a sour tasting beverage.

Good water is water that is slightly hard and good enough to drink. It should not be artificially softened! If necessary, it should be purified by means of an activated charcoal filter to remove sediment, foreign taste and odors.

Proper water temperature is about 200° when the water is in contact with the coffee

Vending's Role In Concession Operations

Vending Guidelines For The Concessionaire

■ It doesn't take a crystal ball to prophesy "that vending will play an increasingly important role in theatre concessions in the years to come." In all situations, vending will be used by concessionaires to bring in new profits and give better service in the years immediately ahead.

I am not talking about vending replacing the concession stand. I am talking about vending complementing concessions, giving them new scope and new flexibility. Vending is not a cure-all; it does not fit every situation or fill every need, but it does have many practical benefits, and it deserves a long, hard look by every concessionaire in the business.

Vending can give better service to patrons because it represents a fast, efficient way to buy refreshment and food items. It can extend the time these items are available (before the refreshment stand opens, for example, and after it closes). It can increase the concession dollar by making it possible to sell more items during intermission, and also by encouraging "plus" impulse sales. It can also make sales in areas where no merchandising is done at the present time, extending product availability.

Properly used, vending can accomplish a great deal, but it will not "automatically" do a good job; it requires the same amount of thought you give any aspect of your concession.

How to use vending depends on the situation. Every concessionaire knows the value of studying every aspect of merchandising, and adapting many different techniques to his specific situations. Vending is no exception. Concessionaires who are willing to study vending with the aim of adapting it to their particular situations, using it to complement them, are the ones who will realize maximum concession dollars.

Vending today is a good deal different than it was only a few years ago. Equipment is better—venders are not only more attractive, with harmonious styling, but they are more sophisticated in function. Coinage units are improved; practically all machines have built-in coin changers. A far greater selection of products is now offered through automatic venders. The image of refreshment is sharper; there's a new look to automatic equipment, and a greater acceptance of the concept of automatic selling.

Vending no longer means a single machine, standing by itself in some out-of-way corner, or even three or four pieces of unrelated equipment scattered throughout a lobby. Modern installations—even small ones composed of three or four venders—are composed of harmonizing equipment which have tremendous visual impact. Modern vending units, in fact, are effective merchandisers which advertise their products and attract "plus" sales.

If we were to generalize on theatre vending equipment, we would first of all name cigarette venders as an accepted patron convenience. Next are candy venders and cold drinks with ice. Hundreds of theatres have these three venders, but in many cases, they have been added one at a time, and are placed with little relation to one another. A cigarette vender may be in the lounge; a cold drink vender near the refreshment stand; a candy vender somewhere else. The effect is

(Editor's Note: This article represents the better part of a talk given by John L. (Jack) Burlington, vice-president of General Automatic Product Sales, The Vendo Co., Kansas City, at a Nat'l Assoc. of Concessionaires program during the recent United Theatre Owners of the Heart of America Show-A-Rama held in Kansas City, Mo.)

not one which adds to the modern appearance of the theatre itself; instead, haphazard arrangement of vending equipment can actually lessen a carefully planned interior effect.

On the other hand, when three harmonizing venders are placed side by side in a prominent location, and properly lighted, the refreshment image is heightened and sales tend to be proportionately higher.

Ice Cream venders are often found in theatres because of ice cream's popularity with people of all ages. In this type of equipment, we have two relatively new developments. To make it easier for young people to serve themselves ice cream novelties equipment has been developed with lowered delivery doors. Putting the product at a level where it can easily be reached by children of elementary school age is a great asset in increasing volume sales.

In addition to the conventional venders which sell novelties such as ice cream bars, sandwiches and cones for 10 or 15 cents, equipment is also available which makes it possible to merchandise higher-profit soda fountain items such as sundaes and parfaits. This is something new in ice cream vending with good potential for concessionaires. Visi-Vend Ice Cream Venders have see-through product doors which display tempting frozen desserts garnished with cherries, nuts or syrup. These items command prices ranging from 25 to 45 cents, and they are ready for instant sale—an attendant does not have to do as much as add a cherry to the top.

There is no formula to use in deciding what vending equipment to use for specific situations. We can't lay down hard-and-fast rules. It is up to each concessionaire to adapt it to his own use, with the aim of best serving the patron and providing the maximum concession dollar.

How can vending provide better service for the patron? One of its most widely accepted applications is to provide service when the refreshment stand is closed, particularly at drive-ins where patrons often arrive on the premises before the stand opens and remain after it closes.

Vending can be used to ease the load during intermission. By putting certain items in automatic venders, concessionaires can concentrate on counter service for products which are best sold manually, thus creating a wider sales area and making more sales in a given period of time.

When venders are used to complement the refreshment stand, they not only speed service at peak periods, but make it possible for people to serve themselves without bucking the crowd. This is an important consideration, for many a person who is ready to buy a refreshment item will return to his seat or his car rather than wait in a long line, or enter an area where there is apparent congestion.

Sales which would otherwise be lost in a situation of this kind can be realized with vending equipment.

In some situations vending can be used as a "satellite" operation in places which do not justify a full time refreshment stand. A balcony or mezzanine, for example, may not warrant a stand all the time, although it has enough traffic during certain periods to bring in good sales. A self-service installation creates product availability at the point where sales can be made.

In any situation, vending must be properly used, and that means properly located with relation to traffic, and properly displayed and lighted. In the automatic merchandising industry, we have seen the tremendous difference which 10 feet can make in successful merchandising.

Too often vending appears to be an afterthought. I notice there is a good deal of new construction under way in the industry. This will pay off in dollars and cents because when it is well-planned, an automatic installation will result in maximum sales and maximum patron convenience. Theatre owners who have done this kind of planning in new buildings or in remodeling programs tell us it is well worthwhile—a vending installation in a recessed area, skillfully lighted, adds sparkle to the lobby and does a very good business in relation to the regular refreshment stand.

The engineering of equipment is better; styling is advanced. Men who have had decades of experience in designing dependable automatic venders are turning out the finest products the industry has ever known. Venders are available in almost any size, selling virtually any food or refreshment item. Big-capacity cold drink venders are available for high-traffic locations; smart compact units are available for medium situations. Vinyl trim, special lights and good basic lines all combine to make modern venders as attractive as they are functional.

This year, vending sales will be over \$3½ billion; by 1970 we anticipate they will be over \$7 billion annually. This has significance for every concessionaire who is interested in expanding his business, for it means wider acceptance of the concept of automatic retail selling at all levels.

Young people are conditioned to using automatic venders. Just watch some of your young patrons walk up to an ice cream vender, put in some coins, get their product and pick up their change, if you don't believe it. Schools—both public and parochial—are turning to vending to solve their problems of food service. In hundreds of high schools, all food service is through automatic equipment. This development has come very rapidly within the past two years, and is an indication of how fast the industry is growing.

Social and economic trends contribute to vending's acceptance. When you visit large industrial plants and see a compact of venders which is virtually a small restaurant in a few feet of floor space; and when you come across venders in wharf areas, at marinas and on golf courses, you begin to realize the scope of modern vending.

Certainly vending has a direct application to the concessionaire. How well he uses it will be determined by his imagination and enthusiasm for broadening the scope of his operation.

**13
more servings
PLUS
lower cost
per gallon...
more profit!**



Royal Crown Cola syrup adds up profits TWO ways: (1) there are 128 servings in each gallon of RC compared to only 115 offered by our higher priced competitor, (2) RC syrup is the lowest cost national cola brand. And . . . with RC you get liberal jug allowance / theater parties (write for details of 1500 successful promotions for kids)/quick delivery / complete line, all from one source. Serving Royal Crown Cola makes sense . . . and profit.

Royal Crown Cola Co.

Columbus, Georgia

Other fine products: *Diet-Rite Cola / Nehi / Upper 10 / Par-T-Pak.*

"ROYAL CROWN" REG. U. S. PAT. OFF.

"Merry Poppins" From Aztecs To Bijous

Perils Of Popcorn Popping Perused From Peruvian Puffs To Prodigious Profits



■ Legend has it that the Pilgrim Fathers were the first white men to taste popcorn in these parts. The American Indians who showed this country's early settlers how to pop corn seeds may have gotten the idea from the Indians of Central America, as crunching popcorn in the early days of the Aztec civilization may have been a common pastime.

The connection of popcorn and good times has been traced back to an Aztec ceremony honoring the god of fishermen, called Momchitl.

The Indians scattered popcorn before his images and also found the snowy tufts useful for adorning virgins who adorned their temples. Torquemada noted that they "placed over their heads like orange blossoms, garlands of parched maize which they called mumuchitl."

Not to be outdone, other archaeologists unearthed kernels of popcorn a thousand years or more old—its original organic structure so well preserved that it would still pop—while digging in the wilds of Peru.

Though we may never find out exactly how old popcorn is—dating back as far as it does — we can happily report that its popularity is still growing. Thanks to a few modern innovations, a direct descendant of those small, hard seeds "boiled in oil" hundreds of years ago by Spaniards and Indians alike, is thriving as one of America's unique contributions to the world's confection menu.

Popcorn seasoning originally was hot melted butter poured over dry-popped corn. With salt, the overall combination vastly improved the flavor and appearance of an otherwise bland, exploded cereal grain. As an example, puffed rice or wheat eaten dry from the popper would hardly be called a popular taste treat. For the same reason, most of us like butter on toast or pancakes.

Commercial corn popping, from its inception through World War I, was almost exclusively a dry process. The drawbacks (low volume, excessive duds, and the hazard of fire) were appreciated, but little of any consequence could be done about it. Wet popping was known in theory for some time, however, the available animal fats such as lard and tallow were completely unsat-

isfactory. The technology of refining and deodorizing vegetable oil was insufficiently advanced to remove the natural, but objectionable, odors and flavors to produce good popcorn. By 1920 this situation was overcome with fully finished, tasteless, odorless, colorless, 76°F coconut oil generally available to the commercial popper.

Coincident with the development of vegetable oil seasoning (coconut almost exclusively) the explosive growth of film production and distribution in the Twenties sparked a tremendous increase in the sale of popcorn at lobby concession stands. Rising popular demand made popcorn a commercial farm crop rather than a hit or miss

proposition. The theatregoer looked forward to enjoying this delicious, inexpensive snack while vibrating to Valentino or mentally necking with Negri. Thousands of exhibitors found the regular addition to net equally delicious.

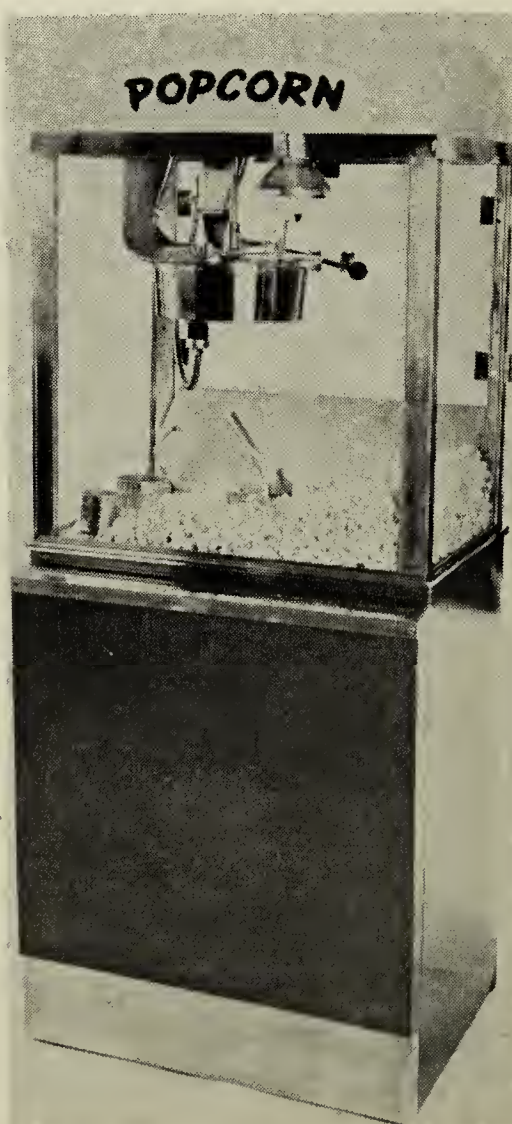
Popcorn became a staple, but to call coconut oil "seasoning" was, truthfully, a misnomer. As an effective heat transfer medium—excellent. Surrounding each kernel in a bath of hot oil increased volume and reduced dud percentage. Having no flavor of its own, however, coconut oil could not "season" corn in the true sense of the word,, but other inherent values have warranted its continued use.

In France, "one eats with the eye." This is just as true in popcorn as in crepes suzette. Sunny, golden kernels cascading from a popper would have much more eye appeal to both Frenchmen and American consumers, as the color is associated with butter and its desirable flavor connotations. From 1921 until several years ago a simple, effective, satisfactory color additive (FD&C No. 4 Yellow) made this possible. It was inexpensive and did not burn out in the kettle.

During the cranberry cancer scare, government research scientists discovered a quantity of coal tar dye sufficient to color fifteen thousand pounds of raw corn might induce a carcinogenic tumor in a laboratory white rat. FD&C No. 4 Yellow was therefore outlawed by regulation and manufacturers of seasoning converted to natural or synthetic carotenes. These are reasonably satisfactory, but if it is colored corn you want, be sure you get what you pay for. Using a Lovibond Tintometer scale and the historical coal tar No. 4 as a standard for satisfactory color outturn on the popped corn, laboratory tests indicate conclusively a minimum reading on a Lovibond of 30-Red is necessary when using carotene colors to effect the same appearance on the finished popped corn provided by a coal tar 25-Red.

Some seasonings of 20-Red are on the market at one cent per pound over white oil. As an easy check, 30-Red will run approximately 1½¢ to 1¾¢ per pound over white oil, depending on the carotene color

(Continued on page 50)



Automatic merchandising opens new profit horizons for theatre concessionaires

Data File on Concession Vending

Now Available from The Vendo Company

Would you like to know how to handle automatic merchandising in your theatres? What techniques you could use to increase concession sales without increasing labor costs? How you could profitably offer complete service during slack as well as high traffic periods?

We've got some basic answers to these basic questions. We have some other information, too. Some of it comes from us. Some from theatre people like you. All of it is compiled in a handy file form to help you do a better job of concession vending.

You want a file for yourself? Good! Complete the coupon and mail it to us. For that 5c stamp, we'll send you some of the best ideas from some of the best people in the business.

Concessionaire
Profits
Through
Automatic
Merchandising

DATA FILE

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Popcorn Popping

(Continued from page 48)

employed. On the other hand, 20-Red (at about 1¢ per pound differential) does not favorably compare, as little or no color transfers to the corn.

By the middle of the Thirties some operators cast about for seasonings without the coconut oil disadvantages. Primarily these were the clumsy, hard-to-handle fifty pound pails, hardening at 76°F, low smoke point at 360°F, and volatile price movements.

To fill this demand, the industry developed a colored peanut oil which remained liquid at normal temperatures, could be packed in easily handled gallon cans, and included the extra safety and housekeeping factor of 450°F

smoke point. Its source was a domestic agricultural product which, without government price support intervention, was competitive in cost and reasonably stable in price movements. (Remember, this was the Thirties.) By and large, however, most of the trade was satisfied with coconut oil seasoning and continued its use until the Pacific War forced total changes.

Anyone might think the popcorn industry was totally divorced from the effects of the war. Nothing was further from the truth. People had major money to spend on entertainment for the first time since 1929. The movies were first in the receiving line with queues forming at the box office and concession stand.

A chorus of woe rose with plenty of customers, ample raw popcorn, but no seasoning.

Coconut oil, imported exclusively from the Philippines, became an early casualty. Most equipment was of the wet-pop type, so some fat, any fat—lard, shortening, beef tallow—found their way into the ever-hungry kettles. *A desperate few even tried mineral oil which affected the consumer in more ways than one.*

This need for a satisfactory wet-pop medium sparked the first new development in seasoning in almost twenty-five years. Popsit Plus was developed by Simonin of Philadelphia on the theory that a seasoning should "season" in the classic sense. To the top grade domestic vegetable fat available—peanut oil—butterlike flavor was added as an essential ingredient. Butterlike flavor in the oil, imparted to the corn while popping, was the simple but effective improvement. Popcorn popped in Popsit Plus looked better, tasted better, sold faster. The gallon can was a cinch to handle for the high school girl at the machine. The new concept of a liquid seasoning which popped, colored, and flavored corn simultaneously took the trade by storm. Its initial acceptance was nationwide and a new era started.

Parenthetically, with the end of World War II the importation of copra and coconut oil was resumed. Butterlike flavor combined equally well as in peanut oil, putting the trade in the happy position of a free choice.

In addition to new seasoning concepts, the war produced profound improvements in popcorn. By 1943 hybridizing techniques developed in the Thirties for field corn were successfully applied to various popcorn varieties. Popping volume ratios increased from an average of 20:1 to 28:1—a handsome bonus in the extra number of bags or boxes produced per batch. Corn processors did not stop there. Research continued, producing strains developing volume ratios of 36 to 38:1.

Some complaints have been raised on the light color of finished corn. Partly this is due, as discussed, to the need for heavier concentrations of carotene agents than necessary with coal tar derivative dyes. Further, the popped kernel in a modern high volume hybrid corn is 1½ to 1¾ times the size of its pre-war ancestors. With this much extra surface area to cover, more seasoning is required. For popping only, the historical four parts corn to one part oil is ample. For adequate color and flavor surface dispersion equipment manufacturers currently recommend a corn/seasoning ratio of 3-to-1.

Where popcorn is produced and consumed at point-of-sale, solid or liquid seasonings are optional. Other factors such as convenience in handling, measuring, low waste factor, a higher smoke point may weigh the scale of decision in favor of a liquid peanut oil seasoning.

In central plant popping operations, coconut oil alone is recommended. A time lapse of over three days between production and ultimate consumption demands a seasoning highly resistant to oxidative rancidity. In this area coconut oil offers the greatest protection.

We are indebted to Mr. John Ledden, vice-president, retired, Drew Chemical Corporation, New York City, and Mr. Francis Barnidge, president, Prunty Seed and Grain Company, St. Louis, for their gracious help in supplying certain historical and other information contained in this article. Other sources include data collected by the Popcorn Institute. Special thanks go to David F. Ryan, sales manager of C. F. Simonins, for gathering and writing up much of the story.

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appearance
counts!!



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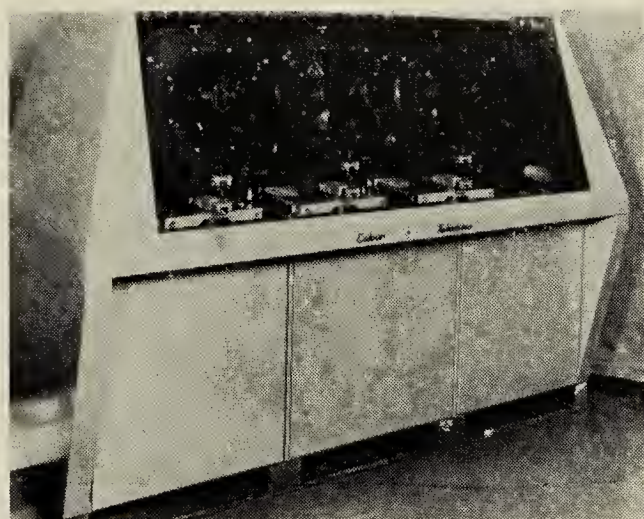
New Color TV Projector

■ A color television projector designed for large-screen showing to audiences of up to 2,000 and offering superior picture fidelity has been placed on the market by Ampex Corporation.

The 6710, which may also be used for monochrome projection, is especially suited for closed circuit telecasting in theatres and convention halls for product showings, sports or dramatic productions. It also has applications in medical instruction and in presentation of military tactical information.

The color projector is adaptable to a range of picture sizes, the largest being 20'x15'. It is engineered for a minimum of down time. A projection tube, for instance, can be replaced in less than three minutes.

A new standard of picture quality has been achieved, the company claims, with no observable misregistration in the center zone and excellent corner registration. Schmidt optics and 5-inch projection tubes operating at 50KV



6710 Color Projector

produce the highest level of picture brightness attainable on any projector of this type.

Resolution is high, due to a spot size of only 0.004" and comparably high standards of optical precision.

Picture quality is maintained by mounting the three Schmidt optical systems on a rugged common mount. All tubes except the projection tube are rated for 10,000 hours.

For transportability, the projector may be separated into units of less than 200 pounds weight. No realignment is necessary after reassembly.

The 6710 model is available for immediate delivery. It is built for Ampex by the Marconi Company, Ltd., of England.

Ampex also markets a complete line of closed circuit and broadcast television equipment, including portable and studio Videotape recorders and monochrome and color cameras, monitors, large screen projectors, distribution equipment, video switchers and other auxiliary equipment.



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CARBONS, INC.

BOONTON, N. J.

Convert 4 Million Coin Mechanisms?

Vending Interests Seek To Stabilize Coin Content; Change Would Mean Conversion Or Replacement Task

■ Since World War II, coins, vending machines, and the American public have become very important to each other. Possible changes in the metal content of coins, because of decreasing silver supplies, could vitally affect this common interest.

It may sound incredible, but 58,000 times every minute Americans step up to a merchandise vending machine, deposit a coin, and make a purchase. This corresponds to a total of more than 83,000,000 transactions every 24 hours.

Coin telephones, coin-op laundries, parking meters, wall-type coin changers, juke boxes, toll booths, etc. are not included in this figure and account for an equally astounding number of consumer transactions each day. (For example, some 470,000 music machines grossed an estimated \$419,000,000 in coins in 1963.)

More than 30 billion individual coin transactions were made by the American public while purchasing \$3.5 billion worth of retail goods from 4.5 million merchandise vending machines in 1964, according to the National Automatic Merchandising Association.

The fastest-growing application of vending in recent years has been through lunch and refreshment services for employees in factories, offices, hospitals or military bases, and for students and faculty in colleges and universities.

An estimated 1,500,000 Americans now obtain at least one meal a day from vending machines where they work, and millions more rely on vended snacks and coffee breaks.

Any changes in the metal content of U. S. coins which would affect the operation of vending machines therefore have a vital impact on the public, as well as on food and refreshment services in most of America's business and institutional establishments.

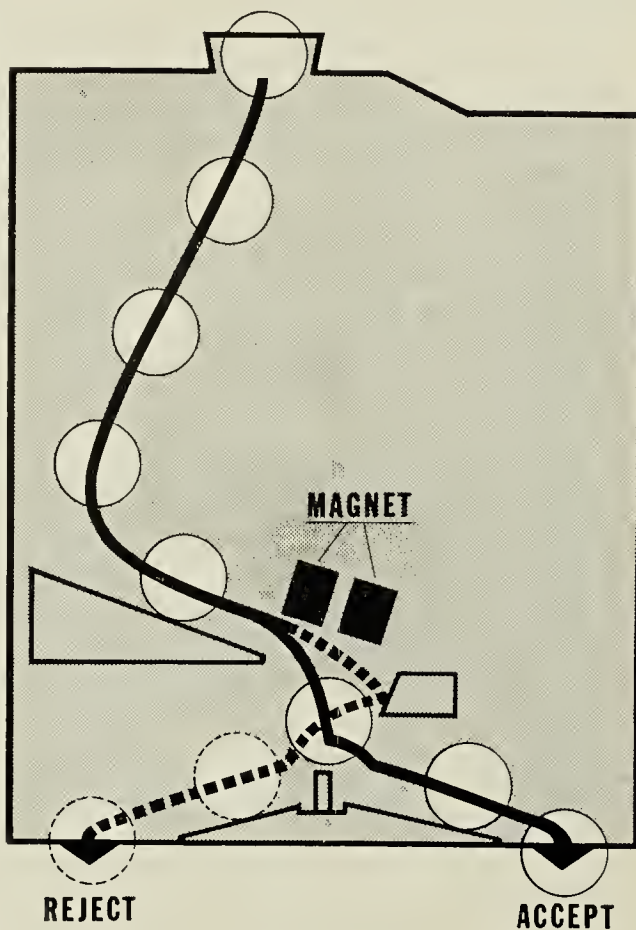
The coin mechanisms in present-day vending machines are a far cry from the primitive coin receptacles of earlier days. As the consumer's preference for vending machines increased, improved means had to be found to handle a larger volume and variety of coins, to make change automatically, and to separate foreign or damaged coins and slugs.

To do this job, most vending machines are equipped with a sophisticated coin-testing device. A little larger than a paperback book, it operates like a finely adjusted watch.

Its function is to separate coins by denomination (5¢, 10¢, 25¢, and 50¢) and to reject damaged, foreign, or spurious coins. An additional mechanism is used in vending machines which automatically give change for dimes or quarters.

Of the 4.5 million vending machines in use, an estimated 3.3 million machines are equipped with these coin mechanisms. So are approximately 470,000 music machines and 250,000 wall-type coin changers. Thus, more than 4 million of these coin mechanisms—although invisible inside the machine—are on the job around the clock, testing the consumer's coins and "authorizing" the machine to furnish him goods or services.

This mechanism puts the coin through two



This schematic drawing details the metallic content testing phase in a typical coin mechanism (only the dime coin path is shown). After being tested for diameter, thickness and surface conditions in the top portion of the mechanism (not detailed in this drawing), the coin passes through a magnetic field (labeled "Magnet"). The electrical resistivity of the coin's metallic content determines how much the coin will be slowed down as it passes through the magnetic field.

If the coin has the proper metallic qualities, the magnetic field action controls its speed in such a way that it drops into the "accept" path and activates the vending delivery mechanism. If its metallic content is such that the magnet does not slow the coin sufficiently, it is deflected into the "reject" path after passing the magnet. When the magnet test retards the coin's speed too much, it also drops into the "reject" path. A rejected coin comes back to the customer through the coin return opening.

major series of tests in less than one second. In the first tests the coin is examined for its conformity to the proper diameter, thickness, and surface conditions.

The coin is then tested for its electrical resistivity and density. The metallic composition of the coin determines its actions and reactions during his sequence. Testing of the metallic content is based on the application of the so-called "eddy current principle," which measures the resistivity of the coin as it passes through a magnetic field. If the coin fails any of these different tests, for whatever reason, it is diverted back to the customer. If it passes all of them, it either sets the machine in action or it is held until enough coins are added to equal the stated purchase price.

Coin mechanisms now in use in this country are designed for present United States coinage. They would also work with coins which have substantially the same properties of resistivity and density. Significant alteration in the metallic properties of dimes, quarters, and half dollars would necessitate fundamental changes in the more than 4 million coin mechanisms now in use.

Retention of some silver content or a change to an alloy or laminated metal with compatible resistivity and specific gravity qualities would allow problem-free operation of existing mechanisms, without any inconvenience to the consuming public.

Any change to a noncompatible metal, however, entails serious problems of acceptance on the part of the American public, as well as operational havoc for the many industries which rely on vending machines for employee services. Insertion of an "old" dime in a vending machine, for example, would produce merchandise as before, whereas the "new" coin would simply be returned to the customer, as if it were a counterfeit or slug. Automatic vending cafeterias would virtually be out of operation, thus disrupting work and activity because no other means of furnishing the service to employees is available.

The problem of converting more than 4 million coin mechanisms in a short time would also be a phenomenal task.

Current production capacity of coin mechanism manufacturers is geared to new vending machine production of not more than 300,000 machines per year. A ten-fold increase of production almost overnight would be required. In addition, The actual replacement of coin units in machines on location would require many months, even if the new units were available immediately.

Finally, the design of new coin mechanisms could not be started until the specifications of new coins is decided and voted upon by the Congress. Considerable lead time would be required thereafter, for production and conversion.

About 25 per cent of all nickel and dime candy bars, 20 per cent of away-from-home soft drink sales, 16 per cent of cigarettes, \$250,000,000 worth of coffee, more than 6.5 billion drinking cups and milk containers—these are typical illustrations of the annual retail sales through vending machines in 1964. Vended sales are "plus" sales and would in large measure be lost to the product manufacturers if a shutdown of vending equipment resulted from a change in coinage.

More than 80,000 persons are directly employed by vending machine operators and manufacturers, not counting more than 300,000 additional persons whose employment derives from supplying the products and services required by vending companies. Disruption of vending machine operation could lead to dislocation and unemployment of a significant percentage of these wage earners.

Practical solutions for "compatible" coins are feasible and have been specified through

(Continued on page 64)

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Profits go up, concession worries vanish, when ABC runs your lobby biz for you.

The reason is simple, the results gratifying. ABC's experts put nationwide concession know-how (that has earned the highest per capita sales in the industry) to work for you. You're free to keep your mind where it belongs — booking pix to draw top gross.

We do the work — and the worrying. All you do is bank the monthly check. (We'd do that for you, too; but some things a guy would rather do himself.)

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Promotions For The Drive-In Concession Stand

Theatre Confections Ltd. Maps Out Complete Plans For Building Customer Interest And Higher Sales

(Editor's Note: The Drive-In Department of Theatre Confections, Ltd., has prepared this series of special promotions with the idea that trained attendants, good intermission scheduling, and the use of concessions trailers are basics that can be supplemented by a conscientious effort on the part of the concession manager to promote and merchandise the items his stand is selling. We wish to thank G. R. Dillon, of the TCL Drive-In Department, for making this material available to other theatremen. As TCL advises, you can "hoist the sales in every drive-in location by drawing the attention of the patron to the Snack Bar." We encourage you to adopt some of the many suggested promotions to your theatre. They will certainly have a positive effect on your concession sales!)

LUCKY LICENCE NUMBER

One, two, or three licence numbers can be selected at random each night. If three are selected, the first one should be posted shortly after the concession opens, the second shortly before the show starts, and the third number during intermission. The Bulletin Board for posting the licence numbers should be located in a prominent location in the Concession Stand.

Suggested Script

"Good Evening Ladies and Gentlemen: There is still time to visit our clean, modern refreshment stand, located in the center of the grounds directly behind the projection booth, where there are trained courteous attendants to serve you. Enjoy delicious hot dogs, ice cream, ice cold drinks, hot, freshly popped popcorn, and other taste tempting treats.

As an added feature, each night we select at random, three licence numbers of cars entering the theatre. The numbers selected are posted on a bulletin board located in the Concession area. Don't forget to check the bulletin board for tonight's lucky licence numbers. If your licence number is selected, you will receive a double pass to the Skyway Drive-In Theatre, and two gallons of gasoline from Smith's Service Station."

Subsequent Announcement

"Hello again folks: we have just added another lucky licence number to the Bulletin Board in our concession stand. I would suggest all of you going over to the stand to see if you are one of the lucky winners. Remember—tonight's prize for the lucky licence is a double pass to the Skyway Drive-In Theatre and two gallons of gasoline from Smith's Service Station.

Stretch your legs and come over to the Concession Stand where you will find piping hot hot dogs, freshly popped popcorn, and a number of other taste tempting treats.

MYSTERY TUNE CONTEST

(1) Select a current hit record each night preferably without lyrics or an old "stand-ard."

(2) The record should be played shortly after the box office opens and two or three times with suitable P.A. Announcements before the show commences.

(3) Scratch pads and pencils should be provided in the Concession Booth along with a container in which the patrons can submit their guesses.

(4) Approximately ten minutes before the show is scheduled to start, the Mystery Tune should be played with an appropriate P.A. announcement.

(5) Sometime before the intermission, a draw should be made and the first correct answer drawn is the winner. Name of winner should be announced at the start of the intermission.

SUGGESTED SCRIPT

Opening Announcement

"Good Evening Ladies and Gentlemen: Welcome to the Drive-In theatre. If the youngsters are with you, make sure that they visit our modern playground located just under the screen tower. Ladies' and Men's restrooms are located on each side of the Concession Stand directly behind the projection booth in the center of the grounds.

"For your added enjoyment, from now until showtime, you will be entertained by the latest records. The first record we play tonight will be your Mystery Tune. If you think you can identify it, go to the Concession stand and deposit your answer in the Mystery Tune box. The winner of tonight's Mystery Tune Contest will be announced at the beginning of the first intermission and will receive 24 bottles of Pepsi-Cola" (or appropriate gift promoted from anyone of your suppliers).

Subsequent Announcement

"Ladies and Gentlemen: We are going to play the Mystery Tune once again so that each one of our patrons will have an opportunity of naming tonight's Mystery Tune. Your answer should be deposited in the Mystery Tune Box located in the Concession Booth. You have plenty of time to visit the Concession Booth and name the Mystery Tune. Don't forget tonight's prize is 24 bottles of Pepsi-Cola."

MAGIC WORD CONTEST

In the contest, the name of one of the products sold in the concession stand is selected (e.g., Hot Dogs, Popcorn, etc.) and the word selected is the MAGIC WORD for the evening.

The purpose of the contest is to bring patrons to the Concession Bar at slow periods, which would vary in every location. Select the time in your Theatre when business is usually slack and arrange with the manager to make the announcement explaining the contest just prior to that time.

The winners of this contest are the first five patrons ordering the item chosen as the MAGIC WORD. The winners obtain these items free of charge.

SUGGESTED SCRIPT

Opening Announcement

"Hello again folks: I hope you are enjoying our program of recorded music. There is still ample time to visit our modern refreshment stand located in the center of the grounds directly behind the projection booth.

As an added feature, each night we select a magic word which is one of the taste tempting treats sold at the Concession Stand. For the next ten minutes, if you use the magic word while at the Concession Stand, the treat will be on us, so let's all stretch our legs and meet our friends and neighbors at the Concession Stand."

KNOW THE STARS CONTEST

This contest will not only bring people to the concession stand, but it also keeps your patrons movie minded. No doubt a number of your patrons have a keen interest in the movie industry and their stars, and this contest is based on the fact that a number of stars, although married, use their single names (e.g., Sandra Dee's married name is Mrs. Bobby Darin).

Select a well-known star and announce their married name and request your patrons to identify the star. If possible, select a star from a coming attraction so that a plug for the picture can be worked into your script. Containers for submitting answers should be placed in the concession area along with a supply of pencils and paper. Sometime between the time the show starts and intermission, have someone draw the answer from the container. The first correct answer drawn will be the winner and the name of the winner should be announced at the start of the intermission.

SUGGESTED SCRIPT

Opening Announcement

"Good evening, ladies and gentlemen: Welcome to the ——— Drive-In Theatre, ———'s favorite showplace. If the youngsters are with you, make sure they visit our modern playground located just under the screen tower. Ladies' and men's restrooms are located each side of the Concession Stand directly behind the projection booth in the center of the grounds.

For your enjoyment from now until showtime, you will be entertained by the latest recorded music. As an added attraction tonight we are conducting a contest called "How well do you know the stars?" You have all seen and enjoyed such stars as Doris Day, Joanne Woodward and Elizabeth Taylor, but do you know their married names? To test your knowledge, we have selected the married name of a well-known star. She co-starred with Rex Harrison in "My Fair Lady" which can be seen at this theatre starting this Friday. Place your answers in the container provided at the Concession Stand. The first correct entry drawn will be the winner and the name of tonight's winner will be announced.

(Continued in next column)

nounced before the end of the first show.

The winner of tonight's "Know The Stars" contest will receive (state prize), so drop over to the Concession Stand located in the center of the grounds and submit your answers. At the same time, you will be able to visit with your friends and neighbors."

SCRAMBLED WORD CONTEST

Any word can be used for this contest: e.g., name of Drive-In, name of feature, manager's name or town or city, day of the week, etc.

When a name has been selected, scramble the letters and place them on a sign reading "Tonight's Scrambled Word Is." The sign should be placed in a prominent location in the back-bar of your concession stand. Scratch pads and pencils should be provided in the Concession Booth, along with a container in which the patrons can submit their guesses. Name of winner should be announced at the start of the intermission. First correct answer drawn will be the winner.

SUGGESTED SCRIPT

Opening Announcement

"Good evening, ladies and gentlemen: There is still ample time to visit our clean, modern refreshment stand, located in the center of the grounds, directly behind the projection booth, where there are trained courteous attendants to serve you. Enjoy delicious hot dogs, ice cream, ice cold drinks, hot, freshly popped popcorn, and other palate tempting items.

As an added feature, we have a new contest for you tonight, called the "Scrambled Word Contest," which everyone can play. Your theatre manager has selected a word and the letters have been scrambled and posted in the concession stand. When you visit the stand try your luck in unscrambling this word. (Clues as to the type of word selected should be given here, e.g., "it's a well-known male star"). The winner of tonight's scrambled word contest will receive (state prize). The correct answer and the name of the winner will be announced at the beginning of the intermission.

PRIZES

Prizes for the various contests need not be expensive as long as they are useful. A large number of prizes can be obtained by contacting local suppliers and other merchants, for example:

SOFT DRINKS—Local branches of Soft Drink companies, as well as franchise bottlers, are usually quite willing to tie in with this type of promotion.

COOKED MEATS—Your supplier of weiners in most cases sell a variety of cooked meats such as hams, which would be very acceptable to the average family. We would suggest that you discuss your plans with the representative of the packing company now serving you and see if they are willing to co-operate.

GROCERIES—Gasoline, grease jobs, car washes, etc. We would suggest that you contact service stations in the vicinity of the drive-in and see if they are willing to tie in with our promotions.

THEATRE PASSES—Passes to your Drive-In Theatre always a welcome gift.

In addition to the above, merchandise sold in the concession can be used from time to time as prizes.

The above are suggested ways and means of obtaining suitable prizes at very little cost and we are quite sure that each of you with a little thought and ingenuity can promote all kinds of suitable gifts.

Carpet Selection

(Continued from page 28)

side cleaning firm.

Done properly, shampooing will restore the color and pile texture of carpet and allow it to dry overnight, ready for use the next day. Some of the recently-introduced shampoos claim to have rapid-drying properties when applied as a foam; allowed to dry, the resulting powder may simply be vacuumed up.

Should damage produce loose ends or snags causing an uneven surface, these should be clipped with scissors as soon as possible, but never pulled.

Burns from cigarettes and matches may cause a charred or glazed spot. The blackened ends of tufts may be carefully clipped

with scissors, then treated with the detergent-vinegar-water solution used for spot removal and gently brushed.

With regular, adequate maintenance carpet will give many years of service. The important thing is to establish a maintenance routine early and follow it faithfully. Great flexibility of periodic and project maintenance is possible with carpet when the simple daily and weekly cleaning operations are performed regularly.

Should small sections of carpet require patching, this is a relatively simple procedure for a skilled carpet mechanic. For smaller jobs and larger replacement of worn heavy-traffic areas, it is best to use pieces or lengths of the original carpet to ensure more perfect matching. Some extra material should be provided for in the original order.

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Everyone loves snacks and good snacks build traffic! You can earn up to 90% profit on every sale...with Gold Medal's compact, profit-making equipment.

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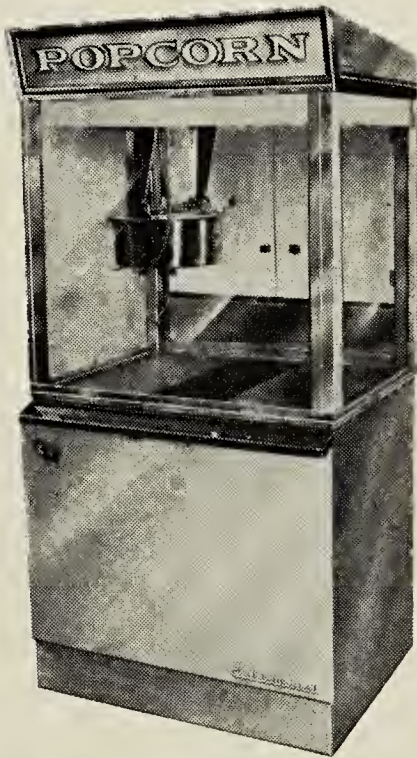
- Best exterior/interior appearance
- Greater popping capacity
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Can be used as a separate unit or as part of a Snack Bar.

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Gold Medal Modular Snack Bar Units give greater profits—in minimum space. Choice of 14 separate, but completely interchangeable units provide a continuous counter with a built-in look, to fit your specific desire and requirement. Buy part now and add later.

This unit (popcorn, Sno-Kones, cotton candy) will produce \$225 sales per hour, or—\$178 profit!



\$895

\$1595



If you are not in the snack business profitably, it will pay you to send today for full details and the complete Gold Medal Catalog.



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Cinerama •

Las Vegas

■ The world's first stressed skin aluminum dome designed for a motion picture theatre is the Las Vegas Cinerama Theatre, constructed by Paradise & Viking Rds. The 992 seat ultra-modern Cinerama theatre was constructed for exhibitors William R. Forman and Harry L. Nace.

The Mahon Dome, a revolutionary piece of structural engineering on the geodesic principle, was developed by the western division of The R. C. Mahon Company, steel and aluminum fabricators, in Torrance, California.

The lightweight Geodesic Dome considered by some as the theatre of the future, is exceptionally practical for the exhibition of Cinerama. A partial sphere offering a self-supporting building with maximum column-free floor space, it affords unlimited versatility for attractive interiors. The new engineering principle of a sphere within a sphere offers an interior acoustical dome which also supports fixtures and fireproofing.

Its unique safety factors give the dome a considerable edge over the conventional theatre. For example, its light weight construction and resiliency reduce earthquake inertia loads on supports, preventing collapse or shattering.

The weight of the entire structure is one-thirtieth of the only other Cinerama Dome in existence, a pre-cast concrete structure at the corner of Sunset and Ivar in Hollywood.

Cinerama executives envision hundreds of Mahon Dome Cinerama Theatres, not only



Equipment Credits

Owner:	Wm. R. Forman & Harry L. Nace, Jr.
Architect:	Perry Neuschatz
Seating Capacity:	992
Carpeting Color:	Royal Blue
Draperies:	B. F. Shearer Co.
Projectors:	Norelco
Seating:	Heywood-Wakefield Co.
Screen:	Louvred 90' x 43' Cinerama
Sound:	Surround
Supply Dealer:	B. F. Shearer Co.

SNOW CONES



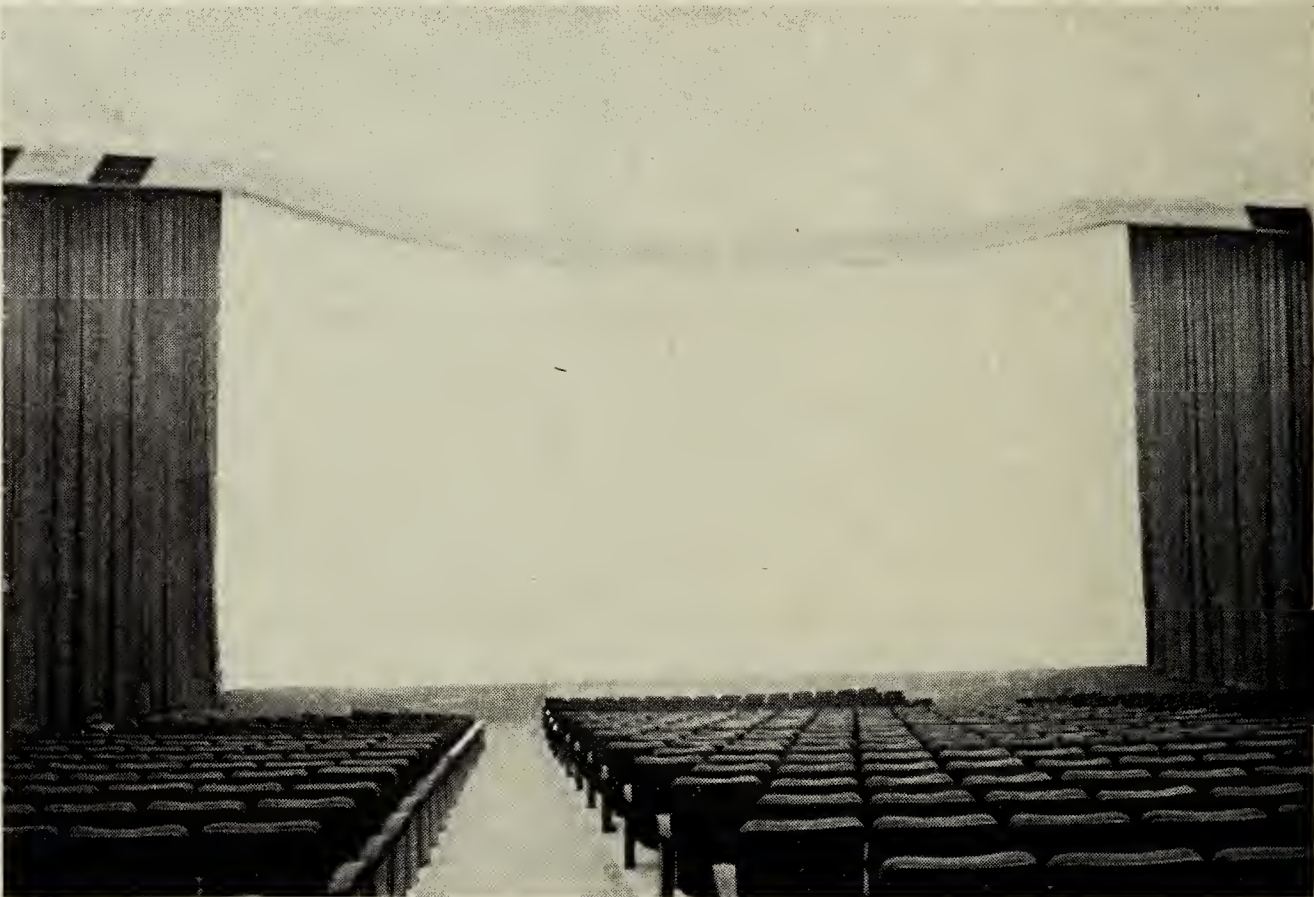
INCREASE THE PROFIT

percentage of your snack bar with SNOW CONES. Use this Echols Improved Snow Shaver with reserve capacity for "peak" periods.

Polished Aluminum ! !
Attractively lighted case ! !
As Shown \$325.00

See your local dealer or write:

S. T. ECHOLS, Inc. BOX 1612
BISMARCK, MISSOURI



in the U. S., but in Europe, Asia and Latin America. The structure is called 50 years ahead of its time. Supporting its own weight without spacewasting, vision-inhibiting pillar or suspensions, it offers design and beauty for Cinerama and is one of the most economical buildings in motion picture history.

The richly appointed interior is highlighted by a royal blue decor throughout, accented by walnut woodwork. Included in the royal blue decor are the draperies that encircle the inside of the dome, the carpet, and the seats.

The seats feature the very latest in a scientifically designed rocking chair, engineered for the ultimate in comfort and beauty.

Perry Neuschatz, AIA, designed the structure for Nace. It was constructed by the E. L. Farmer Construction Co. of Phoenix, Arizona.



Cinemeccanica's

Victoria 8

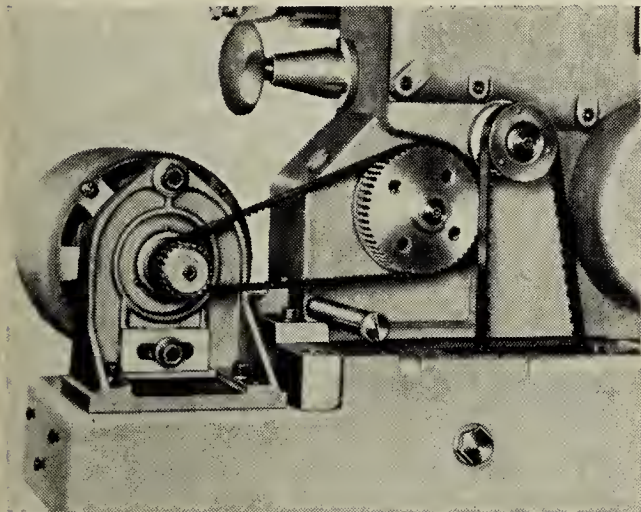
Continued from page 33

Victoria 8. The single lens holder is of very rugged construction and will accommodate the mounting of very heavy lenses up to a maximum diameter of 5 inches.

The maximum diameter lens in general use today is 4 inches and the single lens holder is fitted with an eccentric ring adaptor, from 5 inches to 4 inches, which allows centering of the lenses on the optical axis for both 35 and 70mm films. Upon request, the single lens holder can be supplied with remote control—using a biphasic asynchronous motor and suitable gearing. The anamorphic lens holder is of the hinged type and is attached to the main frame of the projector. It can be delivered in various versions for the use of different type anamorphic lenses.

In spite of the fact that the new type dichroic mirrors have greatly reduced the heat concentrated on the film and film gate, when lamphouses of very high lumen output are used, the cooling problem in a projector is still of great importance. The Victoria 8 projector provides both air and water cooling.

The air cooling uses a centrifugal blower with an independent motor which is mounted directly on the non-operating side of the



View of non-operating side of Victoria 8 shows drive belts and blower at far right.

projector and draws the air through a nylon filter. This air passes through a rectangular casting which is designed much like a funnel to form an air movement of high velocity which crosses the film frame without exerting a pressure which could possibly cause the film's deformation. The air comes out from the upper part of the shutter housing, having cooled the entire gate bracket so that even with rather high arc currents it is in many cases unnecessary to use water cooling.

The water cooling is obtained through two parallel circulating paths, the first in the gate area and the second in the shutter housing. Input and the output fittings are at the bottom of the shutter housing. Owing to the great efficiency of the air cooling, the projector, although subjected to high heat can work, at least temporarily, without water. In installations where moderate size lamphouses

are used, the water cooling can be completely left out without any danger of overheating the film. Of course, it is recommended that dichroic reflectors be used in such an operation.

The Victoria 8 upper and lower magazines have the main frame made of a die cast aluminum alloy, which is strengthened by ribs in order to eliminate any extra arm casting. The lower magazine is bolted to the main projector table, the upper one to the projector frame, and both have a capacity of 5,900 feet.

Optical Sound System

The optical sound head of the Victoria 8 projector is mounted directly in the lower part of the projector housing and, as is the case with all first class sound heads, is fitted with a magnetic flywheel and oil-damped flutter suppresser. The measurable flutter is well below the maximum standard of 0.1% and, in spite of the fact that the sound head is mounted in the projector housing, it does not present any undesirable effects due to vibration transmitted by the running parts in the projector.

Such results have been obtained by reducing to the very minimum the projector vibration and particularly to the rigid structure of the aluminum alloy die castings used in this projector. A prefocused type exciter lamp is used which presents a horizontal filament to the optical system. The alignment and focusing adjustments for this optical system are easily accessible.

Magnetic Sound System

The magnetic sound head is mounted above and to the front of the main projector mechanism. In this position, it is very easy to thread for magnetic tracks or bypass the soundhead when optical reproduction is desired. The magnetic soundhead is fitted with a flywheel and an oil damped flutter suppresser; any remaining flutter, as is the case in the optical soundhead, is well below that standard established for this type of reproducer.

In the 70/35 model a ten element cluster is used which is simply rotated to obtain either four track or six track sound. The construction of this soundhead is such that no change other than the pickup cluster rotation is necessary when changing from 35 to 70mm operation and vice versa. If the soundhead was originally purchased as a 35mm system, convertible to 35/70mm, it becomes necessary to replace the four element cluster with the 10 element cluster. The magnetic soundhead is mounted in a rigid die cast aluminum housing which is attached to the front of the projector mechanism with bolts and locating pins. Inside the housing a mumetal screen is mounted for shielding against stray magnetic fields. The rollers are made of a special selflubricating nylon and the drum is made of special copper, having

a non-magnetic characteristic.

On special request the Victoria 8 projector can be equipped for remote control of the lens focusing, framing and sound volume.

Widespread Installations

Many hundreds of Victoria 8 projectors are installed—both 70/35mm and 35mm convertible versions—in large and medium-sized theatres throughout the world. Its design, and the application of high standards in manufacture and assembly rank it with the best 70/35mm projection equipment made today. In addition, the conversion feature of the 35mm model offers exhibitors the possibility of modernizing their booths with projectors capable of running all types of films.

New Bally ice cream merchandisers make extra refreshment sales

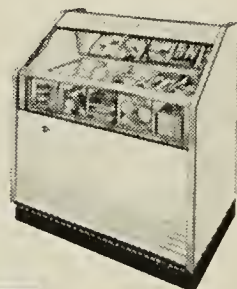


Patrons are tempted to add ice cream novelties to their refreshment purchases when the dramatic displays in Bally Merchandisers go to work.

New design is outstanding when featured as a single display . . . or blends perfectly into counter lineup. Made with new features including urethane moisture-proof insulation . . . unconditional 5-year guarantee.

Model TI-30 above for theatre lobbies, 30" long. Approx. 889 novelties.

Model TI-43 to right for drive-ins, 43" long. Approx. 1216 novelties.



Bally Case and Cooler, Inc., Bally Pa.

Write Dept. MPX for more details.

Cinemotion Livens POP And Screen Ads

Newly Developed Point-Of-Sale Uses For NSS Device Create Visual Impact In Theatre Ad Material

■ As a result of its constant search for new showmanship aids for the exhibitor, National Screen Service has, within the past year, introduced a completely new concept in point-of-sale advertising.

Cinemotion is an animating device which enables a specially treated translucency to achieve a variety of motion effects. Among these effects are "turbulence," "linear motion," "motor turns," "blinks," "flashes," "chases," "checker-board and diamond effects," "twists," "turns," "ascents," and "descents." Any or all of these animations can be employed on appropriate parts of the same display.

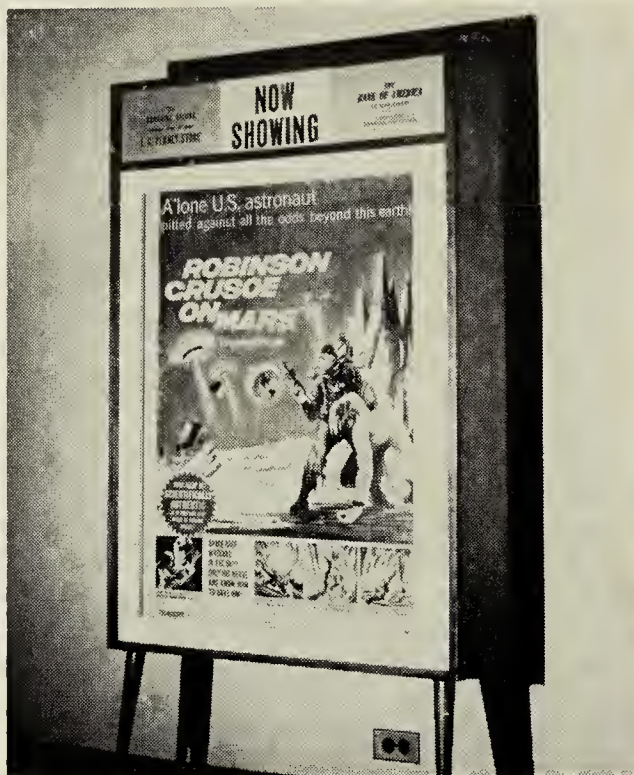
When used in the form of theatre lobbies and front displays or on the theatre screen in special trailers, merchant ads, feature presentation leaders, and coming attraction daters, Cinemotion evokes a new kind of eye-catching characteristic in a manner heretofore impossible, except at much higher cost.

Polarization Effects "Motion"

Cinemotion is based upon the simple scientific principle of light polarization. (When a beam of light is obstructed by a polarizing filter, it will travel and be visible in only one pre-determined plane, rather than radiating over a 360-degree circle.) The basis of a Cinemotion display is a continuously rotating polarized disc illuminated from the rear by two fluorescent tubes. As the disc rotates, the angle of polarization is constantly changed. Thus, complementary areas of the polarized Cinemotion translucency are successively visible for fractions of a second. The result is the effect of "motion." Because of the painstaking exactness required in the production of a Cinemotion display, polarized areas of each translucency must be individually applied by hand.

Walnut Display Case

The Cinemotion display mechanism can be installed inside any existing theatre front or lobby wall case that is at least eight inches deep. Where physical limitations preclude custom installation, National Screen Service supplies a handsome walnut Cinemotion display case. It can be used either mounted on the wall or as a floor display, standing on removable legs. In any event, the Cinemotion unit is operated from any standard electric outlet. All parts are fully guaranteed, and exhibitor subscribers to Cinemotion service receive regular changes of displays for each feature attraction. As an additional convenience to exhibitors, National Screen has recently introduced Cinemotion Ad-Panel Service. Similar in appearance, size, and operation to the standard display unit, the ad panel case contains spaces for local merchants' ads. Thus, by selling ad space on the display



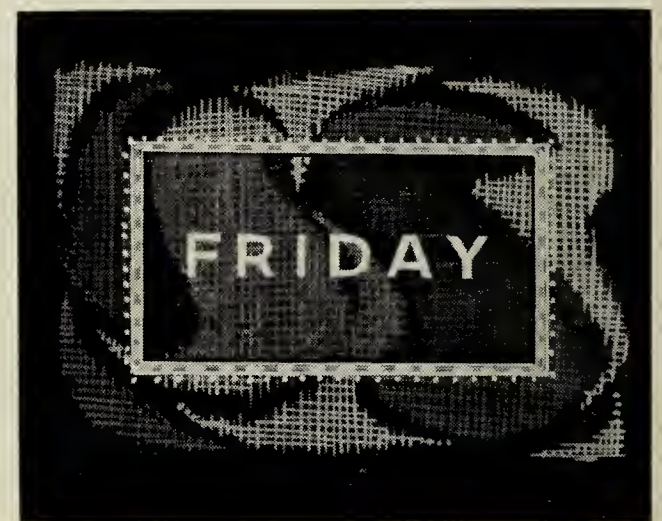
Attractive Cinemotion lobby display lends excitement and motion to an action-packed science-fiction feature display. Note panel at top of display with space for local merchant ads.

case, an exhibitor cannot only avail himself of the full advantages of Cinemotion without cost, but he can even show a profit on each Cinemotion ad frame.

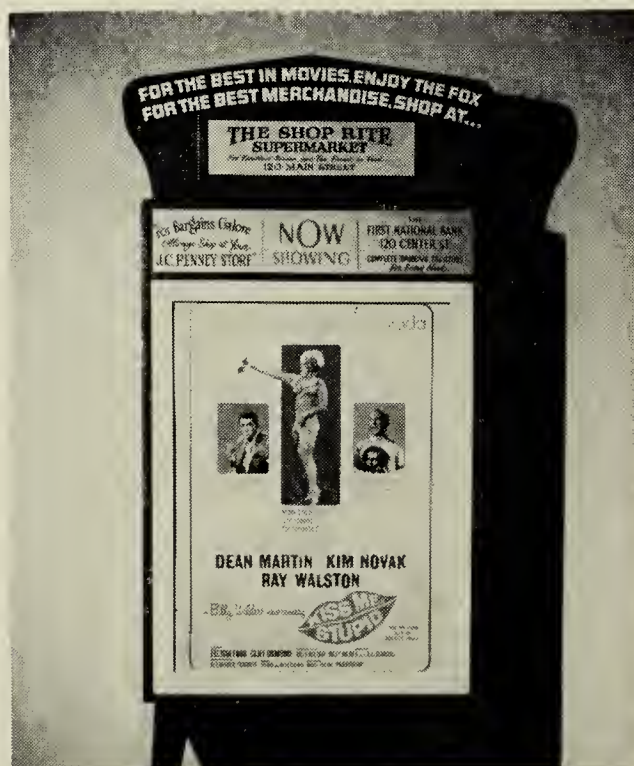
An important out-growth of Cinemotion lobby displays is the use of Cinemotion animated effects for projection on to the

theatre screen. It is important to note that no additional equipment of any kind is needed for Cinemotion projection all effects being contained on the frame itself. Thus, far, National Screen Service has made available such new items as Personalized Feature Presentation Leaders, a complete line of Coming Attraction Daters, Merchant Ad Backgrounds, and Coming Attraction Leaders. All these are available either in Eastman Color or black-and-white.

In addition, the Cinemotion process is readily and inexpensively adaptable to any specific needs of the exhibitor.



Cinemotion on film provides animated effects for projection on theatre screens. No additional campaign equipment is needed for Cinemotion projection.



Handsome merchant ads form background for colorful lobby displays and provide exhibitors with the opportunity to enjoy Cinemotion at a profit.



The ad panel case can be changed easily by the exhibitor. NSS provides a complete line of accessories for the Cinemotion displays.

Extra Tracks For MultiLingual Sound

Switch Tunes In One of Five Languages

■ Nine times a day audiences in the 500-seat auditorium at the Sermons from Science Pavilion sponsored by the Moody Institute of Science, watched sound movies showing the interrelationship of science and religion, and heard a perfectly-synchronized commentary in French, Japanese, Norwegian, Swedish, Spanish, Italian, Mandarin, German, Korean, Armenian, Danish, Finnish, Greek and English.

At each seat there is a plastic earphone and a five-position switch. The foreign-language speaking visitor uses a selector switch to tune in one of the five foreign language sound tracks recorded specifically for that film.

Five Tongues At Most

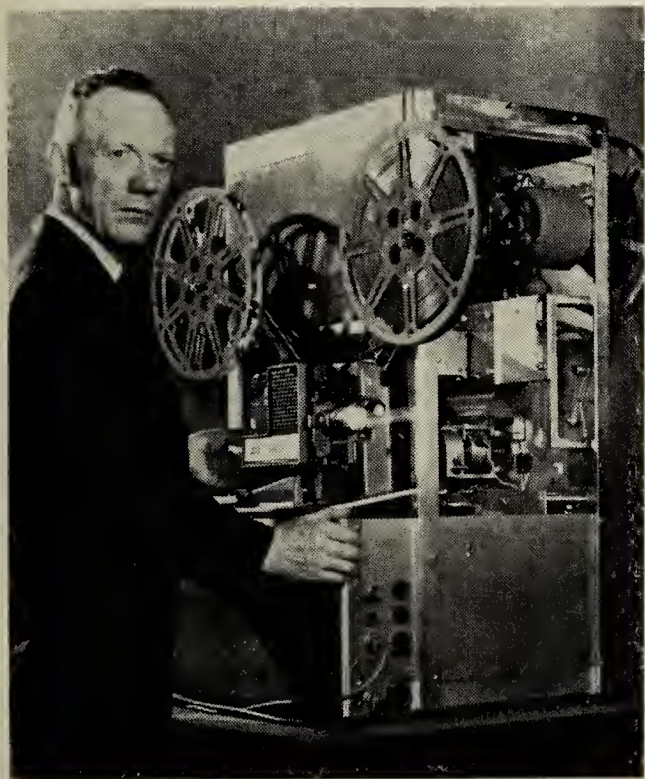
All films do not carry all 13 languages. The most any can carry is five in addition to English, and these five vary from film to film. For example, the original schedule included a film shown at 12:00 noon, "Dust or Destiny," in Mandarin, Spanish, French, German, and Japanese. "Hidden Treasures," was shown at

All these languages are spoken in the Sermons from Science Pavilion by a Stancil-Hoffman S-7 Reproducer which plays back the commentaries prerecorded on 16mm magnetic film. It is mechanically linked to the Graflex 16 sound motion picture projector which shows the picture and picks up the optical main English language, music, and effects sound track, which is played at the screen. A gear box reduces the projector's

1440 rpm to the 900 rpm required by the reproducer. This mechanical link keeps pictures and languages in perfect synch, so the program does not turn into a modern-day Babel.

Developed By Bible Institute

The ingenious sound-projection system was worked out at the Moody Institute of Science in California, a ministry of the Moody Bible Institute of Chicago.



Graflex 16 projector speaks English like a native; its mechanically-linked other voice-box—the Stancil-Hoffman S-7 Reproducer at the right, speaks 13 foreign tongues, five at a time.

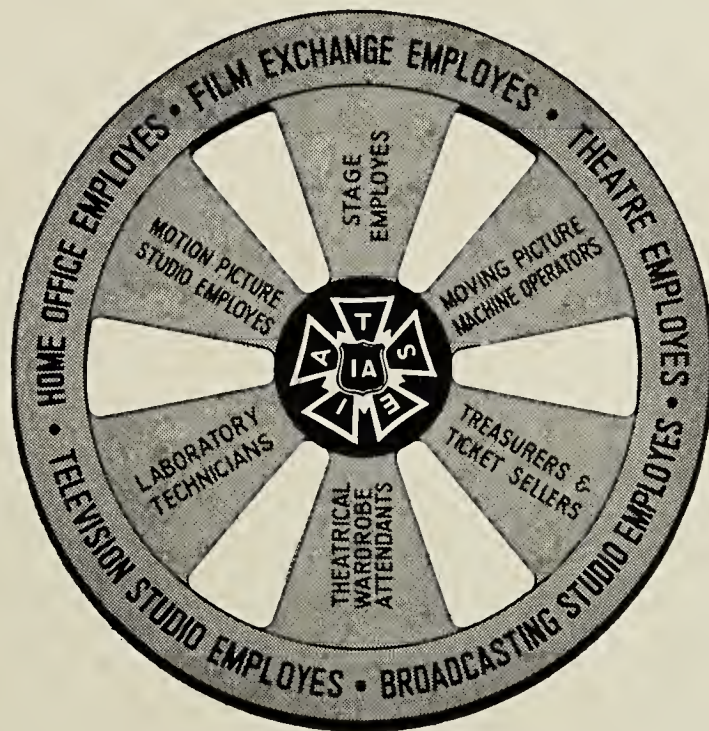
4:00 in Danish, German, Japanese, Norwegian, and Swedish. And the 6:00 film, "The Mystery of Three Clocks," was in German only. All films had an English language commentary reproduced by the main speakers at the screen, along with the music and sound effects.

Small Hand Mike

A quality omnidirectional dynamic microphone especially adapted for applications in which small size and excellent voice characteristics are essential has been announced by Shure Brothers, Inc., Evanston, Ill. The new unit is only 2½-inches long and ¾-inch in diameter.

International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada

Affiliated with the AFL-CIO-CLC



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NEW YORK 20, N. Y.

Soviet Cinematography Today

Soviet Correspondent Discusses Russian Movie-Going Preferences

By Vladimir Pozner
Correspondent
Novosti Press Agency

■ The change that Soviet cinematography has overcome during the past decade mirrors a profound reassessment of the aims and goals of film art—a process that has affected both preeminent masters and brash newcomers.

As of today, Soviet movies are no longer burdened with the loquaciousness and grandiloquence of the past, neither are they bombastic, sugary or pretentious; the tendency is toward simplicity, even asceticism, sober clarity, poetry and truth. Hence the emergence of such films as "Ballad of a Soldier," "My Name is Ivan," "Predsedatel" ("The collective farm chairman"), and "I am 20."

The change has been both in quality and quantity. In the 1950's, the Soviet cinema industry produced from 10 to 15 films a year—now it is slightly over 100. The majority are made by four major studios: Mosfilm, Gorky Studio (both Moscow); Lenfilm, Leningrad; and Dovzhenko Studio, Kiev. Of the fifteen Soviet republics, thirteen have one studio apiece for feature films, the Ukraine has two, and the Russian Federation—four.

Each of the studios has its personnel, including actors and film directors, who are paid year-round by the studio. This system, quite different from that practiced in the West, works out the following way. A top film director receives a monthly wage of up to 500 roubles (\$550) for nine months. After that period he must begin working on a film, otherwise his wage will be cut. The most a director can make from one film is 8,000 roubles (\$8,800). A star's monthly wage is lower—about 300 roubles (\$330). The most a star can make from a film is 700 roubles (\$770).

The net result of this system is both good and bad. The actor does not depend on any

(Editor's Note: The following article, made available to us by the Press Department of the Embassy of the USSR in Washington, D. C. is presented as an attempt to deepen the understanding of exhibitors, whether American or Brazilian or Russian, that motion pictures are one of the strongest forces working towards international communication. Many exhibitors have shown such Soviet classics as "Ballad of a Soldier," or "Quiet Flows The Don," or "A Summer To Remember." With the continued exchange of motion pictures, it is of interest to all that the reactions and preferences of audiences abroad be examined. Mr. Pozner's synopsis of the Russian industry is concise and informative. We hope you enjoy it.)

agent and is paid directly by the studio. Neither he, nor the film-director, need worry about their daily bread.

The playwright is in a different position. Strictly freelance, he gets no monthly wage from anyone, but can make up to 24,000 roubles (\$26,400) on a film—three times as much as the director.

Nowadays, new economic measures are being worked out. A new experimental film studio has been created based on new principles. Actors and directors will be hired only for the filming period, but will have greater incentive. A director, for instance, will be able to make up to 25,000 roubles, or \$27,500, depending on the quality of the film.

Notwithstanding various drawbacks, Soviet cinematography has scored some notable successes during the past few years at different international film festivals. To name a few: "The Cranes are Flying"—Grand Prix, Cannes, 1958; "Fate of a Man"—Big Gold Medal, Moscow, 1959; "Lady with the Little Dog"—Best Presentation, Cannes, 1960; "Ballad of a Soldier"—Special Prize of the Jury, Cannes, 1960, Golden Gate Prize, San Francisco, Best Presentation, Cannes, 1960.

Also "My Name is Ivan"—Golden Lion of San Marco, Venice, 1962; "Wild Dog Dingo"—Golden Lion of San Marco, Venice, 1962.

Probably the two most interesting recent films are "I am 20" and "Predsedatel." Both of these films have attracted wide attention in Russia, and, although totally different in theme matter, treatment and style, they furnish the key to the question "What kind of movies do Soviets like?" To begin with, both are realistic and deal with contemporary problems.

"I am 20," directed by Marlen Khutsiyev, with a variety of ethical and moral problems of youth, Saltikov's "Predsedatel" with the complex problems of a village life. Both are honest and critical and pose problems without necessarily giving all the answers. In short, they make people think, including those who find it easier not to do so. They show us the way we are—good and bad, strong and weak, happy or fed up with life. Thus, the man on the screen becomes our Everyman, we identify with him. We watch the dynamic square as if it were a mirror, and carry judgment on ourselves.

This attitude to a certain extent is also the key to understanding the Soviet reaction to American movies shown here.

America and Russia, on the basis of a reciprocal cultural exchange program, trade musicians, artists, scientists, students, exhibits, magazines ("Amerika" and "Soviet Life"), and films.

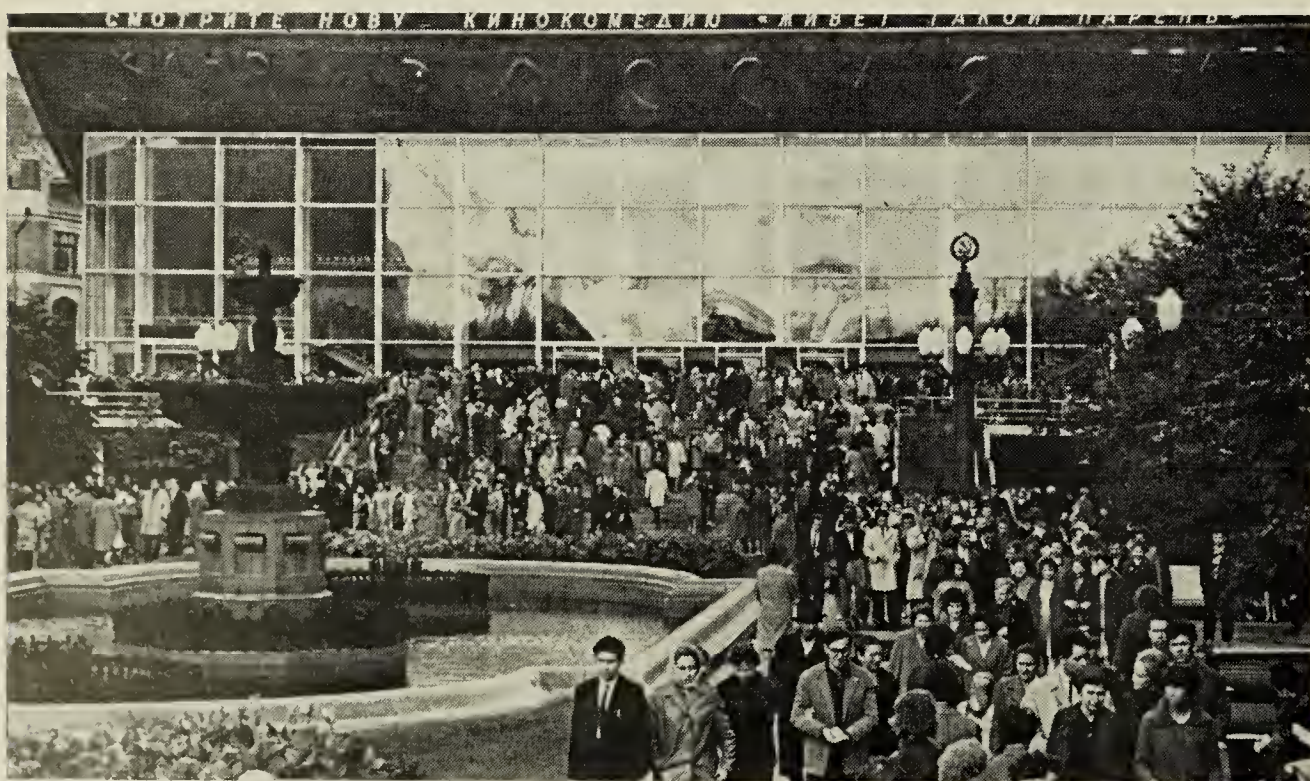
Probably the most popular American movie to the time of writing was "Twelve Angry Men." At the Third International Moscow Film Festival "Judgment at Nuremberg," "The Defiant Ones" and "West Side Story" were among the most popular. On the other hand, "Rhapsody" and "The Great Caruso" (both exchange-program results) resoundingly flopped.

All this does not mean that the Russians like only serious matter. "Roman Holiday" and "The Magnificent Seven" were box office hits.

Russia has always had a tradition of fine actors, something born in the theatre in the 18th century and passed on to cinematography at the beginning of this one. Hence, the star has never become famous for personal beauty or sex appeal.

Audrey Hepburn is much more popular in the Soviet Union than Elizabeth Taylor. So are Bette Davis, Susan Strasburg, and Natalie Wood. Although Tony Curtis is appreciated, Spencer Tracy, Frederic March, Henry Fonda,

(Continued on page 64)



The "Rossiya" ("Russia") movie theatre in Moscow seats 2,000. Built in 1961 for the 2nd International Moscow Film Festival, it is now the Soviet capital's most popular movie theatre.

Surround Sound In Unique Domed Theatre

New Century 21 Theatre Has Six Channel System Encircling 940 Seat Auditorium In The Round

■ Ampex Corporation has delivered its 3000th theater sound system—a six-channel, 960-watt installation in the new circular-domed Century 21 theater in San Jose, California.

Ampex, a pioneer in magnetic tape recording and sound reproduction, entered the theater sound field in 1953. Working closely with motion picture studios, the company developed the first true stereo sound systems for theaters. The system was first used in theaters across the country in conjunction with the showing of the motion picture "The Robe," one of the first pictures filmed with stereophonic sound tracks.

The system, which used a magnetic recording head to pick up sound from the magnetic track on the film, offered a number of technical advancements over optical sound track or disc recording. The advantages of four channel, multi-directional systems with the superior sound produced by magnetic recording even after hundreds of runs attracted the movie industry.

Six Channel Magnetic First

Later, in 1955, Ampex developed a new magnetic sound system with six channels for the motion picture "Oklahoma." This system earned an "Oscar" for Ampex from the Motion Picture Academy of Arts and Sciences.

Since then, virtually all motion pictures have utilized the magnetic recording sound track technique. The Ampex sound systems have become a standard of the industry.

Cinerama, which uses the Ampex system exclusively, utilizes up to eight channels of sound. The Century 21 theater in San Jose employs five Voice of the Theater A4X speakers on stage and eight Voice of the Theater A7-500 speakers surrounding the audience. Each of eight amplifiers has a rating of 120 watts with a total of 960 watts.

The quality of today's theater sound system is indicative of a marked trend in growth and sophistication in this field, according to Al Lewis, manager of Ampex's theater sound system operations. Theater owners and motion picture executives, more keenly aware than ever before of the competition for entertainment dollars, are turning to wide screen productions and the multi-channel multi-speaker sound systems that accompany them as offering new dimensions in motion picture entertainment.

Increased 70mm Use

70mm films, which are used on the wide screen, will be produced in growing numbers, Lewis said. During the next two years some 29 new U. S. made 70mm films are scheduled for release. Foreign producers are also making



Century 21—One of Northern California's newest movie theatres is the unique circular-domed Century 21 in San Jose. The theatre is designed for wide screen Cinerama showings.

a number of these films.

Of the 320 theaters in the United States equipped with 70mm process and six channel sound systems, the majority employ Ampex systems. Ampex also has 70mm installations in theaters around the world. During the next few years, hundreds of theaters in the United States and overseas will be installing

six channel sound systems, Lewis adds.

In addition to manufacture of a complete line of sound systems for all theater requirements including control centers, preamplifiers, power amplifiers, speakers and recording and playback heads, Ampex sound specialists are trained in the science of acoustics and correct system installation.



New circular-domed Century 21 theatre in San Jose, is designed for the ultimate in acoustics, with the 940 seat auditorium encircled by a 960-watt, six-channel sound system by Ampex.



Ampex amplifiers and allied equipment (foreground) have been installed in the projection room of the new Century 21 theatre in San Jose, California, to power the sound system.

New Parking System Developed

■ Spira-Park, a new system designed to meet the need for attractive, convenient, self-parking facilities was announced recently by The Austin Company, of Cleveland, Ohio, which has applied for U. S. and foreign patents. Details of the system were disclosed by Harold A. Anderson, president and general manager of the international engineering and construction firm, who said that Spira-Park, developed here by Austin's Research and Development Division, was designed to increase the capacity of large surface parking lots at a low cost per net additional parking stall.

"The Spira-Park System utilizes two or more continuous spira surfaces, each providing a one-way driving lane with angle parking on both sides of the lane," Anderson explained. "At least one spiral takes upward traffic and at least one carries downward traffic. Level traffic cross-overs, connecting the spirals at each loop interval, are an integral feature of the system.

"The system can be tailored to various car capacities. With three loops, the Spira-Park will accommodate about 460 cars; with seven loops the capacity is about 1060. Spira-Park also can be adapted to a variety of other specific requirements. Three, four, or more spirals can be integrated; multiple entrances or exits may be provided from several levels; or the spirals may be interlaced. All of these varia-

tions preserve the basic Spira-Park advantages."

At shopping centers, stadiums, airports and large industrial plants, Spira-Park can be employed to make limited space now being used for parking available for building expansion or to meet the need for additional parking spaces with acquiring more land, Anderson said.

A. T. Waidelech, Austin executive vice-president for engineering and research under whose direction the Spira-Park System was developed, pointed out that the concept provides a one-way, side radius driving lane with only two per cent grade—less than on many surface lots.

"The flexibility of the circular plan is highly advantageous to building owners and operators in meeting the requirements of sloping sites and in permitting the location of entrances and exits wherever required by the surrounding traffic flow," Waidelech noted. "These twin spirals can be integrated with other buildings to provide access to upper floors. The system reduces the need for attendants to a minimum, and lends itself to automated traffic direction if this is desired."

The design contemplates maximum utilization of repetitive mass production techniques in concrete construction, and will provide an unusual and attractive facility requiring a minimum of maintenance, Waidelech said.

Vending Machine Rejectors

(Continued from page 54)

a Technical Committee on Coinage of the National Automatic Merchandising Association, in consultation with officials of the U. S. Treasury department.

Characteristics which determine whether coins made of substitute alloys or laminates will react within the coin mechanism in the same manner as present silver coins include electrical and density properties, magnetic properties, diameter and thickness, weight, wear qualities and milling requirements.

If dimes, quarters, and half dollars were changed to a "noncompatible" alloy, coin mechanisms in an estimated 3.3 million vend-

ing machines and 720,000 other coin units would have to be rebuilt or replaced, which could cost from \$42,900,000 to \$115,500,000. (This does not include comparable figures for 720,000 music machines and wall-type coin changers.)

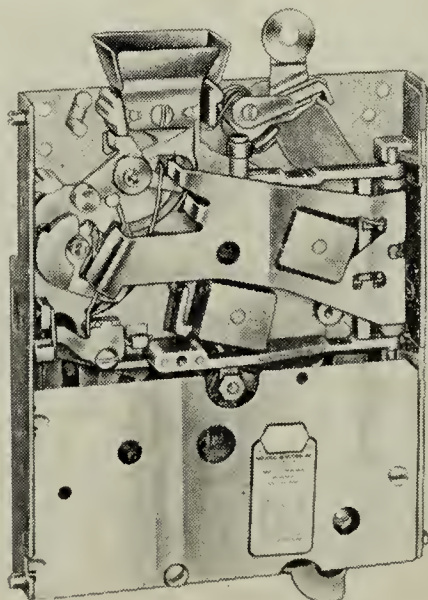
It would be literally impossible to evaluate the cost of "down time" during which no sales could be made, while the coin mechanisms were out of action during the conversion period. This cost could be much higher than the actual replacement expense. It could not be "made up" in any fashion.

Every time a coin is inserted in a vending machine, a delicate mechanism inside the machine tests whether it is genuine and identifies it as a penny, nickel, quarter or half dollar. It all takes less than a second.

Shown is a widely used model which handles nickels, dimes and quarters. Similar coin mechanisms are used in more than 3.3 million of the 4.5 million merchandising vending machines in use in the United States today and in more than 720,000 other coin-operated machines.

After the coin is inserted in the vending machine, it enters the funnel-like opening at the top. The coin mechanism first tests it for diameter, thickness and surface conditions. Then, by virtue of its metallic content, the coin's electrical resistivity and density are tested as it passes through a magnetic field.

If the coin fails any of these tests, it comes back to the customer through the coin return opening. Genuine coins leave the mechanism at the lower right and activate the delivery of the product or are held in escrow until additional coins are added to equal the purchase price.



Modern 'Lobsterscope'

A modern version of the "lobsterscope," a spotlight accessory commonly used in vaudeville years ago has, because of renewed interest and demand, been announced by The Strong Electric Corporation for use on their Trouper and Super Trouper Carbon Arc follow spotlights.

Used in the light beam of the spotlight, the lobsterscope produces a stroboscopic effect which gives the movement of performers a "jerky" appearance somewhat similar to that of early motion pictures. It is also an aid in producing "storm" effects.

Unlike the old-fashioned lobsterscopes, which were expensive, cumbersome and hand cranked, the new Strong lobsterscope is a comparatively small unit which becomes an integral part of the spotlight, is motor-driven, and relatively low priced. It has the further advantage of affording variable speed.

Write The Strong Electric Corporation, 21 City Park Avenue, Toledo, Ohio, 43601.

Soviet Cinematography

(Continued from page 62)

Gregory Peck and Sidney Poitier are considered to be in a class by themselves.

Among Soviet top actresses and actors probably the most popular are Tatiana Samoi-



Samoilova

Fateyeva

lova ("The Cranes are Flying"), and Nona Mordyukova ("Predsedatel"), Nikolai Tcherkassov ("Alexander Nevsky," "Ivan the Terrible"), Alexei Batalov ("The Cranes are Flying," "Nine Days of a Year"), Sergei Bondarchuk ("A Summer to Remember," "Fate of a Man"), Innokenti Smoktunovskiy ("Nine Days of a Year," "Hamlet").

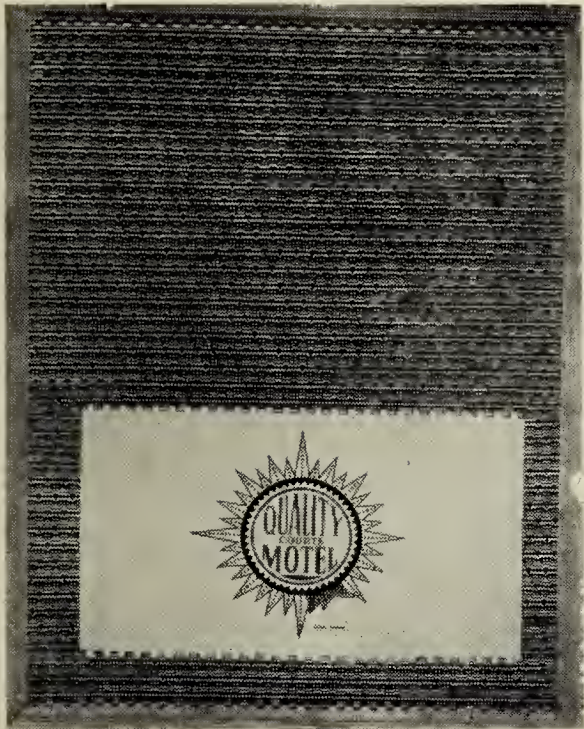
However—and this is apparently quite different from the situation in the U. S.—film directors in the Soviet Union are as well known as any star, and people will often go see a movie not because so-and-so plays in it, but because it was directed by, say Eisenstein, Grigory Chukhrai ("Ballad of a Soldier"), Andrei Tarkovski ("My Name is Ivan"), Marlen Khutsiyev ("I am 20"), Mikhail Romm ("Nine Days of a Year"), Sergei Gerasimov ("Quiet Flows the Don"). These directors are super stars in their own right.

As of today, Soviet cinematography, rooted in the fertile soil of Eisenstein, Pudovkin and Dovjenco, influenced by Italian neo-realism and Japanese clarity, is moving toward a high level of artistic sophistication. Realism is the password—a deep, incisive, and humane realism obviously committed to a cause.

New Products Review

Some Thumbnail Descriptions of Selected Products
Which Have Interesting Possibilities for Theatres

Link Mat



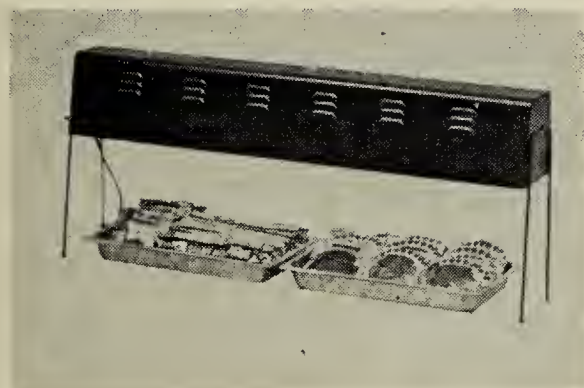
A new concept in link entrance matting introduced by American Mat Corporation uses a solid pure vinyl plastic insert on which is faithfully reproduced any desired trade mark, logo, or style of lettering, affixed in any vinyl plastic link mat of their manufacture, including the heel-proof, Sentinel, famous Ezy-Rug and sectional Traffic King.

Reproduction of the design can be from art or photo copy and the selection of colors is limitless.

The insert, which is 24"x36" or smaller, is protected by a coating of clear plastic and becomes an integral part of the entire mat. The top surface, which is ribbed in the same direction as the mat, provides a non-slip footing.

For details and prices address American Mat Corporation, 724 Park Ave., Wapakoneta, Ohio, 45895.

Food Warmer



Provide maximum service and maximum profits during rush hour periods with the lightweight, portable Servette Food Warmer. The warmer utilizes five infra-red lamps to keep food hot. Two large heating pans can be loaded with french fries, steaks or sandwiches. Write The Hollywood Servemaster Company, 114 West 18th Street, Kansas City, Mo., 64108.

Aerosol Spot Cleaner



Multi-Clean Products, Inc., Saint Paul, Minnesota, has added two new chemicals to their line of aerosol products. They are Fabric Foam 'N Clean, a foamy detergent type spotter and Fabric Spot 'N Clean, a solvent type cleaner. Both come in 20-ounce aerosol containers. Foam N' Clean produces a white foam that shampoos soil and stains from carpets, upholstery, curtains and vinyl fabrics.

Fabric Spot 'N Clean is a solvent cleaner for the heavier grease-type stains. It comes out in a spray and forms an absorbent white powder on the surface. When the powder is wiped off, the grease and dirt are carried away with it.

Write Multi-Clean Products, Inc., Saint Paul, Minn., 55116.

Shock-Proof Carpets



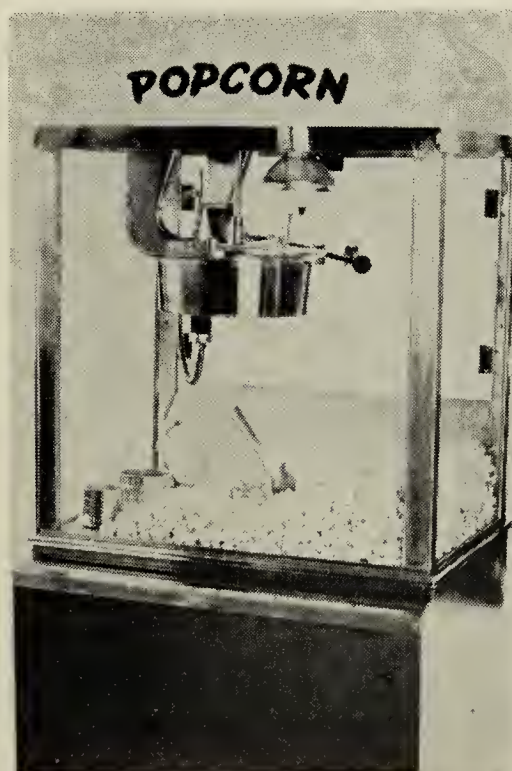
The nuisance of static electricity shock may be controlled by use of a new product developed to eliminate electricity from carpeting and upholstery.

Called Shock Proof, it is a fine crystalline concentrate which forms an invisible shield that prevents shock from taking place. One treatment will last up to a year, according to The Shock Proof Corporation of Fort Lauderdale, Florida.

The treatment is quickly applied to carpeting in place, is harmless to colors and fabrics, the company reported. Shock Proof can be neither seen nor felt on the material treated, and it does not promote re-soiling.

Write the Shock Proof Corporation, P.O. Box 4455, Fort Lauderdale, Florida.

Popper With Blower



A new heater-blower unit on the 1965 Citation popcorn machine, manufactured by Gold Metal Products Co. of Cincinnati, is an exclusive feature which increases sales and eliminates end-of-run waste.

The heater-blower addition, now standard on Citation, will insure crisper corn for long durations, helping to keep the last scoopful fresh.

This is not the only change in the remodeled Citation. For the first time, a butyrate dome has been added to the machine, providing the most durable and attractive top ever developed.

A coppertone base has been added, providing exceptional eye appeal at the point of purchase. The machine is easier to clean, assures more safety and guarantees greater convenience to the operator.

Citation measures 21 inches long, 29 inches in depth and 35 inches in height. It operates on 2,400 watts and 110 volts of power. The machine weighs 91 pounds. Available at slightly extra cost is a stand which makes the unit a floor model.

Refreshment Equipment Suppliers

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc.—Ossining, N. Y.—Noiseless popcorn bags and others
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Barden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepacked corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1109 N. 108 St., Milwaukee 13, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans
Conado Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, P. O. Box 1734, Atlanta 1, Ga.—"Coke"
Crush International, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
Dod's Root Beer Company, 2800 North Talmon Avenue, Chicago, Ill.—Beverages
DR. PEPPER COMPANY, P. O. Box 5086 (mailing address) 5523 E. Mockingbird Lane, Dallas, Texas
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Gropette Company, 112 Grinstead, Camden, Ark.—"Grapette"
Hires Div.—Beverage Int'l, 2201 Main St., Evanston, Ill.—Hires root beer
Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission of California, Inc., 197 Chatham St., New Haven, Conn. and 5040 S. Alameda St., Los Angeles, Calif.—Beverages, Mission Orange
PEPSI-COLA COMPANY, 500 Park Ave., N. Y. 22, N. Y.—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer
ROYAL CROWN COLA CO., 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Condy, Jordan almonds, coated licorice
Paul F. Beich Company, West Grant Street, Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brack Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"
Condymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company, 2171 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Asbury Park, N. J.

Chunk-E Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Caak Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"
Henry Heide, Inc., New Brunswick, N. J.
Hershey Chocolate Corporation, Hershey, Pa.
HOLLYWOOD CANDY COMPANY, Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnson Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2800 Belmont, Chicago, Ill.
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Part Chester, N. Y.—Condy, Life Savers
Lusk Candy Company, Davenport, La.—Leman drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.
Melster Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.
Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.
Nestle's Chocolate, 100 Blaamingdole Rd., White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Condy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago
—Butter Scotch rolls, Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa.—Reese Peanut Butter Cups
Thomas D. Richardson Company, Atlantic and 1 Streets, Philadelphia, Pa.—Condy mints
Joseph A. Riggie Condy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Von Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, 810 Main Street, Cambridge, Mass.
Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cale Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
STAR METAL CORP., Trenton Ave. & Ann St., Philadelphia 34, Pa.
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa
Superior Refrigerator Manufacturing Co., Inc., 907-917 North Broadway, St. Louis 2, Mo.
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

CONCESSION SERVICE

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Spartservice, Inc., Spartservice Building, Buffalo, N. Y.
Theatre Confections Inc., 795 Monroe Ave., Rochester 7, N. Y.

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, condy stands
GOLD MEDAL PRODUCTS CO., 1877 Freeman Ave., Cincinnati, Ohio 45214 —Modular Snack-Bar Units
Monley, Inc., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Savan Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
STAR METAL CORP., Trenton Ave. & Ann St., Philadelphia 34, Penna.—Self-service display equipment
Superdisplay, Inc., 1109 N. 108 St., Milwaukee, Wis.
Samson Berman, Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, TRAYS, PAPER

Continental Can Co., 349 Orono Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York
Maryland Cup Co., Owings Mills, Maryland
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.
Victor Wagner & Sons, 115 Ash St., Buffalo 4, N. Y.—(Carry-out trays)

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

American Machine & Foundry, 3232 N. Kilpatrick, Chicago, Ill.
Automatic Products Company (APCO), 956 Brush Hollow Rd., Westbury, L. I., N. Y.—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines
Bostian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, lunchette units, coffee brewer.
C. T. C. Mfg. Co., 11936 Volerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Confield, O.—"Sodomaster" dispenser
Cale Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors
Continental-APCO, 956 Brush Hollow Rd., Westbury, L. I., N. Y.—Beverage dispensers
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar
Helmco, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
Hydro-Silico Corporation, Florio Dole, Pa.—Cold vendors, bottle

W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
 The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
 Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
 Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
 Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hat choc. dispenser
 Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
 Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
 Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
 NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
 Rowe AML Mfg. Co., Inc., 50-75 W. Lexington Ave., Chicago 44, Ill. Beverage Dispenser
 Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
 Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)
 Superior Refrigerator Company, 907-917 North Broadway, St. Louis 2, Mo.
 VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

FOOD PREPARATION EQUIPMENT

Bokers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
 BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.—Pressure fryer
 Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbecue
 G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizzo ovens
 Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment
 Clark Industries, Inc., 1509 Meridian St., Nashville 7, Tenn.—Clark radiant electric hamburger broilers
 J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
 Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine
 Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
 General Mfg. Co., 1209 Castle St., Dallas, Texas
 Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine
 Harvic Mfg. Co., 154 Nassau Street, New York 38, N. Y.—Pizza ovens
 Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.
 Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar," hot dog grill and beverage server
 Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine
 Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment
 Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
 Prince Castle Soles Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
 Sovon Co., 286 Pennsylvania Avenue, Poterson, N. J.—Pizza pie ovens
 Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
 STAR METAL CORP., Trenton & Ann Sts., Phila., Pa.—Vittle-Vendor hot food serving equipment
 Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill.—Hot food servers, toasters, food preparation equipment
 Virga's Pizza Crust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizzo ovens, supplies

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie
 Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
 Campbell Soup Co., Camden N. J.—Canned Soups
 Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bor-B-Que, chili, canned, prepared
 Flavo-Rite Food, Inc., 2964 Lafayette Ave., Bronx, N. Y.—Egg, turkey and shrimp rolls
 Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods
 Golden Palace Food Products, Inc., 543 W. 59th St., New York 19, N. Y.—Shrimp rolls, frozen chow mein, egg, vegetable and lobster rolls

C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
 Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
 Lazar Kosher Sausage Co., 5511 N. Kedzie Ave., Chicago 25, Ill.
 Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
 Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie
 Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
 Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
 Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products
 Virga's Pizza Crust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizza ovens, supplies

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor
 California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal.
 Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers
 Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
 Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
 Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
 Snivel Vending and Soles Company, Winter Hoven, Fla.—Cup juice vendor
 Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
 Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
 Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
 Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
 Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
 William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
 Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
 Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors
 Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor
 BALLY CASE & COOLER, INC., Bally, Penna.—Ice cream display cases
 Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
 The Borden Company, 350 Modison Avenue, New York—Ice cream
 Craig Machine Company, Danvers, Mass.—Ice cream vendor
 Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine
 Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
 Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
 General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
 Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
 Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"
 Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
 Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
 National Market Equip. Co., 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases

Part Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
 Superdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
 Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer
 Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
 Tekni-Craft, Rockton, Ill.—Ice cream and custard machine
 VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105—Food Vender
 West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
 Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
 Central Popcorn Company, Schaller, Iowa—Popcorn
 Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
 J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
 Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
 National Oats Co., Cedar Rapids, Iowa.
 'Pop' Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.
 Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.
 Wyandotte Popcorn Co., Marion, Ohio
 Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 1270 Ave. of Americas, New York, N. Y.—Butter dispenser
 Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
 C. Cretors and Company, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser
 Dairy Service Company, 100 East Moin St., Menomonee, Wis.—Butter dispenser
 DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
 GOLD MEDAL PRODUCTS CO., 1877 Freeman Ave., Cincinnati, Ohio 45214 — Astro-Pop popcorn machine, caramel corn
 Hollywood Servemaster Co., 114 West 184 St., Kansas City 8, Mo.—Popcorn warmer
 Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
 NATIONAL THEATRE SUPPLY COMPANY, Tarrytown, New York—Popcorn equipment and supplies
 Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
 Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
 Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment.
 Superdisplay, Inc., 1109 N. 108 St., Milwaukee 13, Wis.—Butter dispenser
 West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser

POPCORN SEASONING

Best Foods, Inc., 1 East 42nd Street, New York
 Capitol City Products, West First and Perry, Columbus, O.
 Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
 E. F. Drew and Company, Inc., New York 10, N. Y.—Tostee-Pop coconut oil bar seasoning
 C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils
 Server Soles, Inc., Main Street, Menomonee Falls, Wis.

PORTABLE VENDING EQUIPMENT

Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream.

DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—
"Pop Corn Shop" automatic popcorn machine
Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

Armaur and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.

THE COCA-COLA COMPANY, trailers available from local distributors

Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.

DR. PEPPER FOUNTAIN DIVISION, P. O. Box 5086, Dallas, Tex.

Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.

Frazen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.

Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.

Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.

NATIONAL SCREEN SERVICE, 1600 Broadway, New York

PEPSI-COLA COMPANY, available from local distributors

ROYAL CROWN COLA COMPANY, 10th & 9th Ave., Columbus, Ga.

Silver Skillet Brands, P. O. Box 216, Skokie, Ill.
Smithfield Ham and Products Co., Smithfield, Va.
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.

DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.

Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.

Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.

Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn.

DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines

S. T. ECHOLS, INC., Box 612, Bismarck, Mo.—Snow cones

GLENCO REFRIGERATION CORP., Janney & Ann Sts., Phila., Pa.—Refrigerators-freezers

GOLD MEDAL PRODUCTS, 1877 Freeman Ave., Cincinnati, Ohio 45214—Snow cones, cotton candy, caramel corn, popcorn equip. & supplies

Hollywood Servemaster, 114 W. 18th St., Kansas City 8, Mo.—Roto-Grille hot dog machines, Roto-Grille chili warmer

Marlan Company, 500 W. Cermak Rd., Chicago 16, Ill.—Slush Master Freezer.

Scotsman, Queen Products Division, 22 Front Street, Albert Lea, Minn. Ice making machines

Sno-Master, 124 Hopkins Place, Baltimore 1, Md.—Sno-cone, snoball machine

Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop

Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

Theatre Equipment Manufacturers

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, Scranton, Pa.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas

American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.

Baker Refrigeration Corp., Amer. Wheelabrator Co., Michawaka, Ind.

Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.

General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.

Ready Power Co., 11233 Freud Ave., Detroit, Mich.

Trane Co., 206 Cameron Ave., La Crosse, Wis.

Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.

Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.

Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N. Y.

Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.

Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif.

Ampex Corp., 934 Charter St., Redwood City, Calif.

Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha 2, Neb.

CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.

Motigraph, Inc., 4431 W. Lake St., Chicago 24, Ill.

NATIONAL THEATRE SUPPLY, Tarrytown, N. Y.
Radio Corp. of America, RCA Victor Div., Camden, N. J.

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.

WESTREX CORP., 540 W. 58 St., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 317 N. Broad St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.

Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.

Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.

Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.

Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.

Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.

BALLANTYNE INSTRUMENTS & ELECTRONICS, 1712 Jackson St., Omaha 2, Nebraska.

Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.

Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.

Brandt Automatic Cashier Co., Watertown, Wis.

Coinometer Corp., 1223 S. Wabash, Chicago, Ill.

GENERAL REGISTER CO., Div.-Universal Controls, 271 Schilling, Cockeysville, Md.

GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.

GoldE Mfg. Co., Heiland div., Denver, Colo.

Johnsan Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.

K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.

Lamolite Corp., 682 6th Ave., New York 10, N. Y.

PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.

Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.

Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., Boonton, N. J.

Electro Carbons, 940 W. Belmont St., Chicago, Ill.

NATIONAL CARBON div. of Union Carbide, 270 Park Ave., N. Y. 17, N. Y.

Ringsdorff Carbon Co., 15 W. 44th St., New York, N. Y.

CARBON SAVERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb.

Cali Products Corp., 3719 Marjorie Way, Sacramento, Calif.

Droll Theatre Supply, 317 S. Sangamon, Chicago.

Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.

Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Calif.

Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.

Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.

Firth, Inc., 295 5th Ave., New York, N. Y.

Hardwick and Magee, 295 5th Ave., New York, N. Y.

Karagheusian, A. and M. Co., Inc., 295 5th Ave., New York 16, N. Y.

Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.

Leedam, Thomas L. Co., Bristol, Pa.

Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.

Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.

Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.

Shelton Looms, 1 Park Ave., New York, N. Y.

Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.
Sponge Rubber Co., Sheldon, Conn.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago 40, Ill.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.

CHAIRS

American Desk Co., Dallas, Tex.
AMERICAN SEATING CO., 9th and Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630 Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B. Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Texteel Co., Bellefontaine, O.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 80 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E. I. deNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Falls River, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabrics Co., 49 W. 38 St., New York, N. Y.
Masland Durable Leather Co., 3234-90 Amber St., Philadelphia 34, Pa.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Texileather Corp., 607 Madison Ave., Toledo 3, O.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.

U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

COIN CHANGERS

National Rejectors, 5100 San Francisco Ave., St. Louis, Mo.

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N. Y.
LAWRENCE METAL PRODUCTS, INC., Lynbrook, L. I., N. Y.,
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATORS

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
F & Y Building Service, 329 E. Town St., Columbia, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Calif.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics, 49 W. 38 St., New York, N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
Northwest Scenic Studios, 607 Marshall St., N. E. Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 28, N. Y.

Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Weiss, I and Sons., Inc., 445 W. 45th St., New York 19, N. Y.

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY AD MATERIALS

Fepco Theatre Advertisers, Box 795, Omaha, Neb.
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y.

DISPLAY FRAMES, BOXES

Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Champion Metal Moulding Corp., 234 E. 151 St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
NATIONAL SCREEN SERVICE, 1600 Broadway, N. Y., N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
LAWRENCE METAL PRODUCTS, INC., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Laiser Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS

(See DECORATORS)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp., of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
Fairbanks Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Onan, D. W. Sans Co., 2515 University Ave., S.E., Minneapolis 14, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 290 E. Prairie St., Crystal Lake, Ill. 60014

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y.

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Calumbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros. 702 S. Walfe St., Baltimore 31, Md.
Sani-Toil Labs, 121 Main St., Japlin, Ma.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rackwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GaldE Mfg. Co., Heiland div., Denver, Colo.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS

American LaFrance-Faamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bastwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Snyder, M. L. and San, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2770 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholamew Ave., Hartford 6, Conn.

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FIREWORKS

Liberty Fireworks Co., P. O. Box 683, Danville, Ill.

FLOORING MATERIALS

AMERICAN MAT CORP., 2018 Adams St., Toledo 2, Ohio
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congaleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.

Freemant Rubber Co., 115 McPherson Hwy., Fremant, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Hamasote Co., Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio
National Terrozzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strabite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

FRONTS

Farmica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Pablacki, Ben B. Sans and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-30 Barden Ave., Long Island City 1, N. Y.
Taledo Parcelain Products Co., 2275 Smead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royol Metal Mfg. Co., 517 N. Michigan Blvd., Chicago 1, Ill.

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictagraph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sanatone Corp., Sow Mill River Rd., Elmsford, N. Y.
Telesonic Theotrophone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, Ohio
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mottisan Co., Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Morse Wall Prads. Co., 4682 Main, Dover, Ohio
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglass Co., 2033 Nicholas Bldg., Toledo 1, O.
PermoStone Co., 719 Hudson St., Columbus, Ohio
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-in Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., Servus-Fone div. (Electronic Car Hap), 4922 W. Grand Ave., Chicago 38, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., N. Y., N. Y.
Operadio Mfg. Co., St. Charles, Ill.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago 40, Ill.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.
Harn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
Kinner Products Co., 13325 E. Broad St., Potoskala, O.
Melro Enterprises, Cramer Road, Poughkeepsie, N. Y.
Martan Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.

Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 52-16 West St., Lang Island City, N. Y.

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Daytan-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co., 295 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, Ohio
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Radiant Lamp Corp., 300 Jeliff Ave, Newark 8, N. J.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Praducts Co., P. O. Box 430, Bedford, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
Bausch and Lomb Optical Co., 635 St. Paul St., Rachester 2, N. Y.
Bell & Howell Ca., 7100 McCarmick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Carp., 5965 W. 98th St., Las Angeles, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
United Artists Theatres, 233 W. 49th St., N. Y. 19, N. Y. Dimension 150 lenses.
Wallensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Bleck, M., Mfg. Co., 300 N 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave., and State St., Bridgepart 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
General Luminescent Carp., 638 S. Federal St., Chicago, Ill.
GaldE Manufacturing Co., Heiland div., Denver, Calo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Ma.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloamfield, N. J.
Kliegl Bros., Universal Electric Stage Lighting Ca., 321 W. 50th St., New Yark 19, N. Y.
Major Equipment Ca., 4603 Fullerton Ave., Chicaga 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartsell, Ala.

Revere Electric Manufacturing Co., 6009 N. Braadway, Chicago 4, Ill.
Reynalds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Carp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Narwaod Station, Cincinnati 12, O.
Summeraur and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New Yark, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
Westinghouse Electric Corp., lamp div., Blaamfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St., New Yark, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 42 West Broadway, New York 12, N. Y.
Art in Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
LAWRENCE METAL PRODUCTS, INC., Lynwood, L. I., N. Y.
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati 4, O.

MAGAZINES

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jacksan St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 Seventh Ave., New York, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver, Cola.
Golde Mfg. Co., Heiland div., Denver, Cola.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hallywaad 46, Calif.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Walk, 1241 S. Wabash, Chicago, Ill.
Wenzel Projector, 2505 S. State, Chicago, Ill.

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Crest Assoc., 630 Ninth Ave., New Yark, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPhersan Hwy., Fremant, O.
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave., Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hallywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MOTOR GENERATORS

Automatic Devices Co., 114 North 8th Street, Allentown, Pa.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jacksan St., Omaha 2, Neb.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio
Imperial Electric Co., 84 Ira Ave., Akron, O.
Motiograph Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Robin J. E., Inc., 267 Rhade Island Ave., East Orange, N. J.

ORNAMENTAL METAL WORK

Architectural Branze Studios, Inc., 2600 S. 10th St., St. Lauis, Ma.
Artcraft Ornamental Iran Co., 724 E. Hudsan St., Columbus, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Pabca Praducts, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Lauis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLUMBING FIXTURES

American Radiatar and Standard Sanitary Carp., 40 W. 40th St., New York 18, N. Y.
Bradley Washfauntain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S. Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 “D” Street N. W., Washington, D. C.

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Hecht Mfg. & Premium Co., 184 Merrick Rd., Merrick, L. I., New Yark
Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New Yark, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

ASHCRAFT C. S. MFG. CO., 3632 38th St., Lang Island City 1, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CARBONS, INC., Boanton, N. J.
Cine Electronics, 225 E. 46th St., New Yark. N. Y.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS (Narelca), 100 E. 42nd St., New York, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Taleda, O.
WESTREX CORP., 540 W. 58th St., New York 19, N. Y.
XETRON PRODUCTS div. Carbans, Inc., Baanton, N. J.

PROJECTOR INTERLOCKS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Natural Vision Corp., 1710 N. LaBrea, Hallywood, Calif.

PROJECTOR PARTS

LA VEZZI MACHINE WORKS, 4635 West Lake St., Chicaga 66, Ill.

PROJECTORS, 35mm

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CARBONS, INC., Baonton, N. J.—Cinemeccanica projectars.
CENTURY PROJECTOR CORP., 729 7th Ave., New Yark 19, N. Y.

GENERAL PRECISION LABS, Pleasantville, N. Y.
 Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
 NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
 NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
 PHILIPS PROJECTOR CO., Eindhoven, Netherlands.
 Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
 Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
 Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
 WESTREX CORP., 540 W. 58th St., New York 19, N. Y.

PROJECTORS, 70mm

CARBONS, INC., Boonton, N. J. Cinemeccanico projectors.
 CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
 NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
 NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
 PHILIPS PROJECTOR COMPANY, Eindhoven, Netherlands.

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
 Bell and Howell Company, 7183 McCormick Rd., Chicago, Ill.
 Camera Equipment Co., 315 W. 43rd St., New York, N. Y.
 EASTMAN KODAK CO., 343 State St., Rochester 4, N. Y.
 NORTH AMERICAN PHILIPS, Norelco Projectors, 100 E. 42 St., New York, N. Y.
 DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
 PHILIPS PROJECTORS CO., Eindhoven, Netherlands.
 Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
 Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
 BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
 Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill.
 Carver Electric Co., 327 Carter St., Union City, Ind.
 Gordos Corp., (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
 KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo 3, O.
 Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
 NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
 Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
 STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.

REELS AND REWINDS

General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Calif.
 GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
 Gold E Mfg. Co., Heiland div., Denver, Colo.
 Griswold Machine Works, Port Jefferson, N. Y.
 Humade Prods. Co., 250 W. 57th St., New York 19, N. Y.
 Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
 Wenzel Projector, 2505 S. State St., Chicago 16, Ill.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
 Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.
 HEYER-SCHULTZ INC., Cedar Grove, New Jersey
 NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
 STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburg, Fla.
 Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
 Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
 Mosler Safe Co., 320 5th Ave., New York City 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
 HURLEY SCREEN CO., 96-17 Northern Blvd., Corona, L. I., New York
 NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
 Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
 B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
 TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
 Trons-Lux Corp., 625 Madison Avenue, New York, N. Y.
 WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis 6, Mo.
 Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
 BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
 R. H. Mitchell & Co., Hartselle, Ala.
 Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
 Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
 Nick Mulone and Son, Cheswick, Pa.
 SELBY INDUSTRIES, 1350 Ghent Hills Rd., Akron 13, O.
 TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
 Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
 Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
 Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
 BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
 Beach Co., Coshocton, O.
 Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
 Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
 Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas

Federal Electric Co., 8700 S. State St., Chicago 19, Ill.
 Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
 Kliegl Bros. 321 W. 50th St., New York 19, N. Y.
 Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
 Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
 Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
 South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
 Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
 Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

ADLER SILOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
 Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y.
 Associated T. & R. Co., 354 W. 44th St., New York 36, N. Y.
 BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
 Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
 Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
 Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
 Falk Glass Products Co., 5 Union Square, W. New York 3, N. Y.
 Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
 Poblacki Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
 Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
 Sioux Metal Products Co., P. O. Box 430, Bedford, O.
 Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
 Triple-S Supply Co., 206 First St., San Francisco, Calif.
 WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

SOUND EQUIPMENT

Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.
 Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
 BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
 CARBONS, INC., Boonton, N. J.
 CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
 EPRAD, 1206 Cherry St., Toledo, O.
 Hallen Corp., 122 Washington St., Bloomfield, N. J.
 Jensen Rodio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
 Magnasyn Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
 Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
 NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
 Naturol Sound Corp., 1710 N. LaBrea, Hollywood 46, Calif.
 NORTH AMERICAN PHILIPS CO. (NORELCO), 100 E. 42nd St., New York, N. Y.
 Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
 Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
 Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.

SOUND EQUIPMENT SERVICE

Altec Service Co., 222 Park Ave. South, New York 3, N. Y.
 RCA SERVICE CO., Technical Prods Div., Camden 8, N. J.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamica 35, N. Y.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIO, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAIR TREADS

AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Free-mont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cam-bridge 39, Mass.
Kellogg Switchboard ond Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knox-ville 4, Tenn.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plain-ville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y.

TICKET MACHINES & BOXES

GENERAL REGISTER CO., Div.-Universal Controls, 271 Schilling, Cockeysville, Md.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Relionce Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

DuMont, Allen B. Lobs, Inc., Possaic, N. J.
Fornsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
National General Corp., 9570 Wilshire Blvd., Bev-erly Hills, Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Theatre Network Television, 575 Madison Ave., New York 22, N. Y.

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River Street, Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N.Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Kelier Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271 Lansdale, Pa.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pitts-burgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, Ohio.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 1600 Broadway, New York 19, N. Y.

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York 17, N. Y.

UNIFORMS, SHIRTS, COLLARS

Angelico Uniform Co., 1427 Olive St., St. Louis 3, Mo.
S. Appel ond Co., Inc., 740 Broadwoy, New York 3, N. Y.
Brooks Uniform Co., Inc., 75 West 45th St., New York, N. Y.
GIBSON LEE, INC. (Successors to Reversible Collor Co.), 95 Binney St., Combridge 42, Mass.
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.
Troy Novelties Co., 5 Union St., Troy, N. Y.

VACUUM CLEANERS

Allen Billmyrae div., Lamson Corp., 425 Lomson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Applionce and Mdse. Dept., Bridgeport, Conn.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideol Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, Ohio.
Scott and Fetzer Co., The, 11401 Locust Ave., Clevel-land 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd., E. Springfield, Moss.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O.
GENERAL REGISTER CO., Div.-Universal Controls, 271 Schilling, Cocksysville, Md.
K-Hill Signal Co., Inc., 326 West 3rd St., Uhrichs-ville, O.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Palmer Engineering and Development Co., 2459 North Chico Ave., El Monte, Calif.
Taller and Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.

ATTRACTION BOARD

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Tiffin Art Metal Co., Tiffin, Ohio.
WAGNER SIGN SERVICE, INC., 218 South Hoyne, Chicago 12, Ill.

BEACON ATTRACTION LIGHTS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Federal Sign & Signal Co., 8764 S. State St., Chicago 9, Ill.
Tripp Mfg. Co., 133 N. Jeffeffrson St., Chicago 6, Ill.

CABLE AND SPEAKER CORDS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1707 Davenport St., Omaha, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
U. S. Steel Corp., Pittsburgh, Pa.
Western Insuloted Wire Co., 1001 E. 62nd St., Los Angeles 1, Colif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Water-bury 20, Conn.
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn.

DRIVE-IN THEATRE SEATING

AMERICAN SEATING CO., 9th & Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
MASSEY SEATING CO., 100 Taylor St., Nashville 8, Tenn.

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

IN-CAR HEATERS

Arvin Industries, Columbus, Ind.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
ELECTROMODE, 45 Crouch St., Rochester, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Thermolater Co., 1628 Victory Blvd., Glendole, Colif.

IN-CAR SPEAKERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
EPRAD, 1206 Cherry St., Toledo, O.
Minneapolis Speaker Co., 3806 Grand Ave. S., Minneapolis, Minn.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflex Corp., 4900 W. Grand, Chicago, Ill.
Projected Sound, Plainfield, Ind.
United Speaker Co., 1263 3rd Ave., New Kensington, Pa.
WESTREX CORP., 540 W. 58 St., New York

INSECTICIDE FOGGING APPARATUS

Todd Shipyards Corp., Product div., Halleck St., Brooklyn 31, N. Y.

INSECT CONTROL SYSTEMS

Barrett Chemical Co., H & Luzerne Sts., Phila., Pa.
C. B. Doige Company, Westport, Conn.
HYDRAULIC MFG. CO., 1100 S. Alfred St., Alexandria, Va.
Pic Corp., 481 Washington Ave., Newark, N. J.
Swingfog, Inc., 415 Lexington Ave., New York, N. Y.

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.
Mideast Sales, P. O. Box 62, Lockland, Ohio
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y.

PLAYGROUND EQUIPMENT, RIDES

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
Burke, J. E., Co., Fond Du Lac, Wis.
Doepke Mfg. Co., Rossmoyne, O.
Herschell, Allen, Co., N. Tonawanda, N. Y.
Hills Playground Equip. Co., Grand Prairie, Texas
Game Time, Inc., Litchfield, Mich.
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif.
King Amusement Co., Mt. Clemens, Mich.
MIRACLE EQUIP. CO., Grinnell, Iowa
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Play Sculpture, 7 University Place, New York, N. Y.
Pressweld Inc., Sebring, Ohio

POOLS AND EQUIPMENT

American Playground Device Co., Anderson, Ind.
International Swimming Pool Corp., 290 Hall St., White Plains, N. Y.

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
EPRAD, 1206 Cherry St., Toledo, O.
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.

SCREEN COATINGS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
EPRAD, 1206 Cherry St., Toledo, O.
Plast X Plate, Berwyn, Pa.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, O.

SCREEN TOWERS, SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CAREW CORP., York, Penna.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
SELBY INDUSTRIES, 1350 Ghent Hill Rd., Akron 13, O.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon
Tweedy Screen Corp., 5055 N.E. 6 St., Minneapolis 21, Minn.

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas

SPEAKER REPAIR

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Sound Crafters, 232 Crown Ave., Scranton, Pa.
WESTERN ELECTRONIC CO., 3311 Houston Ave., Houston, Tex.

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3, Telephone: 205-252-8665. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARIZONA

*ARIZONA FILM SUPPLY COMPANY, 33 W. Congress St., Tucson. Telephone: 26272. PERSONNEL—Nick Diamos, George N. Diamos, George O. Diamos. AREA SERVED—Arizona.

ARKANSAS

ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager; Mrs. Jane Steinmetz. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 E. Thomas, Fresno. Telephone: ADams 233-2455. PERSONNEL—Owner and manager: Paul Wallace. AREA SERVED—Central California.

Editor's Comment

While efforts are made by mailings and telephone to achieve a high degree of accuracy and uniformity in the following theatre supply dealer entries, it is impossible in a yearly publication to guarantee 100 per cent correctness. With the assistance of most of the larger concerns with branch offices in the U. S. and overseas, we can supply up-to-the-minute information on most outlets.

Where the dealers themselves do not confirm, revise, or otherwise alter information in these FREE listings, we indicate that the previous name, address, etc. is being run by an asterisk (*). Readers and dealers are encouraged to notify the editor of any additions or corrections necessary.

JOHN P. FILBERT CO., INC., 2007 So. Vermont Ave., Los Angeles, Calif. 90007. Telephone 734-1195, Area Code 213. PERSONNEL—President: John P. Filbert, Jr., Secretary-Treasurer: Spero L. Kontos, Sales Engineer: Manford E. Pickrell, Office Manager: Ida K. Marshall.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 90007. Telephone: REpublic 1-4193. PERSONNEL—Vice President: L. C. Ownbey. Manager: G. J. Hessick. Salesmen: Sam Aspaas, Cal Tyler, S. Lay, M. R. Brown. Service Man: J. Denney. Shipper: W. Decuir, Ass't. Shipper: W. Collins. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-3111—(Emergency Night) PO 4-7147, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke, Lou Salig, Mgr. AREA SERVED—Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 3-1145—(Night) EXbrook 5-7577, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, Harold Smith. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

GLENN E. KOROPP CO., 2731 Braynard Way, Sacramento 25, Calif. Telephone: IVanhoe 9-0941. PERSONNEL—Glenn E. Koropp, Virginia E. Koropp. Products Sold—In-A-Car Speakers, Junction Boxes, Supplies & Parts.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 94102. Telephone: MArket 1-4171. PERSONNEL—Manager: J. C. Dalk. Shipper: Al Rinehart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

SAMPSON ELECTRONICS, 513 23rd Ave., San Francisco 21. Telephone: EVergreen 6-7734. PERSONNEL—Owner and Manager: Steve S. Sampson. AREA SERVED—Northern California, Oregon, and Washington.

S.O.S. PHOTO-CINE-OPTICS, 6331 Hallywood Blvd., Hallywood 28.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephane: UNderhill 1-1816. PERSONNEL—Manager: R. A. Brabeck. Salesman: Wesley Rasenthal. AREA SERVED—Northern Califarnia, Nevada, Sauthern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 7187 Golden Gate Ave., San Francisco 2. Telephane: UN 1-7571. PERSONNEL—General Manager: James R. Barry; Robert Bemis. AREA SERVED—California, Nevada, Hawaii.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 80205. Telephones: 825-0201—(Emergency Night) SKYline 6-8573. PERSONNEL—Manager: J. R. Lutz. Salesmen: Marton Dyksterhuis, R. J. Miller, Jim Cowhick. Service Men: Aaran McDaniel. Shippers: Clarence Clausen, John Youngquist. AREA SERVED—Colorado, New Mexico, Wyaming, Western Nebraska, Eastern Montana, Black Hills of South Dakata, Utah, Idaho, and Nevada.

SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephane: 255-1597—(Emergency-Night) 429-7156. PERSONNEL—President: Ted Knax. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2100 Staut Street, Denver 80205. Telephanes: 534-7611—936-4360. PERSONNEL—President and General Manager: R. K. (Bob) Tankersley, Secretary-Treasurer: Susan Tankersley. Office Sales: Don Gallagher and T. C. Costin. Shipping: Andy Hudak. SALT LAKE CITY BRANCH: 1232 Sa. State Street. Telephones: 328-6141—485-3810. PERSONNEL—C. H. Lyman, Manager and Mardella Baxter, Secretary. AREA SERVED: Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico, Utah, Idaho, Eastern Nevada, Northern Arizona and Eastern Oregon.

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 80 Valley Rd. PERSONNEL—Resident Salesman. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

BEN LUST THEATRE SUPPLY COMPANY, 1005 New Jersey Ave., N.W., Washington 1. Telephone: NA-tional 8-5376-7. Owner and Manager: Irwin Lust. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 1013 New Jersey Ave., N.W., Washington 1. Telephones: 783-8938—(Emergency Night) WOodley 6-8128. EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED—Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

*F. E. VAN HOESEN CO., INC., 1001 N. E. 82nd Terrace, Miami 38, Fla. Products Sold: Heywood Wakefield seats, sole distributor. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 759 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night)—MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineers: O. C. Taylor. AREA SERVED—Sauthern States.

GEORGIA

DIXIE THEATRE SERVICE & SUPPLY CO., INC., 1010 No. Slappey Blvd., Albany, Georgia. Telephanes: 432-2846, (Emergency and Night) 432-1308. PERSONNEL—President and General Manager: J. O. McClung; Vice-Preident and Chief Engineer: W. C. McClung; Vice President and Consulting Engineer: L. W. McClung, Sr.; Secretary and Treasurer: E. C. McClung; Maintenance Engineer: L. W. McClung, Jr. AREA SERVED—Georgia, Alabama, Florida, Tennessee, North Carolina.

CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3. Telephones: JA 1-1244—(Emergency Night) TR 2-4493. PERSONNEL—Vice-President: Lewis Haits. Secretary and Treasurer: Donald G.

Hawell. AREA SERVED—Geargia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Waltan St., N.W., Atlanta 30303. Telephane: 524-8486. PERSONNEL—Manager: C. F. Davis, Jr. Salesmen: D. P. Mertan. Service Man: C. Harris. Shipper: J. L. Rivers. AREA SERVED—Geargia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephane: EDison 3-6101, 150 Waltan St., N.W., Atlanta 3, Ga. Telephane: JACksan 2-4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Harry Wayne, Charlatte Branch Mgr. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephanes: AD-3-8788—(if na answer) AD 3-1174. PERSONNEL—President: Irma F. Rhades. Engineer and Manager: E. L. Rhodes. AREA SERVED—Geargia, Sautheast South Carolina, Narthern Florida.

HAWAII

*CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 563571, Merchandise Department. PERSONNEL—T. A. McKee. AREA SERVED—Hawaiian Islands.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Hanolulu 13. Telephone: 576351. PERSONNEL—President: Ray Jackson. Products Sold: Complete Theatre Equipment and Supplies. AREA SERVED—Hawaiian Islands and Pacific Ocean.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HARRison 7-7573-74-75-76. PERSONNEL—President: Harold Abbott, Treasurer: Eleanore Abbott. Secretary and General Manager: Erwin J. Peterson. Office Manager: Elaine Korose. Counter and Shipping: Patrick Coyle. Salesman: Harold Abbott, Jr. AREA SERVED—Illinois, Northern Indiana.

MOVIE SUPPLY COMPANY, INC., P. O. Box 72, Morton Grove, Ill. WAREHOUSE: 3000 N. Pulaski Rd., Chicago. Telephone: SPRing 7-1898. Products Sold: National Carbons, Ashcraft lamps and a complete line of theatre equipment. AREA SERVED—Entire U. S.

LEE ARTOE CARBON CO., AN-LEE, INC., ELECTRO-CARBONS, 940 W. Belmont Ave., Chicago. Telephone: DI 8-3575. PERSONNEL—Lee Artoe, President. Larry Rasmuseen, Vice-President. Ann Croucher, Secretary. PRODUCTS SOLD—Lee Artoe Carbons, Roman Carbons, Artoe lamphouse replacement parts, silicon rectifiers, silicon tubes, silicon replacement stacks, Artoe reflectors, speakers, Xenon lamphouses, contacts, lenses, and screens.

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 60605. Telephone: WABash 2-8266. PERSONNEL—Manager: E. C. Novak. Shipper: L. E. Gaff. AREA SERVED—Narthern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MELrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Greene, A. Martin.

NATIONAL THEATRE SUPPLY COMPANY, 408 N. Illinois St., Indianapolis 46204. Telephone: MELrose 4-4517—(Emergency Night) OLFford 5-5825, WALnut 6-6490. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Shipper: C. G. Lizius. AREA SERVED—Indiana, Kentucky.

PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 964-5181. PERSONNEL—Geo. Wenger, Joel Wenger. Products Sold: 16 & 35mm equipment, controlled reader.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines, 50309. Telephone: 243-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: Dick Sutton. AREA SERVED—Iowa.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY,

118½ W. Dauglas Ave., P. O. Box 2138, Wichita 1. Telephane: AM 2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missauri, Oklahama, Arkansas, Texas, New Mexica.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephones: 584-7559, 583-3186. PERSONNEL—Owners: W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., Dallas Freeman. Caunter Man: Harry Woodsan. Service Engineer: Earl Bottarff. AREA SERVED—Kentucky, Sauthern Indiana, Sauthern Ohio, Narthern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 1909 Emerson Ave., P. O. Box 4151, Louisville 4. Telephane: 452-2153. Zone, 40204. PERSONNEL—Owner: J. Staner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitcham. AREA SERVED—Kentucky, Sauthern Indiana, and Sauthern Ohia.

LOUISIANA

HODGES THEATRE SUPPLY CO., INC., 2927 Jackson Avenue, New Orleans 25. Telephanes: 524-8356—(Emergency Night) 737-5168 and 737-5190. PERSONNEL—Manager: Mel Gadel. Salesman: Jae Bertucci. Sound Engineer: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Sauthern Alabama, Narthern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 601 St. Charles St., New Orleans 70130. Telephane: 524-4891. PERSONNEL—Manager: T. W. Neely. Salesman: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

ALON BOYD, P. O. Box 362, Shreveport. Telephone: 422-6612. AREA SERVED—Lauisiana, Mississippi, Southwest Alabama.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BELmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Service: Clay Langlotz. AREA SERVED—Maryland, District of Calumbia, Virginia, Penna.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 21202. Telephones: MULberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. Service Man: L. P. Sieber. Counter Clerk: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIBerty 2-6797—(Emergency Night) OXFord 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray. Vice-President: Kenneth R. Douglass, Jr. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephone: LIBerty 2-9814, LIBerty 2-0356. PERSONNEL—Owner: P. E. Comi. Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. (Emergency Night) Joseph Testa, TWInbrook 4-4944. P. E. Comi, OXFord 6-7637. AREA SERVED—All New England States.

NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 02116. Telephones: LIBerty 2-2663—(Emergency Night) LOGan 7-7747. PERSONNEL—Manager: H. J. McKinney, also Vice President. Salesman: Lawrence Cooney, R. J. Mauro. AREA SERVED—New England States, except Connecticut.

MICHIGAN

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 48201. Telephanes: WOodward 1-2447-8-9—(Emergency Night) MAYfair 6-5702, PARkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesman: H. W. Russell, F. Smith. Service Man: G. Studebaker. Shipping Clerk: R. Reagan. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 952 Ottawa Ave., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave., Detroit. Telephone: WOODWARD 1-1122. (Emergency Night) Howie Forbes, VERmont 7-1227. John Kenny, PA 2-8247. AREA SERVED—Michigan and Ohio.

MINNESOTA

NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

MINNEAPOLIS THEATRE SUPPLY, INC., 51 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-1166—(Emergency Night) SUNset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist, and Henry Miller. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 55403. Telephones: 332-8273. PERSONNEL — Manager, V. J. Barrett. Salesman: Marty Schendel. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BALtimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine Peek and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 64108. Telephones: BALtimore 1-9858—(Emergency Night)—JACKson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. R. Davis. Store Sales: W. L. Shoopman. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HARRison 1-7849—(Emergency Night) WILlow 2-1225.

*STEBBINS THEATRE EQUIPMENT COMPANY, 1909 Sandusky, Kansas City 2. Telephones: GRand 1-0134—(Emergency Night) DRExel 1-2791. PERSONNEL—Manager: C. H. Badger. Sales: C. P. Pearce, J. M. Gills. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3222 Olive St., St. Louis 63103. Telephones: JE 1-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman: John Mattler. Shipper: C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE COMPANY, 1712 Jackson St., Omaha 2. Telephones: 342-4444, 342-4445, 342-4446. PERSONNEL—Executive Vice-President: J. Robert Hoff. Vice President & Ass't Gen. Mgr.: Edward J. Nelson. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

QUALITY THEATRE SUPPLY, 1515 Davenport St., Omaha 2. Telephone: 341-7253—(Emergency Night) 391-1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU 4-2644. Complete sound and lighting equipment.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephone: 763-6615. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: 465-8894 and 465-8895—(Emergency Night) 462-4309. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McGaffery, John Bylancik, Jack McGrath, Jr., Manager: Jack McGrath. Counter: K. L. Vooris. AREA SERVED—New York State, Vermont, Massachusetts.

AMITY INTERNATIONAL DISTRIBUTORS, INC., 67 Mill St., Amityville, L. I. Telephones: 516 MY-1-8080, N.Y. tie line FL-7-4224. PERSONNEL—President: Adolph R. Schwartz. AREA SERVED—Worldwide, except U.S. and Canada.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 315 AL 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Treasurer: Kathryn De Pasquale. Products Sold: Everything for the Theatre.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 14202. Telephones: 854-1736—(Emergency Night) TR 6-2881, NL 2-2508, TR 5-8558, TR 6-4473. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreinik. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY CORP., 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St., New York 36. Telephone: CIRCLE 6-6285—(Emergency Night) ESplanade 6-5698, SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwick. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 36. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: CIRCLE 6-6285-86-87-88-89—(Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, EN 2-0739. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 10036. Telephone: CIRCLE 5-6900. PERSONNEL—Manager: A. F. Baldwin. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner, Allen G. Smith, P. P. Garst. Shipping Clerk: Frank Shields. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

S.O.S. PHOTO-CINE-OPTICS, INC., 387 Park Ave., So., N. Y. 16. Chairman: Joseph A. Tanney. President: Alan Macauley. Vice-President: D. J. Capano. Treasurer: Jan Macauley. Engineer: Wm. H. Allen. (Code 212). Telephone: MU 9-9150.

STAR CINEMA SUPPLY CO., 621 W. 55th St., New York 19. Circle 6-3678. PERSONNEL—President: S. Tanney.

WESTREX CORPORATION, International Department, 540 W. 58th St., New York 19. Telephone: JUDson 2-3030.

NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: 333-9651 — (Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: J. C. Tipton.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 28202. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, FR 7-1087, JA 3-6470. PERSONNEL—Manager: R. D. Turnbull. Salesman: Panny Cobb. Shipper: W. Kerns. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd., Box 1952, Charlotte. Telephone: 375-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: John Buckwell. Salesman: Sonny Bennett. Shipping and Receiving: Fred Massey. AREA SERVED—North and South Carolina.

THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY CO., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: Harry H. Wayne. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro, North Carolina. Telephones: 27-26165-27-26166—(Emergency Night) CY 9-1574, BR 3-1641. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Office Manager: Joe Humphries. Salesman: Jim Barham. Shipping & Receiving: Johnny Thornsberry. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone: 928-2480. PERSONNEL—President: Harry P. Jones. Products Sold: Century Projectors and Sound Equipment, Ashcraft Lamps and Rectifiers. AREA SERVED—Northern Ohio, and Western Pennsylvania.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati 45210. Telephone: 621-6580. PERSONNEL—Manager: T. M. Fisher. Salesmen: Clifton Burton, Jr., E. N. Howe. AREA SERVED—Southern Ohio, Eastern Kentucky, Southern West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 2142 Payne Ave., Cleveland 44114. Telephones: 771-4613—(Emergency Night) WH 4-2257, CE 1-4885. PERSONNEL—Manager: M. H. Mutchler. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA 4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

*DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 39. Telephone: 299-0294. PERSONNEL—Owner and Manager: Charlie D. Wall. AREA SERVED—Southern Ohio, Northern Kentucky.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 13. Telephones: 479-7795—(Emergency Night) 474-6995. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED—Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

THEATRE EQUIPMENT COMPANY, 1214 Cherry St., Toledo 4. Telephone: CHerry 3-8106. Detroit Office: 2211 Cass St., Detroit 1, Mich. Telephone: WO 1-1122. Toledo. PERSONNEL—Al Boudouris, Harry M. Sheroian. Detroit Personnel: John Kenny, Howie Forbes, Marie Clark. AREA SERVED—Ohio, Indiana, Michigan.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Sheridan Ave., Oklahoma City 73102. Telephones: CE 2-0203—(Emergency Night) VI 2-2466. PERSONNEL—Manager: Howard Nelson. Salesman: M. J. Konemann. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 628 W. Grand Ave., Oklahoma City 2. Telephones: CE 6-8691—(Emergency Night) JA 8-6813. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

*S. F. BURNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone: CAPitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CAPitol 8-7543—(Emergency Night) BELmont 4-1406. PERSONNEL—Branch Manager: B. F. Shearer, Jr. Counter Man: Dan Stitt. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) 4-5368. PERSONNEL—President: Irving Goldberg. Vice President: Leon Miller. Treasurer: Harry Blumberg. Secretary: Ben Blumberg. Service Men: Joe Haggerty (Night—Greenwood 3-9207), Leon Miller (Night—MO 4-8414), Irv Goldberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 19107. Telephones: LOcust 7-6156-7—(Emergency Night) GREENwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. Product Sold: Lorraine Orlux Carbons. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 1519 Forbes Ave., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van Braam St., Pittsburgh 15219. Telephone: 471-4630. PERSONNEL—Manager: T. F. McCleary. Office Man-

ager: Thelma Perry. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: 421-6460. PERSONNEL—Manager: H. F. Slater.

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, 229 North Main St., Box 394, Greenville. Telephone 2-7111—(Emergency Night) 3-2193. PERSONNEL—Owner and Manager: Ed C. Curdts. General Manager: Fred S. Curdts.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 38103. Telephones: JACKson 5-6616-17-18—(Emergency Night) FAirfax 7-3975, GLEndale 2-9731, BRoadway 6-3066. FAirfax 7-2389. PERSONNEL—Vice President: R. L. Bostick. Branch Manager. C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: J. A. Clamon, G. C. Hale. Shipper: Jerry Duckett. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL 2-5269. PERSONNEL—Owner: R. F. Blank. Product Sold: Complete Line of Theatre Supplies and Equipment. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service.) PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesman: Joe Joseph. AREA SERVED—Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

*HERBER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1. Telephone: RI 7-6568. PERSONNEL—Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-President: Charles McKinney. Sound Service Department Manager: J. C. Skinner. AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 75201. Telephones: RIVERSide 8-2135-36—(Emergency Night) FR 6-4584, TA 6-1785, FE 7-7272, TA 3-1192. PERSONNEL—Manager: E. H. Cernosek. Salesmen: H. A. Moore. Counter Clerk: V. P. Lysek. Service Man: L. H. Walters. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT AND SERVICE COMPANY, 2804 Catnip Drive (P. O. Box 940) Zip Code 79946, El Paso. Telephone: Area Code: 915—598-0884. (Day and Night). PERSONNEL — Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. Products Sold: All makes new and used theatre and concession equipment. AREA SERVED—West Texas, New Mexico, Arizona, Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1702 Rusk Avenue, Houston 3. Telephone: CA 2-9461. PERSONNEL—President: Al Mortensen. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: CAPitol 6-3508 (Day or Night). PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. AREA SERVED—Texas.

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Guss. Salesman: L. Gerger. Products Sold: Motiograph and Ashcraft equipment, Leedhom Carpets.

WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: Louis Gerber. Salesman: Ted Konold. Products Sold: RCA, and Strong equipment, Mohawk Carpets.

VIRGINIA

NORFOLK PHOTO AND MOVIE SUPPLY COMPANY, 4805 Powhatten Ave., Norfolk, Va. Telephone: MA 5-3818. PERSONNEL—Owner: Morris Ornoff. Store Manager: Robert L. M. Rainey.

PERDUE MOTION PICTURES, 2315 Williamson Road, N.E., Roanoke, Va. Telephones: 366-0295—Emergency 343-9940. Roscoe E. Perdue.

WASHINGTON

AMERICAN GENERAL SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1. Telephones: MA 4-4572, LA 2-6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: A. L. Hansen. Sales Manager: Richard Fairleigh. AREA SERVED—All 50 States.

S. F. BURNS & COMPANY, INC. 2319 2nd Ave., Seattle 1. Telephones: MAin 4-2515—(Emergency Night) ATwater 3-1007, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

B. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, ME 3-1023. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer. Asst. Mgr.: Marvin A. Rhodes. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 Lee St., Charleston 21. Telephones: 344-4413—(Emergency Night) 727-0490. PERSONNEL—Owner and Manager: J. W. McBurney. AREA SERVED—Southern W. Va.; Ohio border, Kentucky, and Virginia.

LOVETT AND COMPANY, Box 1127, Clarksburg. Offices: U. S. 19, Weston. Telephones: Weston 1670—(Emergency Night) Clarksburg MA 2-7822. PERSONNEL—General Manager: D. E. Lovett. Sales Representative: Gray Barker. Office Manager: Virginia Howell. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

MOORE THEATRE EQUIPMENT CO., 210 Bream St., Charleston, W. Va., 25323. Telephone: 342-6006. PERSONNEL—Owner: Harold Moore. AREA SERVED—West Virginia, Kentucky, Eastern Ohio.

THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019 10th St., Huntington. Telephone: 522-4043. PERSONNEL—S. T. Gallimore, Manager. Secretary: Mrs. S. T. Gallimore. Service: Roy Sheets, S. T. Gallimore. Products Sold and Rented: All types of theatre equipments, Spotlights—Stage curtains—35mm Sound Projectors—16mm Sound Projectors—service shop for all types of 35mm and 16mm sound projectors.

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 53233. Telephones: BRoadway 1-7333—(Emergency Night) HILLtop 5-7479, Division 2-8184, LIncoln 3-2405. PERSONNEL—Manager: A. J. Larsen. Office Manager: M. Anacker. AREA SERVED—Milwaukee Exchange Territory. Upper Michigan.

*THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) BRoadway 1-2101. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

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Comprehensive Listing of Names, Addresses
Personnel, Products, and the Areas Served

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10939—82nd Ave., Edmonton. Telephone: HO 9-1588. PERSONNEL—Sales Service Representative: C. L. Johnson. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

GENERAL SOUND & THEATRE EQUIPMENT, LTD. 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012. PERSONNEL: Branch Manager: J. J. Zagol.

*SHARP'S THEATRE SUPPLIES, LTD., 104—4th St., S. W., Calgary. Telephones: AM 2-4076, AM 2-7266 —(Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D. N. Rhodes. Products Sold: Complete theatre supplies, including Matigraph, Strong, National Carbon lines. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

M. L. ADAMSON, 9921—113th St., Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton. Telephones: GA 2-8502—(Emergency Night) 424-3386. PERSONNEL—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. Products Sold: Complete 35mm and 16mm theatre equipment. National carbons. Strong arc lamps. Stage lighting equipment. New and used theatre chairs. Concession supplies. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

DOMINION THEATRE EQUIPMENT CO., LTD., 970 Davie St., Vancouver 1, B. C. Telephone: MU 5-6634 —(Emergency Night) RE 8-3211. PERSONNEL—President: V. D. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 2158 West 12th Ave., Vancouver. Telephone: RE 6-5506. PERSONNEL—District Manager: Ray Townsend. Sales: Lou Sass. AREA SERVED—British Columbia.

LA SALLE RECREATIONS, LTD., (Theatre and Stadium Chairs, Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929. PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzier. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO., Film Exchange Bldg., 2182 W. 12th Ave., Vancouver. Telephones: REgent 8-2421—(Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Haward. Caunter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

Editor's Comment

While efforts are made by mailings and telephone to achieve a high degree of accuracy and uniformity in the following theatre supply dealer entries, it is impossible in a yearly publication to guarantee 100 per cent correctness. With the assistance of most of the larger concerns with branch offices in the U. S. and overseas, we can supply up-to-the-minute information on most outlets.

Where the dealers themselves do not confirm, revise, or otherwise alter information in these FREE listings, we indicate that the previous name, address, etc. is being run by an asterisk (*). Readers and dealers are encouraged to notify the editor of any additions or corrections necessary.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 435 Berry St., Winnipeg 12. Telephone: 888-7543. PERSONNEL—District Manager: K. W. Mann. Sales: W. M. Tulloch. Service: M. Demytrie. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

J. M. RICE & CO., LTD., 430 Kensington St., Winnipeg 21. Telephones: TU 8-7987—(Emergency Night) VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: W. Leckie; N. Walk. AREA SERVED: Manitoba, Saskatchewan, Western Ontario.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQUIPMENT LTD., P.O. Box 124, Dartmouth N.S. Telephone: 466-2268. PERSONNEL—Communication Sales, H. W. Jacques. Theatre Sales & Service, W. Orr. AREA SERVED—Maritimes. District Office, St. John, N.B.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 93 Prince William St., St. John, N.B. Telephone: 693-2819. PERSONNEL—District Manager: Cecil L. Johnston. AREA SERVED—Maritime Provinces.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD. (Head Office) 861 Bay St., Toronto 5. Telephone: WA 5-3871. PERSONNEL—President: Lloyd C. Pearson. Vice-President: Andrew G. Rouse. Secretary: Angus MacCunn.

Treasurer: Ralph B. M. Shaw. Merchandise Manager: Walter Raps. Supervisor Theatre Sound & Projection: W. K. Reasan. Ontario District Manager: W. Walterhouse. Sales and Service Inspector: Eric A. Grant. Landon, Ont., Narman Smith, Hamilton, and Andrew Bridger, Timmins. AREA SERVED—Ontario except Ottawa Valley and Lakehead. Products sold in all branches: Simplex Sound & projection equipment, Century Sound & projection equipment, Gaumont-Kalee equipment, Altec Sound Systems, Dukane Sound Systems, Northern Electric Sound Systems.

THE ROBERT SIMPSON COMPANY LTD., Contract Division, 45 Richmond Street West, Toronto 1. PERSONNEL—General Manager, All Branches: L. E. Wicklum, Assistant General Manager: W. C. Clarksan, Western Branch Manager: R. H. Dicksan, Salesmen: E. W. Bryant, Toronto; S. S. Murphy, Halifax; W. Shorrack, Montreal; J. C. G. Haod, Winnipeg; R. Boechler, Regina; H. Krahn, Saskatoon; R. A. Harris, Edmonton; D. A. Patrick, Calgary; R. H. Dicksan, Vancouver.

STRAND ELECTRIC, LTD., 261 Davenport Road, Toronto 5. Telephone: 925-5108. Products Sold: Stage Lighting Fixtures and Lighting Control Systems, Draperies and Rigging.

OTTAWA

GENERAL SOUND & THEATRE, LTD., 10 Bristol Ave., Ottawa 1. Telephones: 234-3571; 235-9327. PERSONNEL—Service and Sales: J. H. Hewson.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT LTD., 160 Bates Road, Montreal 26, P.Q., Telephone: REgent 9-3681. PERSONNEL—Quebec District Manager: J. J. Kilcullen. Sales: R. Bausquet, J. S. Bermingham, R. Guimond. Technicians: P. Gaillard, G. Cote, L. Hudon, C. Maulatlet, R. Hindian, G. Poirier. Quebec Office, 3226 Milleret St., Quebec 10, P.Q. Telephone: 653-7333. Branch Manager: C. Goudreault. Technician: Y. Plamondon. AREA SERVED—Provinces of Quebec and Ottawa Valley.

RCA VICTOR COMPANY, LTD., 1001 Lenior Street Montreal 30. Telephone: WELLington 3-7551. PERSONNEL—President: J. D. Haulding. Vice President, Consumer Products: G. L. Mansour. Vice-President, Technical Products: J. Sutherland. Products Sold: 16mm movie projectors, sound equipment, closed-circuit TV. AREA SERVED—Branch offices in: Halifax, Quebec, Montreal (Royalmaunt), Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Son, Saskatoon, Sask., W. Ouellet et Fils, Rimouski, Quebec.

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Comprehensive Listing of Names, Addresses Personnel, Products, and the Areas Served

ADEN

A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGHANISTAN FOUNDATION, Shar-i-Now, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAIN, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

ARABIA

*CHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 32232. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

ARGENTINA

CIA COMERCIAL CONDOR, S. A., Sarmiento 2149, Buenos Aires, Argentina. Products Sold: National Theatre Supply Company Line.

PHILIPS ARGENTINA, S. A., Cordoba 1351, Poso 8, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

*RCA VICTOR ARGENTINA, P.O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

*SOCIEDAD ARGENTINA DE IMPIRTACION E.M. ETCHGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line.

*WESTREX ELECTRONICA, S.A., Uruguay 768, Buenos Aires. Products Sold: Westrex Co. line. AREA SERVED—Argentina, Paraguay, Uruguay.

AUSTRALIA

WESTREX AUSTRALIA PTY., LTD., Head Office of Area: Broughton House, 181 Clarence St., Sydney, New South Wales. PERSONNEL—Manager: R. S. Hope. Products Sold: Westrex Co. line. AREA SERVED—Australia.

*WESTREX AUSTRALIA, PTY., LTD., 86 Astor Terrace, Brisbane, Queensland. Products Sold: Westrex Co. line. AREA SERVED—State of Queensland.

*WESTREX AUSTRALIA PTY., LTD., 70A Stanley St., S. Brisbane, Queensland. Products Sold: Westrex Co. line. AREA SERVED—State of Queensland.

*WESTREX AUSTRALIA PTY., LTD., 321 William St., Melbourne, Victoria. Products Sold: Westrex Co. line. AREA SERVED—State of Victoria.

NATIONAL THEATRE SUPPLY of Australasia Pty., Ltd., 103 Hoddle St., Richmond, Victoria. Telephones: 413108, 413109. Products Sold: Cinemeccanica, Gaumont, Kalee & Rayeophone. AREA SERVED—Victoria.

*WESTREX AUSTRALIA PTY., LTD., 24 Hunter St., Newcastle, New South Wales. Products Sold: Westrex Co., line. AREA SERVED—State of New South Wales.

CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephones: 23-2221—23-2222. PERSONNEL—Managing Director: R. A. Yelland. Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

Editor's Comment

While efforts are made by mailings and telephone to achieve a high degree of accuracy and uniformity in the following theatre supply dealer entries, it is impossible in a yearly publication such as this one, to guarantee 100 per cent correctness. With the assistance of most of the large concerns with branch offices in the U. S. and overseas, we can supply up-to-the-minute information on such outlets.

Though repeated attempts were made to confirm the authorized Westrex Co. dealers, we cannot guarantee the accuracy of Westrex listings marked with an asterith. If you are unable to locate a Westrex dealer in your area, cable WESTREX HOLLYWOOD, or write Westrex Div. of Litton Industries, 1136 N. Las Palmas Ave. Hollywood, Calif. USA. Due to dock labor difficulties, mailings were unusually slow this year. Individual dealers finding a discrepancy in their listing are encouraged to write the editor as soon as possible.

Other dealer listings not verified for this Edition are indicated by use of an asterisk (*).

*WESTREX AUSTRALIA PTY., LTD., 447 Murray St., Perth, West Australia. Products Sold: Westrex Co. line. AREA SERVED—State of West Australia.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

RAYMAC SUPPLIES PTY., LTD., 6 Kookaburra Road, Hornsby. P.O. Box 82 Hornsby. Telephone: JU 3653 Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh. Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons, sole Australian agent for "Ideal" German Screens. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

RCA of AUSTRALIA, PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment, 16mm Projectors, Magnetic Tape.

STRAND ELECTRIC AUSTRALIA, PTY., LTD., 212 Graham St., Port Melbourne, Victoria. Telephones: 64-1267, 64-3365. Products Sold—Lighting equipment & dimmer control systems. AREA SERVED—Australia.

AUSTRIA

"LUDWIG PANI" 23, Kandlgasse, Vienna VII. Telephone: No. 93-24-63/65. Telegrams: Panprojek-toren Strand Electric. Owen manufacture: High efficiency stage projectors and Lower voltage reflectors.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna 1. Products Sold: Philips Projection and Sound Equipment.

E. SCHRACK ELEKTRIZITATS A. G., Pottendorferstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35mm, 16mm. AREA SERVED—Austria.

SIEMANS UND HALSKE, Neubaugasse 1, Vienna, Austria. Products Sold: Philips Projection Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chaussée De Louvain, Zaventem. Telephone: 59.70.11. Products Sold: Stage and television studio lighting equipment.

BELL & HOWELL BELGIUM S.A., 207, Bd du Souverain, Brussels 16. Telephones: 73.24.48—73.21.70. PERSONNEL—General Manager: R. E. Mallet. Administrative Manager: P. C. Scherrier. Audiovisual: R. Dupuis Business Machines: J. Laloup, AREA SERVED—Belgium-Luxembourg.

BROCKLISS, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Products Sold: Theatre Seats.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Sold: Philips Projection and Sound Equipment.

SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SAN FIL, 25 Boulevard du Regent, Brussels. Product Sold: RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Republic of the Congo, Ruande-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold: RCA Theatre and Sound Equipment.

WESTREX COMPANY,* FRANCE-BELGIUM, Place des Martyrs 18, Brussels. Products Sold: Westrex Co. line. AREA SERVED—Belgium and Luxembourg.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reid St., Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

BERMUDA GENERAL THEATRES, LTD., Hurstholme, Hamilton. Products Sold: National Theatre Supply Company line.

*BURNABY, LTD., Victoria Street, Hamilton. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

BOLIVIA

*COMMERIO INDUSTRIAL BOLIVIANA, S.A., Casilla de Correo 1867, 2670, La Paz. Products Sold: Gaumont-Kalee line.

*'INCATUR' S.A., Casilla Correo, 460, La Paz, Products Sold: Strand Company—Lighting Equipment and Dimmer Control Systems.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Boliva. Products Sold: Philips Projection Sold: Philips Porjection and Sound Equipment. S. A. C. I., Surs. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

CINE-TELEVISCO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIALS Cinematograficos Simplex Ltda., Rua de Triunfo 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

TECNICO COMERCIAL GATIO, LTDA., Rua Concordia 668, Recife. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2°, P.O. Box 4045. Telephones: 34-8771, 32-0196. Telegrams: "Goumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

*WESTREX COMPANY, BRAZIL, Rau Correa Vasques, 34c, Rio de Janeiro. Products Sold: Westrex Co. line. AREA SERVED—Brazil.

INDUSTRIA DE PRECISAO E COMERCIO, S/A, Import-Export, Rua Conselheiro Nebias 263, 2 Andar, Sao Paulo. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

S. A. PHILIPS DO BRAZIL, Caixa Postal 8681, Sao Paulo. Products Sold: Philips Projection and Sound Equipment.

BRITISH EAST AFRICA

TWENTSCHE OVERSEAS TRADING COMPANY, LTD., Nairobi, Tanga, Mombasa, Kampala, Dar-es-Salaam, Zanzibar. Products Sold: Philips Projection and Sound Equipment.

BRITISH GUIANA

BOOKERS STORES LTD., Bookers Garage, (Radio Department), 13-15 Water Street, Georgetown (Demerara). Products Sold: Philips Projection and Sound Equipment.

CHAS. W. NASCIMENTO, 308 Murray St., Georgetown. Products Sold: Complete Sound & Projection Supplies & Service.

WIETING AND RICHTER, LTD., 40 Mundy Street, Georgetown (Demerara). Products Sold: Gaumont-Kalee line. Personnel Engineer: Chas W. Nascimento.

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

BRITISH NEW GUINEA

ROBERT GILLESPIE (N. G.), LTD., Rabaul. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Territory of New Guinea.

BURMA

U KYAW NYUNT, P.O. Box No. 299/301, 40th St., Cable: TECHREP, RANGOON, Telephone: 17148 2nd Floor. Products Sold: Projection & Sound Equipments.

CINE SUPPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

G. K. THEATRE SUPPLY COMPANY, LTD., 123 Sule Pagoda, Rangoon. Telephone: S-653. Products Sold: Gaumont-Kalee, Typhoon Air Conditioning Units, Bell and Howell. AREA SERVED—Union of Burma.

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*CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P.O. Box 89, Colombo. Products Sold: RCA Cinema Equipment 16mm.

CEYLON THEATRES, LTD., 8 Sir Chittampalan A Gardiner Mawatte, Colombo 2. PERSONNEL—Managing Director: S. Sellamuttu. Telephone: 3243-44. Products sold: Gaumont-Kalee, Bell and Howell, Kershaws.

UNITED ELECTRICALS LTD., P.O. Box 681, Yahala Building, Staples St., Colombo. Telephone: 5496. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

*WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. Products Sold: Westrex Co. line. AREA SERVED—Ceylon.

CHILE

CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

MR. JORGE MAX VILA, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

F. C. HAYES, Los Leones 2194, Santiago. Products Westrex Co. line. AREA SERVED—Chile.

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*WESTREX CO., ASIA, International House, Section 3, Hsin Yee Road, Taipei, Products Sold: Westrex Co. line. AREA SERVED—Formosa.

COLOMBIA

*CINE COLOMBIA, S.A., Medellin, Colombia—Telephone: 5188. Products Sold: Gaumont Kalee line Screen and chair manufacturing.

*J. GLOTTMANN, S.A., Carrea 13 #24-15, Bogota. PERSONNEL—President: Jack Glottmann. Products

Sold: RCA Theatre and Sound Equipment. PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

*WESTREX COMPANY, CARIBBEAN, Carrera 5A, No. 19-40, Bogota. Products Sold: Westrex Co. line. AREA SERVED—Colombia.

*WIGHTMAN & COMPANY, LTDA., Apartado Aereo 808, Medellin. Telephone: 115-50. Products Sold: Strand Company Lighting Equipment and Dimmer Control systems.

CONGO

PHILIPS CONGO, S.C.R.L., B.P. 1798, Leopoldville. Products Sold: Philips Projection and Sound Equipment.

PHILIPS S.A., B.P. 2546. Elizabethville, Katanga. Products Sold: Philips Projection and Sound Equipment.

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IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PAN AMERICAN TRADING COMPANY, LTD., Apartado 2018, San Jose. PERSONNEL—Owner and Manager: Francisco Pena. Products Sold: National Theatre Supply Company line. AREA SERVED—Nicaragua, Guatemala, Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment.

*JOSE RAVENTOS, Apartado 1147, San Jose. Products Sold: RCA Theatre and Sound Equipment.

*DOMINGO VARGAS A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

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D. OUZOUNIAN, M. SOULTANIAN AND COMPANY, LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

*A. Y. TILBIAN & SONS (Fotokine, Ltd.), P.O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Alhambravej 5, Copenhagen V. Telephone: Hilda 1991. Products Sold: Philips Projection Equipment.

PHILIPS A.S., Prays Blvd. 80, Copenhagen S. Products Sold: Philips Projection and Sound Equipment.

*WESTREX COMPANY A/S, Vesterport 481, Copenhagen. Telephone: Central 5598. Products Sold: Westrex Co. line. AREA SERVED—Denmark.

DOMINICAN REPUBLIC

*CLAUDIO FERNANDEZ, Apartado 826, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

MESSRS. R. ESTEVA Y CIA C. por A., Calle el Conde 59, Apartado 663, Ciudad Trujillo. Products Sold: Philips Projection and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Santo Domingo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

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ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Carlos Rota. Products Sold: National Theatre Supply Company line. AREA SERVED—Coast Zone of Ecuador.

PHILIPS ECUADOR, S. A., Casilla 2376, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Juito. PERSONNEL—Owner and Director: Lugi Rota. Managers: Ing. Igilio Perotti, Lic. Fabián Buchie. Products Sold: National Theatre Company Supply line and RCA Theatre and Sound Equipment. AREA SERVED—Ecuador.

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PHILIPS (ETHIOPIA), S.A., P. O. Box 659, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

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*PARVIS FILMI, P.O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

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(See Separate Entry for ALGERIA) BROCKLISS SIMPLEX, S.A., 295 Cours de la Somme, Bordeaux. Products Sold: National Theatre Supply Company line.

*WESTREX COMPANY, FRANCE-BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Co. line. AREA SERVED—Southern France.

BROCKLISS SIMPLEX, S.A., 6 Rue Guillaume Tell, Paris 17. Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED—France, French Colonies, Switzerland, Belgium.

PHILIPS ELECTRO-ACOUSTIQUE, S. A., 162, Rue St. Charles Paris 15. Product Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—General Mgr. J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France, Belgium, and the U.S.

*WESTREX COMPANY, FRANCE-BELGIUM, Head Office of AREA: 120 Avenue des Champs Elysees, Paris. Products Sold: Westrex Co. line. AREA SERVED—France, North Africa.

GERMANY

DEUTSCHE PHILIPS Gm.b.H., Mönckebergstrasse 7 (24a) Hamburg 1. Products Sold: Philips Projection and Sount Equipment.

GEORGE HEINECKE, Tengstrasse 15, Munich 13. Products Sold: RCA Cinema Equipment, 16mm.

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SOCIETE COMMERCIALE DE L’OUEST-AFRICAIN, Accra. Products Sold: Philips Projection and Sound Equipment.

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A. BUCKLEY, “Wheatcroft,” Purlwell Lane, Batley, Yorkshire. Telephones: Batley 2431, Morley 2902. Products Sold: Zippa and Branson Change-overs; exporter of new and used theatre equipment.

AUTOMATICKET, LTD., 58 Howard St., Belfast. Telephone Belfast 27052. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*G. B.—KALEE, Division of Rank Precision Industries, Ltd., 46 Howard St., Belfast. Telephone 27065. PERSONNEL—Manager: A. Reynolds. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Northern Ireland.

*RCA GREAT BRITAIN, LTD., 58 Howard St., Belfast. Telephone: 24762. PERSONNEL—Northern Ireland and Republic of Ireland Manoger: N. J. Railton. Products Sold: RCA Theatre and Sound Equipment.

AUTOMATICKET, LTD., 62 Robertson St., C.2., Glasgow. Telephone: Central 0464/5. Products Sold: Ticket Issuing & Recording Machines.

J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. 1. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: Philips Projection and Sound Equipment.

RANK AUDIO VISUAL, Division of the Rank Organisation, 121 West Regent Street, Glasgow. C.2. Telephone No. Central 1841 and 1842. Joint Branch Managers: J. Fergusan and J. L. Paterson. Products Sold: Cinema/Theatre Sound Equipment and Furnishings. AREA SERVED—Scotland.

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*RCA GREAT BRITAIN, LTD., 58 W. Regent St., Glasgow. Telephone: Douglas 4712. PERSONNEL—District Manager: A. Lees. Products Sold: Theatre and Sound Equipment.

*STAGE FURNISHINGS, LTD., 346 Sauchiehall St., Glasgow C. 2. Telephone: Douglas 6431. Products Sold: Strand Electric and Engineering Company line.

*WESTREX COMPANY, LTD., 141 Bath St., Glasgow, C. 2. Products Sold: Westrex Co. line.

AUTOMATICKET, LTD., Spinney House, Church St. 1, Liverpool. Telephone: Royal 9975/6. Products Sold: Ticket Issuing ond Recording Machines.

THE RANK ORGANISATION, Rank audio Visual, 14 Tithebarn Street, Liverpool. Telephone: Central 8956. PERSONNEL—Manager: F. Jordan. Products Sold: Cinemeccanica 70/35mm. Sound and Projaction Equipment. Stage drapes and Lighting. Theatre Seating. Specialized Seating for Lecture Theatres and Swimming Baths. AREA SERVED—North Wales and part of North West England.

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*RCA GREAT BRITAIN, LTD., 36 Clayton St. W., Newcastle 23039. PERSONNEL—Manager: W. Yeomans.—District Manager: R. T. Wheatley. Products Sold: Theatre and Sound Equipment.

*WESTREX COMPANY, LTD., 1 Charlatte Square, Newcastle-on-Tyne, Products Sold: Westrex Co. line.

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AUTOMATICKET, LTD., Fletcher Chambers, Fore Street, Birmingham. Telephone: Midland 3784/7368. Products Sold: Tickets, Ticket Issuing and Recording Machines.

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*G. B. KALEE, Division af Rank Precision Industries, Ltd., 45 Newhall St., Birmingham. Telephone: Central 5927. PERSONNEL—Jaint Managers: A. L. Melson, H. E. Munslow. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—The Midlands.

*RCA GREAT BRITAIN, LTD., 164 Stratford Road, Shirley, Birmingham. Telephone: Shirley Birmingham 1819. PERSONNEL—District Manager: S. J. C. Taylor. Products Sold: Theatre and Sound Equipment.

AUTOMATICKET, LTD., 21/23 Wellington St., 1. Leeds. Telephone: Leeds 21515/6. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 67 Britannia House, Wellington St., Leeds. Telephone: Leeds 24509. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Yorkshire, Lincolnshire, Nottinghamshire, Derbyshire.

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PATHE EQUIPMENT, LTD., 2 Britannia House, Leeds. Telephone: Leeds 30325. Products Sold: Philip’s and Ross Projection Equipment, Dawsons Seating, General Theatre Equipment and Supplies. Manager: D. H. White.

FRED V. SEELE, LTD., (Incorporoting Provincial Cinematograph Trading Company), 7 Stainburn Drive, Leeds 17. Telephone: Leeds 68-2852. PERSONNEL—A. R. Steele. Products Sold: Projection, Sound, and General Theatre Equipment. AREA SERVED—Yorkshire, Lancashire, Nottinghamshire.

*WESTREX COMPANY, LTD., Wellington Chambers, Wellington Street, Leeds 1. Products Sold: Westrex Co. line.

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AUTOMATICKET, LTD., 21 Spring Gardens, Manchester. Telephone: Blackfriars 0162/4505. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 3, The Parsonage, Manchester. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Projection and Sound Equipment and Philips Closed Circuit TV Equipment.

RANK AUDIO VISUAL, Division of Rank Organisation Ltd., Parsonage Buildings, 4 St. Mary’s Parsonage, Manchester. 3. Telephone: Blackfriar 1428. PERSONNEL—Branch Manager: Harry Mould. Praducts Sold: Gaumant-Kalee Seating and all Furnishings. AREA SERVED—Part of Lancashire; part af Cheshire.

*RCA GREAT BRITAIN, LTD., 274 Deansgate, Manchester. Telephone: Blackfriars 7092. PERSONNEL—District Manager: A. J. Bush. Products Sold: Theatre and Sound Equipment.

*WESTREX COMPANY, LTD., 1 North Parade, Deansgate, Manchester 3. Products Sold: Westrex Co. line.

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*STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 313/7, Oldham Road, Manchester 10. Telephone: Collyhurst 2736. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Manchester, North of England.

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THE RANK ORGANISATION, Rank Audio Visual, 67 Queen Street, Cardiff, Wales. Telephane: 20261/2. PERSONNEL—Branch Manager: R. H. Evans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—South Wales and West of England.

PATHE EQUIPMENT, LTD., 9 Museum Place, Cardiff. Telephone: Cardiff 21865. Products Sold: Ross Projection Equipment, Dawsons’ seating, General Theatre Equipment and Furnishings. Philips Prajection Equip., and closed circuit TV.

RCA GREAT BRITAIN, LTD., 46 Charles St., Cardiff. Telephone: Cardiff 30194. PERSONNEL—District Manager: J. H. Welch. Products Sold: Theatre ond Sound Equipment, and Cedamel Language Labaratory.

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*GEORGE PALMER, LTD., 89 Wardaur Street, London, W.1. Proprietor: Frederick G. Palmer. Products Sold: Projection and electrical equipment.

PHILIPS ELECTRICAL IND., LTD., Century House, Shaftesbury Ave., London W.C.2.

PATHE EQUIPMENT, LTD., 177 Wardour Street, London, W. 1. Telephone: Gerrard 1544. PERSONNEL—Gen. Mgr.: George C. McLean. Products Sold: Philips Projection Equipment, Dawson's Seating, Stafford Furniture, General equipment and furnishings for theatres and auditoria. Branches at Cardiff, Glasgow, Leeds and Manchester.

RANK AUDIO VISUAL—A DIVISION of the RANK ORGANISATION, Woodger Road, London W 12. Head Office: Cables: Rankalee, London. PERSONNEL—Home Sales Manager: M. W. Beer. Joint Export Managers: M. W. Beer, and T. E. Chilton. Products Sold: Projection and Sound Equipment and Theatre Furnishings, "Ship" Carbons, AREA SERVED—Entire World.

ROBERT RIGBY, LTD., Premier Works: Northington St., London, W.C.1. Telephone: Holborn 2944. Products Sold: Premier Slide Projectors, Spot Lights, Film Splicers, Fire Shutters, Theatre and Projection Accessories, and Editing Room Equipment.

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STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Head Office: 29, King Street, London W. C. 2. Telephone: Temple Bar 4444. Cables: Spotlite London. Telegrams: Spotlight Rand London. PERSONNEL—Directors: J. D. H. Sheridan, S. E. Earnshaw, F. P. Bentham, H. O. Jordan, P. Sherdan, J. Hunter. Branches: Manchester, Glasgow, Dublin, Darlington, Bristol, Melbourne, Toronto. Products Sold: Lighting Equipment and Dimmer Control Systems.

*WESTREX CO., LTD., Head Office of Area: 152 Coles Green Road, London, N.W.2. Products Sold: Westrex Co. line. AREA SERVED—Great Britain and Ireland.

W. W. TURNER & COMPANY, LTD., 28 Newman St., London, W.1. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., (Service Depot), 31 Hanover Buildings. Telephone: Southampton 28491. Other Service Depots: Leicester (Leic. 29426/7) and Sheffield (Shef. 26420).

RCA GREAT BRITAIN, LTD., Head Office: Lincoln Way, Windmill Road, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 3101, 3107. PERSONNEL—Managing Director: C. G. Mayer, Directors: Donald MacPhail, Chairman & Managing Director: C. J. Bridge, M.B.E., M. Brunet. (U.S.A.), W. H. Clarke, O.B.E., H. J. O'Dell. A.M.I.E.E., E. Schuller. (Austrian), P. A. Turnor. Products Sold: Theatre and Sound Equipment.

THE RANK ORGANISATION, Rank Audio Visual, Export Department, Woodger Road, London, W.12. Cables: Rank Audio, London. Export Managers: M. W. Beer, T. E. Chilton.

GREECE

CHARILAOS PETROPOULOS, 51 El. Venizelou Str., Athens. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS S.A. HELLENIQUE COMMERCIALE DE PRODUITS ELECTROTECHNIQUES, P. O. Box 153, Athens. Products Sold: Philips Projection and Sound Equipment.

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ADOLFO RIOS, 6A Avenida 15-36, Zone 1, Guatemala City. Products Sold: Theatre and Sound Equipment.

INSTRUMENTOS MUSICALES, S.A., Apartado Postal 345, Guatemala City. Products Sold: RCA Cinema Equipment, 16mm.

PHILIPS DE GUATEMALA S.A., P. O. Box 238, Guatemala City. Products Sold: Philips Projection and Sound Equipment.

RAMIRO SAMAYOA M., Avenida Elena 14-75, Cine Popular, Guatemala City. Products Sold: National Theatre Supply Company line. AREA SERVED—Guatemala.

E. F. TOPPE, Avda LaReforma 3-60, Guatemala City. Products Sold: Westrex Co. Inc. AREA SERVED—Guatemala, El Salvador, Honduras, and British Honduras.

HAITI

PAROMOUNT, P. O. Box 683, Port-au-Prince, Haiti.

HONDURAS

CINEMATOGRAFICA, S. de R. L. Apartado Postal 110, Tegucigalpa. Products Sold: RCA Theatre and Sound Equipment.

OSMOND MADURO, Apartado 213, Tegucigalpa. Products Sold: National Theatre Supply Company line.

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ELEPHANT RADIO CO., LTD., 208-209 Bank of East Asia Building, 10 Des Voeux Road, Central, Victoria. Managing Director & Chief Engineer: Norman F. C. Li. Manager: Y. S. Wong. Products Sold: RCA Theatre and Sound Equipment, National Theatre Supply Company line.

PHILIPS HONG KONG, LTD., 9, Ice House St., P. O. Box 2108, Victoria. Products Sold: Philips Projection and Sound Equipment.

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SNORRI P. B. ARNAR, P. O. Box 354, Reykjavik. Products Sold: RCA Theatre and Sound Equipment and Philips Projection and Sound Equipment.

INDIA

*GENERAL RADIO & APPLIANCES, LTD., 36-39 Silver Jubilee Road Park, Bangalore City. Branch Manager: V. Shanker. Products Sold: RCA and Simplex lines.

*RAHBAI PATEL AND SONS, Majestic Circle, Bangalore 9. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Mysore State.

*CINEFONES, 3, New Queen's Road, Bombay 4. PERSONNEL—Managing Partner: S. B. Agarwal. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Bombay Presidency.

CINECITA PVT. LTD., Saraswati Mandir, Kennedy Bridge, Bombay-7. Telephone: 75411. Mg. Director, Mr. Shree Ptakash Agarwal. Products Sold: Theatre and Sound Equipments and Accessories. AREA SERVED—Whole of India.

CINERAMA, 532 Sandhurst Bridge, Bombay 7. Telephone: 75411-2. PERSONNEL—Director: Shreeprakash Agarwal. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Bombay State, Hyderabad, Madhya Bharat, Madhya Pradesh, Rajastham, Vindhya Pradesh, Bhopal.

*EVERGREEN PICTURES, 15 New Queen's Road, Bombay 4. Telephone: 27533. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. Products Sold: National Cinema Carbons, Spares and Components for all makes of Theatre Equipment. AREA SERVED—All of India.

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*WESTREX COMPANY, INDIA, Head Office of Area: Metro House, Mahatma Ghandi Road, Bombay 1. PERSONNEL—Manager: C. L. Oscar, Directors: Mr. S. B. Agarwal, Mr. Shree Prakask Agarwal. Products Sold: Westrex Co. line. AREA SERVED—India, Burma, Ceylon.

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*GENERAL RADIO AND APPLIANCES PRIVATE, LTD., 3 Madan St., Calcutta 13. Telephone: 23-6038. PERSONNEL—Managing Director: Y. A. Fazalbhoy; Branch Manager: D. V. J. Raju. Products Sold: National Theatre Supply Company line Strong Lamps and Rectifiers, International Seats. AREA SERVED—Provinces of West Bengal, Bihar, Orissa, Assam and Kingdom of Nepal.

*PHILIPS ELECTRICAL COMPANY, (INDIA) PRIVATE LTD., 7 Justice Chandra Madhab Road, Calcutta 20. Products Sold: Philips Projection and Sound Equipment.

*WESTREX COMPANY, INDIA, Lighthouse Cinema Bldg., Humayan Place, Calcutta 13. Products Sold: Westrex Co. line.

CINEFONES (DELHI) PRIVATE, LTD., Behind State Bank of India, Chandhi Chowk, Delhi. PERSONNEL—Directors: Mr. S. B. Agarwal; Managing Directors: S. B. Agarwal, Products: Theatre Equipments and Spares. AREA SERVED—All places in the Union of India.

EVERGREEN PICTURES, Chandi Chouk, Delhi. Telephone: 6455. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

*WESTREX COMPANY, INDIA, Brampton Road, Kashmiri Gate, Delhi near Minerva Cinema. Products Sold: Westrex Co. line. AREA SERVED—India, Ceylon.

EVERGREEN (BANGALORE) PRIVATE LTD., 15 Wescott Road, Royapettah Madras 14. PERSONNEL—Directors: N. C. Kapadia, M. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla. AREA SERVED—Madras, Tamilnad, Travancore-Cochin, Mysore.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., 35/4, Mount Road, Madras 2. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, INDIA, Agurchand Mansion, 35 Mount Road, Madras 2. Products Sold: Westrex Co. line. AREA SERVED—India, Ceylon.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., Delhi-Aiemere Gate Extension. New Delhi. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Delite Cinema Bldg., Asafali Rd., New Delhi, 1. PERSONNEL—Manager: N. Kumar Jain. Products Sold: RCA Theatre and Sound Equipment and National Theatre Supply Company line.

CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. Products Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

EVERGREEN (BANGALORE) PRIVATE, LTD., 1/D Rashtrapathi Road Secunderbad. Telephone: 6707. PERSONNEL—Directors: N. C. Kapadia, M. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla. AREA SERVED—Hyderabad and Andhra States.

GENERAL RADIO & APPLIANCES, LTD., 8092/1-2 Rashtrapathi Rd., Secunderbad. Branch Manager: V. N. Ramanthan. Products Sold: RCA & Simplex lines.

INDONESIA

N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segrasatu Djakarta. Cable: SOEDARCO DJAKARTA. Telephone: Gambir 1008. Products Sold: RCA Theatre and Sound Equipment.

P. T. RALIN, 34-38 Djalan Modjopahit, Djakarta, Indonesia. Products Sold: Philips Sound and Projection Equipment.

*WESTREX COMPANY, ASIA, Pegangsaan Timur 19A, Djakarta 111/21. Products Sold: Westrex Co., line. AREA SERVED—Indonesia.

IRAN

PHILIPS IRAN, LTD., P. O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

RADIO SHAHAB COMPANY, Av. Naderi 720, Teheran. Products Sold: Philips 35mm. Sound Film and Projection Equipment.

IRAQ

THE BAGHDAD COMPANY, LTD., Munir Abbas Building, South Gate, Baghdad. Products Sold: Philips Projection and Sound Equipment.

THE IRAQI COMPANY FOR FILMS & CINEMA, P. O. Box 206, Baghdad. Products Sold: National Theatre Supply Company line. AREA SERVED—Iraq.

IRELAND

C. NAPIER, ASSOCIATED CINEMA EQUIPMENTS, LTD., 5 Jervis St., Dublin. Product Sold: Philips Projection and Sound Equipment. Telephone: 46646. AREA SERVED—Republic of Ireland and Northern Ireland.

RCA GREAT BRITAIN, LTD., 34 Lower Abbey St., Dublin. Telephone: 43842. PERSONNEL—Branch Manager: H. W. Neill. Products Sold: Theatre and Sound Equipment.

THE STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 30 Upper Abbey St., Dublin 1. Telephone: 47078. PERSONNEL—Irish Branch Manager: Kevin, Bourke. Products Sold: Stage and T.V. Lighting and Curtains, Screens, and other Theatre Equipment. AREA SERVED—Ireland.

*WESTREX COMPANY, LTD., Veritas House, 78 Lower Abbey St., Dublin. Products Sold: Westrex Co. line.

ISRAEL

AMPA, LTD., 16 Petah Tikvah Rd., P. O. Box 636, Tel-Aviv. Telephone: 3228. PERSONNEL—Theatre Department Manager: M. Kolari. Products Sold: National Theatre Supply Company line. AREA SERVED—Israel.

CARASSO BROTHERS, P. O. Box 364, Tel-Aviv. Products Sold: RCA Theatre and Sound Equipment.

CHEMICALS AND TECHNICAL SUPPLIES (GREEN) LTD., Cine Dept., 17 Migve St. Tel-Aviv. Telephone: 64492. Products Sold: Rank Precision Industries Ltd., Bell & Howell, Radiant Mfg. Corp., Charles H. Champion & Co., Ltd.

LANDSEAS EASTERN COMPANY, LTD., P. O. Box 2554, Tel-Aviv. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

LEVANT X-RAY, LTD., 39 Walfson St., Tel-Aviv. Telephone: 81566. PERSONNEL—H. H. Aldor. Products Sold: Westrex Co., line. COUNTRY SERVED—Israel.

ITALY

PHILIPS RADIO S. P. A., Piazza IV Novembre 3, Milan. Products Sold: Philips Projection and Sound Equipment.

MOLE-RICHARDSON (Italia) s.r.l., Via del Velodromo 70, Rome. Gen. Manager: Umberto Marroncini. Products Sold: Rank Taylor Hobson, Morganite, Mitchell, Colortran, Moviola, Leever Rich, Satec (Dyaliscope), Mole-Richardson Italia & England. AREA SERVED—Italy, Yugoslavia, Greece & Middle East.

*WESTREX COMPANY, ITALY, Piazza Margana 19, Rome. Products Sold: Westrex line. AREA SERVED—Italy.

JAPAN

NIHON EIGA SHIZA COMPANY, LTD., Chubo-Keizai—Kaikan Building, 3-1, Funieri—Cho Nakamuraku Nagoya-Shi, Aichi.

NICHION COMPANY, LTD., 146 Ushidate, Toyonaka-Shi, Osaka, Japan. Products Sold: National Theatre Supply Company line.

NIHON EIGA SHIZA COMPANY, LTD., 7, Minamicho, Dori, Sendai-shi, Miragi.

NIHON DENSHI KOGYO K.K. (Japan Electronic Mfg. Corp.) 325, Sanshin Bldg., 1-10 Yurakucho, Chiyoda-ku, Tokyo, Japan. PERSONNEL—President: H. Akatsu, Managing Director: Y. Nakajima. Products Sold: Wireless Microphones, Sound Equipment, Recording Equipments, and RCA Theatre Equipments. AREA SERVED—Far East.

NIHON DENSHI TELEVI K.K., Room 212, Sanshin Building, Yurakucho, Chiyodaku, Tokyo. Products Sold: RCA Theatre and Sound Equipment.

J. OSAWA & CO., LTD., Toranomon, Minato-Ku, Tokyo.

*WESTREX COMPANY, ORIENT, Chiyoda Building, Room 615, 14-chome, Marunochi Chiyoda-ku, Tokyo. Products Sold: Westrex Co. line. AREA SERVED—Japan.

INDUSTRIAL DEVELOPMENT AND CONSULTANT COMPANY, Nikkatsu International Building Room 420, Yurakycho, Chiyoda-ku, Tokyo, Japan. Products Sold: Philips Projection and Sound Equipment.

JORDAN

MOHAMMAD O. SUWYEH AND BROTHERS, P. O. Box 502, Amman. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

TRANSJORDAN ENGINEERING COMPANY, LTD., P. O. Box 1, Amman. Products Sold: Philips Projection and Sound Equipment.

DAVID A. ARAFAT, P. O. Box 4, Nablus. Products Sold: Gaumont-Kalee line.

KENYA

ELECTRONIC AIDS (EAST AFRICA) LTD., Cargen House, Coronation Ave., P. O. Box 65-40, Nairobi. Telephone: 2-2273. Products Sold: Strand Electric & Engineering line.

LEBANON

PHILIPS LIBAN S.A., P. O. Box 670, Beirut. Products Sold: Philips Projection and Sound Equipment.

MIDDLE EAST DISTRIBUTION COMPANY, S.A.L., Managing Director, P. O. Box 2407, Beirut. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*WESTREX COMPANY, EAST, Pan American Building, Room 408, Place Riad Solh, Beirut. Products Sold: Westrex Co. line. AREA SERVED—Near East.

N. ZABBAT, Post Box 741, Beirut. Products Sold: Gaumont-Kalee line.

LIBERIA

A. MANSOUR AND SONS, P. O. Box 207, Monrovia. PERSONNEL—Manager: F. A. Mansour. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

MALTA

P. CUTAJAR & COMPANY, LTD., 12 St. Paul's Street, Valletta. Products Sold: Gaumont-Kalee line.

GENERAL SALES COMPANY, 4 St. Joseph Buildings, Zachary Street, Valletta. PERSONNEL: Managing Director: Adrian Busietta. Products Sold: RCA Theatre and Sound Equipment. Telephone: Cent. 24482. AREA SERVED—Island of Malta.

A. VELLA, 14 Depiro St., Sliema. Products Sold: Westrex Co. line. AREA SERVED—Malta.

CHARLES A. MICALIEF AND COMPANY, LTD. 282 Kingsway, Valletta. Telephone: C24313-C21506. Products Sold: Philips Projection and Sound Equipment.

MAURITUS

ADAM AND COMPANY, LTD., P. O. Box 53, Port Louis. Products Sold: Philips Projection and Sound Equipment.

BLANCHE, BIRGER COMPANY, LTD., 18 Pope Hennessy St., Port Louis. Products Sold: RCA Theatre and Sound Equipment.

THE MAURITIUS ANGLO CHINESE COMPANY, P. O. Box 181, Port Louis. Products Sold: Gaumont-Kalee line.

MEXICO

DEKSA, S. A., Acenida Juarez No. 42, Edificio "B," 90 piso, Mexico 1, D.F. Telephone: 10-4600, General Manager: Jorge Philippe M. Products Sold: Rank-Cinemeccanica, Theatre, Studio and Laboratory equipment and accessories, full television transmitting equipment and Illumination, Broadcast equipment.

EQUIPOS PARA CINES, S.A., Av. Insurgentes Sur 600, Mexico 12, D.F. Telephone: 43-42-80, 23-19-89. PERSONNEL—President: Manual Ampudia. Manager: Manuel Ampudia Girón. Products Sold: National Theatre Supply Co. line.

PHILIPS S.E.T. Apartado Postal 21420, Mexico 7, D.F. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR MEXICANA, S.A. de C.V. Avenida Cuauhauac 2519, Mexico 17, D.F. PERSONNEL—President: Joseph P. Toole. General Manager: Paul W. Hessinger. General Sales Manager: W. S. Rolston. Products Sold: Theatre and Sound Equipment. AREA SERVED—Mexico.

*WESTREX COMPANY, MEXICO, Tonalá #143 Mexico, D.F. Products Sold: Westrex Co. line. AREA SERVED—Mexico.

MOROCCO

SOCIETE MAROCAINE PHILIPS, 304 Blvd. Mohammed V, Casablanca. Products Sold: Philips Projection and Sound Equipment.

NETHERLANDS

*WESTREX NEDERLAND N.V., Single 127, Amsterdam. Products Sold: Westrex Co. line. AREA SERVED—Netherlands.

PHILIPS NEDERLAND N.V., Eindhoven. Products Sold: Philips Projection and Sound Equipment.

NEW ZEALAND

CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm, 35/70mm, 15mm. Sound Film and Projection Equipment. (Sole Agency.)

KERRIDGE ODEON INDUSTRIES LTD., 6th Floor, 246 Queen Street, P. O. Box 2191, Auckland, C.I. Products Sold: Rank—Kales, "Ship" Carbons, Motion Picture & T.V. Production equipment.

*WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: 58 Kent Terrace, Wellington. Products Sold: Westrex Co. line. AREA SERVED—New Zealand.

*WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Co. line.

PHILIPS ELECTRICAL INDUSTRIES OF NEW ZEALAND, LTD., P. O. Box 2097, Wellington. Products Sold: Philips Projection and Sound Equipment.

CHARLES CARRAD, P. O. Box 5020, Civic Theatre Building, Auckland, New Zealand. Products Sold: Philips Projection and Sound Equipment.

NICARAGUA

OCTAVIO ROCHA, Apartado 2-4-2, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

SUCESORES DE RAFAEL CABRERA, Apartado 1267, Telephone: 3037, Managua. Products Sold: Ballantyne Royal Sound Master Theatre Equipment, RCA 16mm Projectors.

NIGERIA

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'Iena, Paris 16. PERSONNEL—Nigerian Manager: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PHILIPS (NIGERIA) LTD., P. O. Box 1136, G. P. O. Lagos. Products Sold: Philips Projection and Sound Equipment.

NORWAY

AKSJESELSKAPET PROTON, Rosenkrantzgt, 11, Oslo. Products Sold: Siemens and Halske, Klangfilm Sound Equipment.

HANS H. KNUITSEN AND COMPANY Kongensgt., 15, Oslo. Products Sold: Rank Precision Ind. Equip., Bell and Howell, Eugene Bauer, Lorraine Carbons.

NORSK A/S PHILIPS, P. O. Box 5040 Oslo. Products Sold: Philips Projection and Sound Equipment.

A/S PROTON, Rosengrautzgaten 11, Oslo. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PAKISTAN

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulistan Cinema Building, Ramna, Dacca. PERSONNEL—Manager: Karim Kassamally. Products Sold: National Theatre Supply Company line.

*WESTREX COMPANY, EAST, Head Office of Area: Attar Singh Building, The Mall, Lahore. Products Sold: Westrex Co. line. AREA SERVED—Pakistan.

*WESTREX COMPANY, EAST, Gulistan Building, Ramna, Dacca. Products Sold: Westrex Co. line. AREA SERVED—East Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulshan-E-Nusrat Building, Victoria Road, Saddar, Karachi 3. PERSONNEL—Managing Director: Arshad Hameed. Products Sold: National Theatre Supply Company line.

FILM FACTORS, LTD., Oosman Chambers, 2nd Flr., Victoria Road, Karachi 3. Products Sold: Rank Organization and Cinemecanica lines.

PHILIPS ELECTRICAL COMPANY OF PAKISTAN, LTD., P. O. Box 7101, Karachi. Products Sold: Philips Projection and Sound Equipment.

*WESTREX COMPANY, EAST, Karachi House, McLeod Road, Karachi. Products Sold: Westrex Co. line. AREA SERVED—West Pakistan.

ELECTRONICS AND FILM EQUIPMENT, LTD., Luxmi Mansion, The Mall, Lahore. PERSONNEL—Manager: Anwar Hussain. Products Sold: National Theatre Supply Company line.

PANAMA

AGENCIA GREEN, Apostado 7645 Panama City, President: Leo Green.

RODRIGUEZ Y COMPANIA, P. O. Box 6619, Panama City. Products Sold: Philips Projection and Sound Equipment.

PARAGUAY

PHILIPS DEL PARAGUAY, S.A., Casilla de Correo 605, Asuncion. Products Sold: Philips Projection and Sound Equipment.

PERU

J. CALERO PAZ, S.A., Portal de Belen 902-914, Apartado 1281, Lima. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Peru.

PHILIPS PERUANA, S.A., Apartado 1841, Lima. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ANDEAN, Edificio Hidalgo No. 950-954, Plaza San Martin, Lima. Products Sold: Westrex Co. line. AREA SERVED—Peru and Bolivia.

PHILIPPINES

*WESTREX COMPANY, ASIA, Head Office of Area: 666 Florentina Torres, Manila. Products Sold: Westrex Co. line. AREA SERVED—Philippines.

*WESTREX COMPANY, ASIA, Legaspi Street, Cebu City. Products Sold: Westrex Co. line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Co. line.

S. M. BERGER AND COMPANY, LTD., 523 Bustos, Corner Rigal Ave., Manila. PERSONNEL—Manager: Ramon Francisco. Products Sold: National Theatre Supply Company line.

PHILIPPINE ENGINEERING CORPORATION, 936 Raon St., Quiapo, Manila. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS INDUSTRIAL DEVELOPMENT, INC., 544 San Luis St., P. O. Box 2205, Ermita, Manila. Products Sold: Philips Projection and Sound Equipment.

PORTUGAL

CENTRO DE COOPERACAO TECHNICA, Rua Dom Joao V, No. 2, Lisbon. Products Sold: Gaumont-Kalee, Bell & Howell lines.

INSTITUTO PASTEUR de LISBOA, R. Nova do Almada 69, Lisbon. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS PORTUGUESA, S.A.R.L., Rua Joaquim Antonio de Aguiar 66, Lisbon. Products Sold: Philips Projection and Sound Equipment.

TELECTRA EMPRESA TECNICA DE EQUIPAMENTOS ELECTRICOS, S.A.R.L., R. Rodigo da Fonseca, 103 r/c, Lisbon. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

PORTUGUESE EAST AFRICA

ZUID-AFRIKAANSCH, HANDELSHUIS, N. V., P. O. Box 385 Beira; P. O. Box 471, Lourenco Marques; P. O. Box 111 and 124, Mocambique; Nacala; P. O. Box 124, Nampula; P. O. Box 300, Quelimane. Products Sold: Philips Projection and Sound Equipment.

PORTUGUESE WEST AFRICA

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA" Caixa Postal 26, Benquela. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Lobito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Caixa Postal 178, Luanda. Products Sold: Philips Projection and Sound Equipment.

EL SALVADOR

MANUEL VIEYTEZ, IA Calle Poniente No. 430, San Salvador. Products Sold: National Theatre Supply Company line.

PHILIPS DE EL SALVADOR S.A., P. O. Box 865, San Salvador. Products Sold: Philips Projection and Sound Equipment. COUNTRY SERVED—El Salvador.

RADIO ELECTRICA, S. A., La Calle Poniente No. 2, San Salvador. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

SAUDI ARABIA

MOHAMED MAHMOOD ZAHID AND BROTHERS, Jeddah. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Saudi Arabia, Yemen.

SINGAPORE

EDWARD EU AND COMPANY, LTD., 1 Orchard Road, Singapore 9. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

H. A. O'CONNOR & CO., LTD., Laidlaw Building, Battery Road, P. O. Box No. 252, Singapore. PERSONNEL—Managing Director: F. Hickley. Executive Director: P. H. B. Dowson. General Sales Manager: P. J. Richmond. Products Sold: Gaumont-Kalee, "Ship" Carbons, Bell and Howell.

PHILIPS SINGAPORE, LTD., N.T.S. Building, D'Almeida Street, Singapore 1. Products Sold: Philips Projection and Sound Equipment.

SHAW BROTHERS, LTD., 112/120 Robinson Rd., Singapore. Products Sold: National Theatre Supply Company line. AREA SERVED—Malaya.

MESSRS. WILLIAM JACKS & COMPANY (MALAYA) LTD., Ocean Building, P. O. Box 197, Singapore. Telephone: 94841. Products Sold: Philips Projection and Sound Equipment.

SOCIETY ISLANDS

ETABLISSEMENTS DONALD TAHITI, Papeete, Tahiti. Products Sold: RCA Theatre and Sound Equipment.

SOUTH AFRICA, REPUBLIC OF

AFRICAN CONSOLIDATED FILMS, LTD., Head Office: Broadcast House, 170 Commissioner St., Box 4552, Johannesburg. Branches: Cape Town—26 Commercial St., Box 701. Port Elizabeth—Grand Theatre, Main St., Box 347. Durban—241 Smith St., Box 2352. Bulawayo—Palace Theatre, 11th Ave., Box 537. Nairobi—Corner Govt. Road and Queensway, Box 2682. PERSONNEL—N. Bennett, R. H. Jameson. Products Sold: National Theatre Supply line, RCA Theatre and Sound Equipment, G. B.-Kalee. AREA SERVED—Africa, South of Equator.

EMPIRE FILMS S.A. (PTY) LTD., Head Office: 12th Floor, Philadelphia Corner, Von Weilligh & Jeppe Sts., Johannesburg. Branches: Cape Town, P. O. Box 2223; Durban, P. O. Box 2682; Port Elizabeth, P. O. Box 105; Salisbury, P. O. Box 677; Nairobi, P. O. Box 4186. PERSONNEL—William Boxer, managing director; E. Marshall, consulting engineer; S. L. Silver, sales mgr.; D. Williams, sound engineer. Products Sold: Complete cinema equip., Cinemeccanica 35/70mm.

DAVID POLLOCK (PTY) LTD., 36 Plein Street, Johannesburg. Products Sold: Westrex Co. line. AREA SERVED—Republic of South Africa.

SOUTH AFRICAN PHILIPS (PTY) LTD., Herb St., P. O. Box 7703, Johannesburg. Products Sold: Philips Projection and Sound Equipment.

SOUTHERN RHODESIA

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 8003, Belmont. Products Sold: Philips Projection and Sound Equipment.

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 994, Salisbury. Products Sold: Philips Projection and Sound Equipment.

SPAIN

*WESTREX COMPANY, IBERICA, Head Office of Area: Avenida Jose Antonio 636, Barcelona. Products Sold: Westrex Co. line. AREA SERVED—Spain.

RCA ESPANOLA, S. A., Avenila de America y Hernandez de Tejada (Frente Estudios CEA, Ciudad Lineal), Madrid. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS IBERICA, S.A.E., Paseo de las Delicias 65, Madrid. Products Sold: Philips Projection and Sound Equipment.

*WESTREX COMPANY, IBERICA, Avenida Jose Antonio 66, Madrid. Products Sold: Westrex Co. line.

SUDAN

G. & A. E. LICOS, LTD., P. O. Box 183, Khartoum. Products Sold: Rank-Kalee Theatre and Office Prevost Cinema Equipment.

GELLATLY, HANKEY AND CO. (ENGINEERING), LTD., P. O. Box 150, Khartoum. Products Sold: Philips Projection and Sound Equipment.

SURINAM

C. KERSTEN AND COMPANY, N.V., P. O. Box 216, Paramaribo. Products Sold: Philips Projection and Sound Equipment.

SWEDEN

SVENSKA A. B. PHILIPS, Gavlegatan 16, Stockholm 6. Products Sold: Philips Projection and Sound Equipment.

SVENSK TON-FILM, Odengatan 100, Stockholm. Telephone: 23 1700. Products Sold: RCA Cinema Equipment, 16mm. Sound Film Studio Services.

SWITZERLAND

VICTOR FILM, LTD., Adlerstrasse 23, Bale. Telephone: 061, 41, 62, 40.

CINE SERVICE, BASEL, Steinengraben 77, Basel. Products Sold: Westrex Co. line.

JACQUES BAERLOCHER CORPORATION FOR ELECTRONIC PRODUCTS, Nuschlerstrasse 31, Zurich. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Switzerland.

PHILIPS A. G., Philips Haus, Edenstrasse 20, Zurich 3/45. Products Sold: Philips Projection and Sound Equipment.

SYRIA

(See UNITED ARAB REPUBLIC)

TANGIER

A. S. COHEN, Calle Mejico 78-A, Tangier. Products Sold: Gaumont-Kalee line.

U. S. PRODUCTS, INC., 5 Rue de Viques, Tangier. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THAILAND (SIAM)

BARROW, BROWN AND COMPANY (1948), LTD., Barrow, Brown Bldg., Bangkok. PERSONNEL—Manager: G. H. Y. Grant. Products Sold: RCA Theatre and Sound Equipment.

K. K. TSAN, Capitol Theatre, 311, New Road, P. O. Box 141, Bangkok.

THE LIGHT & SOUND (THAI) COMPANY, LTD., Phayasri Square, New Road, Bangkok. Telephone: 27973. Products Sold: Theatre Supplies.

PHILIPS ELECTRICAL COMPANY OF THAILAND, LTD., 283 Silom Road, Bangkok. Products Sold: Philips Projection and Sound Equipment.

VICTORIOUS COMPANY, LTD., 620 Jakaphet Road, Bangkok. Products Sold: National Theatre Supply Company line.

TUNISIA

SOCIETE TUNISIENNE PHILIPS, 32, Bis, Rue Lavigeria, Tunis. PERSONNEL—Manager: V. R. Bernard. Technical Assistant: L. Bouissou. Products Sold: Philips Projection and Sound Equipment.

PALAIS DE LA TELEVISION, 9 Ave. de Carthage, Tunis. Products Sold: Westrex Co. line.

TURKEY

NEFAN LTD., Yeni Han 6, Beyoglu, Istanbul. Telephone: 441408. Products Sold: Westrex Co. line. AREA SERVED—Turkey.

TEKNIKA, T.A.S., P. O. Box Kararay 153, Istanbul. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Turkey.

TURK PHILIPS, T.A.S., Posta Kutusu 504, Beyoglu, Istanbul. Products Sold: Philips Projection and Sound Equipment.

UNITED ARAB REPUBLIC

*WESTREX COMPANY, EAST, 39 Sharia Talaat Harb, Cairo U.A.R. Products Sold: Westrex Co., line. AREA SERVED—Egypt.

THE GABRI COMPANY, 51 Ibrahim Pasha St., Cairo (Egypt). Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THE GENERAL COMPANY FOR TRADING & CHEMICALS (Photo-Cine), 5 Kasr-EI-Nil St., Cairo, P. O. Box 600, Cairo (Egypt). Products Sold: Cinematographic Equipment.

PHILIPS ORIENT, S.A., P. O. Bag Sidi-Gaber, Alexandria, Egypt. Philips Projection and Sound Equipment.

NASR ELECTRICAL & ELECTRONICS CO., S.A.A. 26, sh. Adly, Cairo, Egypt. Products Sold: Philips Projection and Sound Equipment.

ETS. PHOTO-CINE AZAD, P. O. Box 630 Damascus, (Syria) Products Sold: Gaumont-Kalee line.

PHILIPS MOYEN-ORIENT, S. A., P. O. Box 2336 Damascus (Syria). Products Sold: Philips Projection and Sound Equipment.

URUGUAY

CINEMATOGRAFICA GLUCKSMANN, S.A., Rio Branco 1320-26, Montevideo. PERSONNEL—Owner and Manager: Bernardo Glucksmann. Products Sold: National Theatre Supply line. AREA SERVED—Uruguay.

CUFE, S.A., Colonia 1189, Montevideo. Products Sold: RCA Cinema Equipment, 16mm.

H. GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Products Sold: Gaumont-Kalee line.

PHILIPS DEL URUGUAY, S.A., Casilla Correo 294, Montevideo. Products Sold: Philips Projection and Sound Equipment.

VENEZUELA

DUPLEX INDUSTRIAL, C. A., Apartado 1995, Caracas. Products Sold: Gaumont-Kalee line.

C. A. PHILIPS VENEZOLANA, Apartado 1167, Caracas. Products Sold: Philips Projection and Sound Equipment.

NATIONAL SUPPLY, S.A., Gorda a Aserradero 32/34, Caracas. PERSONNEL—Manager: Augusto M. Matilla. Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas. Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

*WESTREX COMPANY, CARIBBEAN, Edificio Karam, Oficina 210 Ibarra a Pelota, Caracas. Products Sold: Westrex Co. line. AREA SERVED—Venezuela.

WEST INDIES

Aruba

E. DE VEER'S CHAIN THEATRES, P. O. Box 3, Aruba. Products Sold: National Theatre Supply Company line.

Cuba

IMPORTADORA ASPA, Edificio Centro Filmico, Almendares y Desague, Havana. Products Sold: Gaumont-Kalee line.

STANDARD ELECTRIC, S.A., Almendares 168, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VASQUEZ, Accesorios Cinematograficos, Calle Almendares No. 205, Filmcenter, Habana.

*WESTREX COMPANY, CARIBBEAN, Almendares 180 (Film Centro), Habana. AREA SERVED—Cuba.

Curacao, Netherlands Antilles

EL LOUVRE, S.A., P. O. Box 138, Curacao. Products Sold: RCA Theatre and Sound Equipment.

N. V. BIOSCOOP MAATSCHAPPIJ CINELANDIA, P. O. Box 13, Curacao. PERSONNEL—Directors: Frank Brandao, Alfred Moron, Jr., Michael Herbert Pinedo. Products Sold: National Theatre Supply Company line. AREA SERVED—Curacao.

PHILIPS ANTILANA N.V., P. O. Box 523, Willemstad. Products Sold: Philips Projection and Sound Equipment.

Haiti

SOCIETE HAITIENNE d'AUTOMOBILES, Mallenbranche, Gentil Bogat and Company, Port-au-Prince. Products Sold: RCA Theatre and Sound Equipment.

Jamaica

PALACE AMUSEMENT COMPANY (1921) LTD., 1A South Camp Rd., P. O. Box 211, Kingston, Jamaica, West Indies. PERSONNEL — Managing Director: Douglas Graham; Assistant Manager: Lloyd Alberga; Executive Engineer: Balfour Richards; Chief Accountant: Hugh Terrelonge. Products Sold: Rank Precision Industries (England), Bell & Howell 8mm & 16mm Cine Equipment, Arriflex Cine Equipment, Cable address: PALAMCO, Kingston, Jamaica. Telephone: 81248 (3 lines).

RUEL SAMUELS, 2 Lismore Avenue, Kingston. Products Sold: Westrex Co. and Frieseke & Hoepfner line. AREA SERVED—Jamaica.

MESSRS. SPROSTONS, P. O. Box 139 Kingston. Products Sold: Philips Projection and Sound Equipment.

Puerto Rico

SAMBOLIN AND FIGUEROA, Santuce and Ponce. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Puerto Rico.

EDUARDO G. GONZALES, P. O. Box 3871, San Juan. PERSONNEL—Owner: Eduardo G. Gonzales; General Manager: Octavio A. Costas. Products Sold: National Theatre Supply Company line. AREA SERVED—Puerto Rico.

THE ALDEN CORPORATION, 524 Ponce de Leon Ave., San Juan. Products Sold: Westrex Co. line. AREA SERVED—Puerto Rico.

Trinidad

INVESTMENTS AND AGENCIES, LTD., 94-96 Henry St., Port of Spain. Products Sold: Philips Projection and Sound Equipment.

A. J. MAURITZEN & COMPANY, P. O. Box 471, Port of Spain. Products Sold: Gaumont-Kalee seating accessories.

NATIONAL UNION RADIO SERVICE, 9 Carnelia St., Port of Spain. PERSONNEL—Owner and Manager: J. H. Fung. Products Sold: National Theatre Supply Company line. Lorraine Carbons. AREA SERVED—Trinidad, British Guiana, Venezuela.

F. A. SIMPSON & COMPANY, 27/31 Henry Street, Port of Spain. Products Sold: Gaumont-Kalee line.

LUCKY SAMAROO AND SONS, P. O. Box 517, Port of Spain. Products Sold: RCA Theatre and Sound Equipment.

*WESTREX COMPANY, CARIBBEAN, 11 Edward St., Port of Spain. PERSONNEL—Manager: E. F. Vanderhoek. Products Sold: Westrex Co. line. AREA SERVED—Trinidad, Barbados, British, Dutch, and French Guianas; Leeward and Windward Islands.

PRICE SLASHED!

~~\$7.50~~

LAST CALL — \$2.75

First come,

First served!

LAYOUTS • STYLES •
CROPPING PHOTOS
• ORDERING CUTS •
REVERSE PLATES • THE
AMUSEMENT PAGE • OFF-
SET • BALANCE • HEAD-
LINE WRITING • SALES
LINES • TYPE FACES • COPY
WRITING • COMPOSITION •
SIGNS • LETTERPRESS •
OFFSET • SILK SCREEN • MATS
• THE AMUSEMENT PAGE • SAMP-
LING • HERALDS • WINDOW
CARDS • COUNTER CARDS • and
1000's OF OTHER ADVERTISING
SUBJECTS. Authored by Men who Know!

**While
they
last!**

•
236
BIG
PAGES



DO IT NOW!

**HELP
YOURSELF TO
EXPERIENCE!**

MOTION PICTURE EXHIBITOR
BOOK SHOP

317 N. Broad St., Philadelphia 7, Pa.

Enclosed \$..... for copy(s) of

"SHOWMANSHIP IN ADVERTISING"

ship postpaid to:

NAME

ADDRESS

No COD Shipments — In Canada add 25¢ — Foreign add 50¢

MOTION PICTURE

EXHIBITOR

APRIL 7, 1965

Volume 73

Number 11

IN THREE SECTIONS • THIS IS SECTION ONE



Ohio Embroiled In CATV Battle

(See page 10)

FEATURING . . .

The 1965

THEATRE CATALOG *Edition*

as a separate section

Burton Robbins, National Screen Service president, provides some worthwhile and interesting observations on the value of advertising in a letter reprinted on the editorial page. (See Page 4)

A SLEEPING DEPARTMENT WAKES UP . . . see editorial—page 4

AVAILABLE FROM WAR BAD BETTE AT HER BADDES NEW ADS! NEW RADIO S

Sister,
sister,
oh so fair,
why is
there blood
all over
your hair?

Mirror,
mirror,
on the
wall,
which is
the
scariest
one
of all?

Seven Arts Presents An
Associates and Aldrich Production


BETTE
DAVIS AND JOAN
CRAWFORD



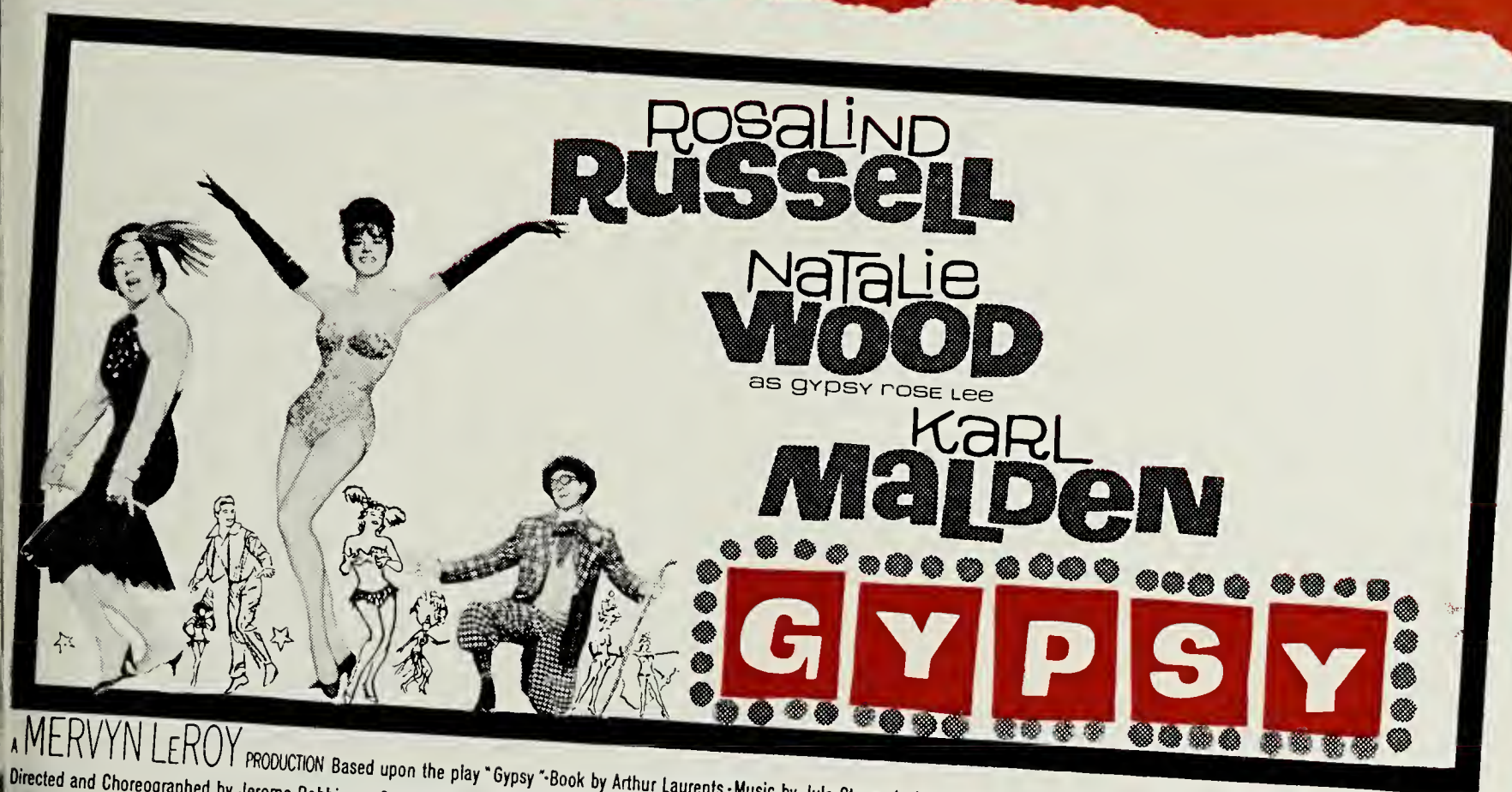
Introducing VICTOR BUONO | Produced and Directed by ROBERT ALDRICH | Screen Play by LUKAS HELLER | Music by FRANK DEVOL | Based on the novel by HENRY FARRELL | Released by WARNER BRO



BETTE DAVIS & BETTE DAVIS & KARL MALDEN & PETER LAWFORD
DEAD RINGER

Co-starring
PHILIP CAREY · JEAN HAGEN · With GEORGE MACREADY · ESTELLE WINWOOD · Screenplay by ALBERT BEICH and OSCAR MILLARD
Music ANDRE PREVIN · Produced by WILLIAM H. WRIGHT · Directed by PAUL HENREID · Presented by WARNER BROS. 

RS FOR MAY AND JUNE!
UBILANT JOY AT ITS JOY-TEST!
TS! NEW EVERYTHING!



Based upon the play "Gypsy" • Book by Arthur Laurents • Music by Jule Styne • Lyrics by Stephen Sondheim • Based upon the Memoirs of Gypsy Rose Lee
 Directed and Choreographed by Jerome Robbins • Screenplay by Leonard Spigelgass • Directed by Mervyn LeRoy • TECHNICOLOR® • TECHNIRAMA® • From WARNER BROS.

They
 go great
 together!
 The one
 and only
 "Gypsy"
 and
 that
 marvelous
 "Music
 Man"!



STARRING ROBERT PRESTON • SHIRLEY JONES • BUDDY HACKETT • HERMIONE GINGOLD • PAUL FORD • PRODUCED AND DIRECTED BY MORTON D'ACOSTA • MUSIC SUPERVISED BY RAY HEINDORF • SCREENPLAY BY MARION HARGROVE • TECHNIRAMA® • TECHNICOLOR® • PRESENTED BY WARNER BROS.

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 109 Market Place, Baltimore, Md. 21202. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WALnut 2-1860.



VOLUME 73 • No 11

APRIL 7, 1965

OUR 47th YEAR

THIS SHOWMAN IS A STATESMAN

IT IS NO INDUSTRY SECRET that National Screen Service is an experienced organization with a knowledgeable leadership well versed in all phases of theatre showmanship. The company, headed by Burton Robbins, his brothers, and general sales manager Mel Gold, is dedicated to continuing research to discover new and better showmanship aids. They have recently developed such outstanding innovations as Cinemotion, Add-A-Clip refreshment trailers, and a variety of ticket-selling and institutional pennants and trailers.

This is showmanship at its best, but energetic Burton Robbins also displays a high degree of industry statesmanship. We would like to share with our readers a letter received recently from the NSS president. It describes a business philosophy and industry attitude that less courageous moviemens would be wise to copy. It also proves that the apple does not fall far from the tree. His father, Herman Robbins, was a dedicated and highly respected executive. Mr. Robbins writes.

During the past year increased costs of operation and production have necessitated your increasing the advertising rates in Motion Picture Exhibitor. At approximately the same time, virtually every other trade paper on our schedule increased its rates for similar reasons. In the aggregate, the increased rates added considerably to our advertising expenditures.

In view of the fact that we too have been faced with a relentless succession of increased costs and lessening income over the best part of two decades, we pursued the natural inclination to economize through the reduction of the number of ads to be provided all trade publications. Accordingly, we had planned, effective April 1 (fiscal year for our advertising

schedule), to reduce the number of ads for your publication and other publications to the point where, although our advertising expenditures would still be higher than they were the previous year, they would not reflect the sizeable burden that would be imposed upon us if we were to maintain our previous schedule of insertions.

Last week, we had a change of heart. We suddenly realized that we were guilty of the identical practice we were trying to discourage among exhibitors. We were actually contemplating a reduction in advertising . . . a most important means of communication with our customers . . . a vital sales tool in our efforts to increase our income. Additionally, the pursuit of such a plan would have reduced the income to your publication and to other publications in our industry, which render a valuable service and vitally require this income for their sustenance.

Accordingly, Jay, because we sincerely believe in the efficiency of advertising of all kinds . . . because we recognize the value of our trade publications to the motion picture industry . . . and because we believe that the reduction of our trade paper schedule would perform a disservice to our company, to the trade publications, and to the industry as a whole, we have decided to maintain our advertising schedule as it existed last year . . . without reduction in the number of insertions . . . and including the rate increases requested of us.

Our decision is rendered in the sincere belief that advertising is our most important weapon and that our industry's survival and ultimate prosperity are dependent upon a mutual recognition of its problems and its economic welfare.

A SLEEPING DEPARTMENT WAKES UP

LATEST REPORTS INDICATE that the slow moving Justice Department has instituted four separate anti-trust suits against newspapers. Scripps Howard is being pressed to give up *The Cincinnati Enquirer* since it now owns the town's other paper; *The Lima News* has been accused of unfairness to *The Lima Citizen*; since local citizens were about to secure the stock of *The Arizona Daily Star*, the Department objects to the merger of the Star with *The Tucson Daily Citizen*; and in Los Angeles, the Department would like three other newspapers to separate from *The L. A. Times*.

Until now, newspapers were not bothered although mergers and monopolies were the rule in city after city. Consider that 1,422 cities are now one publisher locations, including more than 95 per cent of those towns which have daily newspapers. In the last 10 years, cities with competing newspapers have dropped from 106 to 66, and 654 dailies, or more than 40 per cent of the national total, are now controlled by 130 chains. Also, of course, nothing was done to stop newspapers from buying control of radio and television stations, resulting in a

still more dangerous communications monopoly.

Perhaps the time is coming when the Department will turn its attention to the motion picture industry, where the method of selling film has deteriorated to an alarming degree. Certainly, no distributor would buy film under the terms that they are currently selling it. Scrutiny by the Department of Justice might well save many theatres from closing and at the same time save thousands of jobs.

There are many skeletons in the industry closet, and ill will is on the upgrade because of cut-throat conditions. For instance, the Department of Justice might be interested to discover that some distributors know all about payments and grosses by competing theatres to other film companies. This might be helpful from a distribution point of view, but if it isn't a violation of anti-trust regulations, we would be very much surprised.

These are facts, not fantasies, and because we deal in facts—MOTION PICTURE EXHIBITOR is read by choice, not by chance.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

A son, William Vincent Kostek, Jr., was born to Mr. and Mrs. William Kostek. The father is manager of Hunt's Strand, Wildwood, N. J.

Obituaries

Frank L. Weitzel, 59, owner of a booking service in Cincinnati, Ohio, and operator of a number of area theatres, died at his Deerfield Beach, Fla., home after a long illness. He had been in semi-retirement.

AB-PT Eyes Record Quarter

NEW YORK—Record first quarter operating earnings are expected by American Broadcasting-Paramount Theatres, Inc., Leonard H. Goldenson, president, reported at a meeting of the New York Society of Security Analysts, Inc.

Goldenson noted that revenues and operating revenues for 1964 were at record levels. Based particularly on the strengthened position of the company's television business, further improvement in revenues and earnings is expected for the current year.

Goldenson said that fundamental factors which are encouraging for AB-PT's business growth include the economy, expanding leisure time activities, and a continued increase in advertising expenditures.

The ABC Television Network, in its current season, is enjoying its highest audience levels for its programming. Advertiser commitments for the forthcoming 1965-66 season starting this fall are well ahead of their level at this time last year.

The 1965-66 ABC-TV schedule, Goldenson noted, will have approximately six and a half hours of color programming in prime evening time.

The company recently announced plans to expand its television facilities in New York and Hollywood, including new studios providing live color capability.

Improvement in the other areas of AB-PT's broadcast operations in 1964 was also pointed out.

Theatre business showed improvement in revenues and earnings in 1964 over the previous year based on a better flow of product. Goldenson noted that nine new theatres were added last year and 10 theatres, now in various stages of construction, are expected to be completed this year. Of these, seven are in suburban shopping centers. An additional 13 theatres are being considered, almost all of which would also be growing suburban shopping centers.

NOTICE

A full listing of Academy Award winners will appear in the next issue of
MOTION PICTURE EXHIBITOR

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., APRIL 5

"Lady"-Poppins" Lead Way; Julie, Rex Grab Oscars

SANTA MONICA, CALIF.—"Oscar" commanded the attention of millions all over the world as the 37th annual Academy Award presentations took place. A full list of the winners will be carried in next week's issue, but here are some of the more prominent winners.

The battle of the big musicals saw "My Fair Lady" edge "Mary Poppins" by a tally of 8 awards to 5.

Best Picture—"My Fair Lady," Warners, produced by Jack L. Warner.

Best Actor—Rex Harrison, "My Fair Lady."

Best Actress—Julie Andrews, "Mary Poppins," Buena Vista.

Best Supporting Actor—Peter Ustinov, "Topkapi," U.A.

Best Supporting Actress—Lila Kedrova, "Zorba The Greek," International Classics.

Best Director—George Zukor, "My Fair Lady."

Best Song—"Chim-Chim-Cheree," from "Mary Poppins."

Best Foreign Film—"Yesterday, Today and Tomorrow," Italy, Embassy.

Joe Pasternak produced the gala event, and Bob Hope acted as master of ceremonies for the 11th time. Close to 40 stars headlined the show. In addition to saluting today's best, the ceremonies took a fond look at the cinema's past, spotlighting such all-time favorites as Francis X. Bushman, Mary Astor, Chester Conklin, Sally Eilers, Buster Keaton, Ramon Novarro, Pola Negri, Ethel Waters, Claire Windsor, and Fay Wray.

Entertainment interludes were provided by Judy Garland, who sang a medley of Cole Porter tunes, and Peter Gennaro, featured in a production number. In addition, of course, the five nominated songs were presented by The New Christy Minstrels, Patti Page, Andy Williams, Nancy Wilson, and Jack Jones.

It was the movie capital of the world at its most glittering.

Heller To Assist Poe

NEW YORK—Martin Heller has been appointed to the position of assistant to 20th Century-Fox executive vice-president Seymour Poe, it was announced by Poe. Heller is a member of the 20th-Fox legal department, specializing in network television.

Heller, with more than 14 years of experience in the entertainment industry, joined the 20th-Fox legal department in April, 1963. Since joining the company, Heller has functioned in all areas of the company's diverse operations.

Prior to coming to Fox, Heller was on the legal staffs of Metro-Goldwyn-Mayer and the American Broadcasting Company. He entered the motion picture industry in 1951 with RKO Radio Pictures.

Heller, who is 39 years old, was graduated from Cornell University and Cornell Law School, Ithaca, N. Y. A native New Yorker, he resides with his wife and four children in Westbury, N. Y.



BROADWAY GROSSES

Hard Tickets Hold Line

New York—Good spring weather and continued support of hard ticket specials made the week a good one for B'way first runs.

"OPERATION CROSSBOW" (MGM). Radio City Music Hall, with usual stage show, reported a strong Thursday through Sunday total of \$115,000 in the opener. First week was seen at \$175,000.

"CIRCLE OF LOVE" (Continental). Last six days of the second week at the DeMille totalled \$16,500.

"THE GREATEST STORY EVER TOLD" (United Artists). Warner Cinerama reported a seventh week of \$38,381.

"LORD JIM" (Columbia). Loew's State, with reserved seat policy, claimed a sixth week of \$44,000.

"THE TRAIN" (UA). Third week at the Astor totalled \$29,000.

"HOW TO MURDER YOUR WIFE" (UA). Victoria, in tenth week, claimed \$12,000.

"MY FAIR LADY" (Warners). Criterion, with continuing hard ticket policy, claimed \$58,000 in the 24th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli recorded a fifth week total of \$43,000, on reserved seat policy.

"JOHN GOLDFARB PLEASE COME HOME" (20th-Fox). Loew's Capitol did \$15,000 in the second week.

"MONDO PAZZO" (Rizzoli). Palace claimed a \$16,000 opening week.

N. C. Passes "Obscenity" Law

RALEIGH, N. C.—A bill outlawing the distribution and showing of obscene motion picture films was enacted into law by the North Carolina State Legislature. Final action came in the House after the measure already had been approved by the Senate.

The bill, sponsored by Senator L. B. Hollowell, Gaston County, makes it illegal to exhibit, broadcast, televise, present, rent, lease, sell, deliver, provide, or agree to do any of these with any obscene film or motion picture, film strip, projection slide, sound recording, sound tape, or sound track.

North Carolina state law already prohibits obscene plays, dances, or "other performances," but there has been some doubt that motion pictures were covered adequately by that law in view of some recent anti-censorship rulings by the U. S. Supreme Court. There also has been doubt that the distributor, as well as the exhibitor, of obscene movies was included in the old law.

Rep. I. O. O'Hanlon, Cumberland County, said that "obscene," according to several definitions, means "an offense to modesty, decency, and chastity which tends to corrupt minds to such influence."

**In 1964
there was only one
CARPETBAGGERS**

produced by
Joseph E. Levine
and





**In 1965
there
is
only one
HARLOW**

**produced by
Joseph E. Levine and Paramount Pictures**

in TECHNICOLOR® PANAVISION®

CARROLL BAKER

is

HARLOW

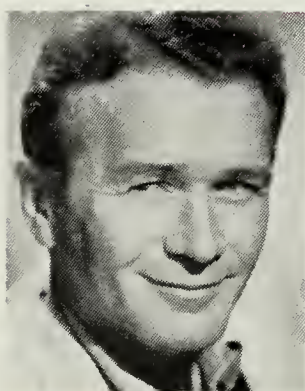


TECHNICOLOR® PANAVISION

Co-starring

**Martin
BALSAM**

is Harlow's Producer

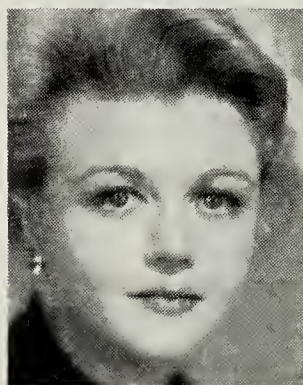


**Red
BUTTONS**

is Harlow's Agent

**Michael
CONNORS**

is Harlow's Co-star



**Angela
LANSBURY**

is Harlow's Mother

**Peter
LAWFORD**

is Harlow's Husband



**Raf
VALLONE** is
Harlow's Stepfather

Produced by

JOSEPH E. LEVINE

Directed by

GORDON DOUGLAS

Screenplay by

JOHN MICHAEL HAYES

Opening JUNE 23

BOOK IT FROM PARAMOUNT

Joseph E. Levine's
and
Paramount's

HARLOW

Boxoffice Parade
starts

June 23rd

to these theatres:

Stanton — PHILADELPHIA, Esquire — ST. LOUIS, Wilshire/Rex Cinema — DALLAS, Paramount — KANSAS CITY, Michigan — DETROIT, Chicago — CHICAGO, Loew's Orpheum — BOSTON, Saenger — NEW ORLEANS, Buffalo/East Twin D.I. — BUFFALO, Loew's Palace — WASHINGTON, Omaha — OMAHA, Cinema #2 — CHARLOTTE, Multiple — HONOLULU, Paramount/Showcase — NEW YORK, Paramount — DENVER, Orpheum — MINNEAPOLIS, Fox — ATLANTA, Tower — OKLAHOMA CITY, Loew's Palace/Cinema — CLEVELAND, Multiple — CINCINNATI, Paramount — MEMPHIS, Palace — ALBANY, Multiple — INDIANAPOLIS, Multiple — NEW HAVEN, Stanley — PITTSBURGH, Multiple — SEATTLE, Paramount — DES MOINES, Laurelhurst/Esquire — PORTLAND, Multiple — LOS ANGELES, Multiple — MIAMI, Uptown/Oak Hills D.I. — SALT LAKE CITY, Alabama — BIRMINGHAM, Tennessee — KNOXVILLE, Lucas — SAVANNAH, Paramount — MONTGOMERY, Imperial — AUGUSTA, GA., Strand — PROVIDENCE, Capitol — WORCESTER, Bibb/Weiss D.I. — MACON, Multiple — ROCHESTER, Loew's/Lake Shore D.I. — SYRACUSE, Multiple — LAWRENCE, MASS., Crest — BINGHAMTON, State — NEW BEDFORD, Riviera — CHARLESTON, S.C., State/Scarboro D.I. — PORTLAND, ME., Colfax — SOUTH BEND, Colonial — ELMIRA, RKO Keith's — DAYTON, Ohio — COLUMBUS, Ohio, Kearse — CHARLESTON, W. VA., Proctors — SCHENECTADY, Cinema #2 — TOLEDO, Stanley — UTICA, Ski Hi D.I./Boardman Plaza — YOUNGSTOWN, Rialto — CHAMPAIGN, Plaza — CANTON, OHIO, Multiple — HOUSTON, Aztec — SAN ANTONIO, State — AUSTIN, TEXAS, Jefferson — BEAUMONT, Stardust D.I. — SPRINGFIELD, OHIO, Twin D.I. — AMARILLO, Multiple — TULSA, Cooper — COLORADO SPRINGS, El Paseo — SANTA FE, N. MEX., Sunshine — Albuquerque, Kenwood D.I. — LOUISVILLE, Clyde — FORT WAYNE, Victory/Sunset D.I. — EVANSVILLE, Crest — WICHITA, Dickinson — TOPEKA, Tower — SPRINGFIELD, MO., Arkansas — LITTLE ROCK, Warner/Pleasant Hills D.I. — WILMINGTON, Circle D.I. Cinema — CAMDEN, N.J., Center — SCRANTON, Paramount — WILKES BARRE, Eric/Lawrence D.I. — TRENTON, Fox — READING, Westend D.I. — ALLENTOWN, State — HARRISBURG, Strand — ATLANTIC CITY, Strand — YORK, PA., State — EASTON, Warner — ERIE, State — JOHNSTOWN, Capitol — WHEELING, Roxy — SPRINGFIELD, ILL., Orpheum — OGDEN, Utah — LOGAN, UTAH, Fox — SPOKANE, Multiple — TACOMA, Multiple — BALTIMORE, Colonial — RICHMOND, Norfolk D.I. — NORFOLK, American — ROANOKE, Paramount — NEWPORT NEWS

and many more coming!

IFIDA Answers N.Y. Times Editorial With Attack On Political Censorship

DID YOU KNOW?

If you move and don't notify us of your change of address—

The Post Office returns the copy of the magazine to us at a charge of 10 cents, and we then remove your name from future copy mailings.

So that you won't miss extra copies—and so that the overworked folks at the post office won't have to strain themselves—and so that we may be saved needless expense—

1. Print your new address on a sheet of paper, and include your ZIP Code.

2. Attach copy of old address label from the last issue.

3. Mail all this to—

MOTION PICTURE EXHIBITOR

317 N. Broad St.

Philadelphia, Pa. 19107

And THANK YOU!

Wallerstein Retirement Set After 39 Years With B&K

CHICAGO—David B. Wallerstein has announced that he is retiring as president and active head of Balaban and Katz and its subsidiary, Great States Theatres, at the end of this year, after 39 years of service. Wallerstein, who will be 60 in May, started with Balaban and Katz immediately after graduating from Harvard Graduate School of Business Administration in 1926, and his entire business career has been with that firm.

After occupying positions as district manager, division manager, and executive vice-president, he became president in 1957. He was responsible, with John Balaban, for the pioneer development of television station WBKB, and he is a leader in the motion picture industry both nationally and locally. He serves on the boards of many Chicago civic, charitable and community organizations.

Wallerstein will continue to make Chicago his home and will devote more time to his personal interests, which include his family, his hobbies, and community activities.

Leonard Goldenson, president of American Broadcasting-Paramount Theatres Corp., of which Balaban and Katz is a subsidiary, stated that he has known of Wallerstein's plans for a considerable period of time and that his fine record of achievement speaks for itself. He is confident that the Balaban and Katz organization which has been developed under Wallerstein will continue the tradition of industry leadership it has always held. He also stated that Wallerstein has agreed to be available for consultation and advice.

Getz Exits Artixo

NEW YORK—At a board of directors meeting of Artixo Productions, Ltd., Don Getz was relieved of his duties as vice-president of the corporation. Artie Shaw, president of Artixo, has purchased all of Getz' stock holding in the corporation, and Getz resigned as a member of the board of directors.

NEW YORK—Michael F. Mayer, executive director of IFIDA, released a letter sent to the New York Times in answer to the Times' editorial, "Moves and Morals," published on March 19, 1965. The letter follows:

"Your editorial 'Movies and Morals' falls far wide of the mark. After 18 years of legal struggle under the leadership of independent distribution with the editorial support of journals such as yours, the motion picture has finally lifted the dead hand of political censorship from a vital media of expression. Now, on the paltry excuse that police restraint is necessary to protect morals, you wish to give the state regulators a second chance to determine what is 'suitable' or 'not suitable' as screen fare for our children.

"Isn't it conceivable that there are better means of handling any problems arising from adult movies than the granting of unlimited discretionary powers to governmental bureaucracy? We submit to you and the public that a large number of voluntary private film-grading services are available to guide the interested parent as to his youngster's entertainment. These include The Green Sheet, Parents' Magazine, The Christian Science Monitor and the Legion of Decency ratings. It would seem far more constructive if, instead of proposing new systems of state controls, you encouraged this private activity by regularly publicizing their results and recommendations.

"Our association of film importers distributes few pictures that appeal to children, and we have little economic stake in this controversy. But we do have a well-justified fear of political censorship acquired over years of sad experience. We know that once the right is granted to the state to determine what is 'suitable' for our children, the next step must be the determination of what is 'suitable' for adults, not only morally but politically and otherwise. The proposal for governmental classification is but a back-door approach to the age-old demand of special groups to control and regulate what other people, including children, read, see and think.

"State censors have no special powers of vision or clarity. A parent guided by voluntary ratings is a far better judge of what his child should or should not see on the screen. The great society does not call for state intervention in every facet of our lives. There are places where political power does not belong, and these include the areas of free speech and press for all, as guaranteed by the First Amendment.

"Your distinguished motion picture critic recently wrote:

"'Certainly, in my estimation, governmental circumscription of the screen—either by censorship or compulsory classification—is no way to assure moral films or to keep anybody, mainly children, from seeing films that the public guardians consider bad. What is moral and what is not moral is something that censors or politicians have no right, and usually very little capacity, to decide.'

"There are many ways to improve movies, and we intend to explore them all. But we must and will oppose any effort of the forces of censorship to reassert their power in the new garb of state classification. The stakes are far too high."

Ohio Embroiled In CATV Fight

Prickett States Industry Case; Cable Systems Seen More Dangerous To Free Television Than Theatres

COLUMBUS, O.—Interests of all the people of Ohio would be protected by passage of the Guyer bill to place community antenna television systems under regulation of the Public Utilities Commission, said Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, in testimony at a hearing of the Ohio Senate Public Utilities-Public Works committee.

The bill was introduced by Sen. Tennyson Guyer, Republican, Findlay, committee chairman.

CATV poses a serious threat to free television, said Prickett. "My whole apprehension about the uncontrolled spread of CATV lies in the tying together of many towns to give cable operators buying power that will throttle entertainment product for free television, theatres, and free showing of sports events." As for competition to theatres, Prickett said he is not worried about communities which have "good, up-to-date theatres."

Prickett said that if CATV operators are given franchises up to 25 years, viewers could not benefit from advances in electronic transmission because of the possible monopolistic setup. He said it is possible that television may become largely mobile in the years ahead, as car radios now are. He said monopoly would obstruct such progress.

Prickett told of CATV systems in northern Ohio where three or four cities are available to viewers with normal antennas, with eight or nine stations that may be received. He said that in evening hours in such situations, even with nine channels, viewers would be limited to only three network programs. He said that while recently in Dayton, he could dial nine stations on a normal set, including stations in Dayton, Cincinnati, and Columbus. Dayton city council has tabled a CATV franchise application until action by the state or the federal government.

Some of Prickett's testimony refuted statements made to the committee by Robert D. L'Heureux, general counsel for the National Community Television Association. Sen. Guyer said L'Heureux appeared as an "informational" witness, but most of his remarks were in opposition to the bill.

L'Heureux said placing CATV under public utilities' control would set a precedent, since "we've never before had entertainment regarded as a public utility." He said that if CATV charges are too high, viewers will go back to free television. He said monthly charges range from \$4 to \$6. He said that of some 1600 cable systems in operation, about 600 are members of his organization.

L'Heureux's statement that no state presently regulates CATV via public utilities commission was disputed by Prickett, who pointed out that the Guyer bill is identical to the present Connecticut statute which places CATV under PUC regulation.

Operational difficulties for present CATV operators forecast by Prickett if the state law is passed. He said: "If certain CATV operators are denied state licenses, subscribers may wind up with nothing but two loose wires hanging out of their windows." He said ice

MGM Options 1,500 Acres As Possible Studio Site

HOLLYWOOD—Metro-Goldwyn-Mayer, Inc., has acquired an option on more than 1,500 acres in the Conejo Valley from the Janss Corporation as a possible site for the building of a new studio.

Announcement of the agreement on the acreage, located in the southeast section of Ventura County, was made jointly by Robert H. O'Brien, president of MGM, and Victor H. Palmieri, president of the Janss Corporation.

It was emphasized that before any decision could be reached on the ultimate purchase of the property under consideration, MGM would undertake comprehensive and detailed feasibility studies.

Levine, Ponti Sign Pact

NEW YORK—A major international agreement has been signed between Joseph E. Levine's Embassy Pictures and Carlo Ponti, calling for Ponti to produce five motion pictures during the next two years.

Bringing to 13 the number of films Ponti has produced for Levine presentation, the new contract will see Sophia Loren and Marcello Mastroianni starring together or individually in four of the five features.

The productions planned are "Paranoia," starring Mastroianni and Catherine Spaak; an untitled romantic comedy, starring Sophia Loren and Mastroianni; "Golden Arrow," starring Sophia Loren; "The Seventh Victim" (tentative title), starring Mastroianni; and "Mademoiselle Docteur," for which no cast has been set as yet.

Earlier it was announced that Ponti would produce "Tropic of Cancer" for Levine and Paramount release.

storms and other weather hazards could play havoc with cable service. He noted that after an ice storm in Portsmouth, Ohio, it was 90 days before full service was restored in some sections.

Prickett challenged statements that CATV operators do not plan to originate programs in local situations, citing the case of a Chillicothe, Ohio, man who happens to be both a school board member and the operator of the local independent phone company. The man installed a cable system, took cameras to the high school gymnasium and televised school basketball games to subscribers. He had not been issued a license for such operation. Prickett noted that Ohio law forbids any school board member from profiting financially from any activities of the school system.

In the meantime, Columbus Utilities Director William Brooks has asked City Attorney John Young to answer several questions concerning the application of Capitol Cablevision Corp. for a franchise in the Columbus area. Brooks wants to know whether the city has the right to authorize issuance of such a franchise, and if so, which city agency or office would issue it. Brooks also wants to know if the city would be precluded from acting independently if the state or federal governments preempt the field.

20th-Fox Elevates Segal To Publicity Director Post

NEW YORK—Mort Segal, publicity manager of 20th Century-Fox Film Corp., has been elevated to the newly created position of publicity director, it was announced by Jonas Rosenfield, Jr., vice-president and director of advertising publicity and exploitation.



SEGAL

Alan Bader, national publicity coordinator, will function also as Segal's assistant.

The home office publicity department is also being strengthened with the addition of Ted Gold-

smith, veteran theatrical publicist, and Jerome Anderson, formerly assistant photo editor of Holiday magazine, as photo editor. Both of these are also newly created positions.

Ted Albert, formerly radio-tv contact, is television and radio coordinator, whose function it is to guide development of audio and visual materials; Burt Solomon is New York newspaper and national syndicate contact; Mike Alpert, also a former theatrical press agent, recently joined the department as magazine contact, coordinating special photographers and writers; Jay Remer is trade contact; Monroe Friedman, syndicate photo layout planter; Mike Shapiro, New York promotion and book contact; and Paul White, who administers the still department.

Segal joined 20th-Fox in January 1963 after leaving Paramount, where he was assistant publicity manager. Prior to that, he was in the Broadway theatre as producer and press representative.

AB-PT Arranges New Loan

NEW YORK—American Broadcasting-Paramount Theatre, Inc., has concluded arrangements to refinance its existing debt and to provide for additional funds, it was announced by Leonard H. Goldenson, president.

The new loan agreement will provide funds for repayment of the \$42,500,000 of notes issued under the prior loan agreement and an additional amount of \$27,500,000 to be taken down from July 1, 1965, to July 1, 1966. Notes to be issued under the new loan agreement will provide for semi-annual repayments commencing Jan. 1, 1966, to final maturity on July 1, 1985.

Seven Arts Earnings Up

NEW YORK—Seven Arts Productions Limited earned \$663,757, after taxes, equivalent to 29 cents per share, for the six months ending Dec. 31, 1964, it was announced in an interim financial letter to shareholders by Samuel H. Haims, vice-president and treasurer of the company. This profit compares with a net loss of \$122,795 for the corresponding period of the previous year.

In addition, Haims reported a non-recurring gain of \$1,276,801, equal to a non-recurring per share gain of 56 cents from the sale of the company's interest in the Grand Bahamas Development Company Limited.

N.Y. Tries To Patch Up Wounded Censor Statute

ALBANY—The New York State Board of Regents is making efforts to overcome effects of the recent U. S. Supreme Court decision knocking out the New York censorship statute.

An amendment to the board rules, approved by the Regents board, seeks to speed up court decisions involving motion pictures. The amendment states that within five days after the submission of a motion picture to the division, the director of the division shall render a determination.

In the event that an application for a license or permit is not granted by the director of the division or by an officer authorized to issue the same, such action of the director or officer shall be reviewed pursuant to section 124 of the Education Law.

The new proposal continues that "such review shall be by the Commissioner of Education or by any deputy, associate or assistant commissioner designated by him, who shall hear and determine the matter within seven days after the determination of the director or other officer not to grant such a license or permit."

The third portion of the amendment states that in the event that an application for a license or permit is denied by the commissioner or other designated officer upon review, the department shall institute appropriate action for judicial determination as to the exhibition of such a motion picture.

Industry sources were of the opinion that the Board of Regents does not have any power to amend a statute already declared unconstitutional by the courts. It was pointed out that section 124 was very much knocked out by recent court rulings.

Further, it was pointed out that the Supreme Court ruling in recent censorship decisions allowed for a film to be shown in theatres until court determination was made, in addition to placing the burden of proof on the state and calling for prompt judicial determination. Thus, the new statute would appear to fall short of the necessary changes indicated by the U. S. Supreme Court.

In New York, Louis M. Pesce, director, Motion Picture Division, State Education Department, contacted film distributors and urged them to resume submission of films to the division for licensing. Distributors ceased submitting films for licensing when the Supreme Court decision in the "A Stranger Knocks" case found the New York censorship laws procedurally defective and therefore unconstitutional.

It was indicated that the Department of Education may ask county prosecutors to proceed against theatres which open "A Stranger Knocks" on obscenity grounds under the new procedure.

New D.C. Distribution Firm

WASHINGTON, D. C.—A new film distribution company with headquarters has been formed here known as Capitol Films, Inc. Heading the firm is Ira Sichelman, president and general manager; John Broumas, vice-president; and William Kricun, secretary-treasurer.

The new firm has acquired United States rights to three Technicolor films, "The Trojan Horse," starring Steve Reeves; "Joseph And His Brethren," with Robert Morley, Belinda Lee, and Geoffrey Horne; and "Murder On the Campus."

WB Will Welcome Public To Studio Via Free Tours To Aid 'Great Race'

BURBANK, CALIF.—Warner Bros. will open its studio gates for a giant multi-million-dollar exhibit in behalf of its forthcoming motion picture, "The Great Race," and at the same time will inaugurate the first free studio tour in Hollywood history, it is announced by Jack L. Warner, president of Warner Bros.

The Great Race Exhibit and Studio Tour, which will begin Saturday, May 8, and will continue through the month of July, will be entirely free to the public and is expected to draw several hundred thousand persons.

Inspired by Blake Edwards' \$12,000,000 Panavision and Technicolor comedy extravaganza, which will have its world premiere July 1 at the Hollywood Pantages Theatre, the colorful exhibit will center around an enormous, gaily-colored circus tent to be erected at the Warner Bros. Studios in Burbank.

Visitors to the exhibit will see eye-catching "props" used in "The Great Race."

In a specially-constructed theatre adjacent to the big top, the public will see an exclusive, behind-the-scenes wide-screen film on "The Great Race" in Technicolor, also without charge.

Among the "props" on display in the big tent will be an amazing dirigible, a land torpedo, a rocket, a submarine, and two of the fantastic, specially-built automobiles that figure prominently in the film—the Leslie Special and the Hannibal Eight.

Visitors will have close-up looks at the Edith Head wardrobe worn by Natalie Wood in "The Great Race," will see scene sketches and set models prepared for the production,

and will be invited to bring their cameras and photograph everything they see. It will mark one of the few times that shutterbugs will find such photographic freedom on a studio lot.

After viewing the special half-hour film and seeing the rest of the exhibit, visitors will be taken on a free tour of the entire Warner Bros. studio in special gaily-decorated tram cars.

Free souvenirs of the exhibit and tour will be given all who attend. Parking facilities, also free, will be available for 350 cars.

Soaring over the exhibit area will be a multi-hued hot air balloon, itself an integral part of "The Great Race."

To avoid what might well become an overwhelming stampede by the public, Warner Bros. will issue free tickets, through an outlet to be announced shortly, that will be good only on a day specified on the ticket.

Exhibit tickets also will be available at the boxoffice of the Hollywood Pantages, where "The Great Race" will have its world premiere on July 1.

The exhibit will be open daily from May 8 through June 18 between 4 p.m. and 8 p.m., and on Saturdays and Sundays from 10 a.m. to 6 p.m. Beginning June 19, it will be open from 10 a.m. to 6 p.m., seven days a week.

In addition to the public, among those who will visit the exhibit will be more than 350 newsmen who will gather at Warner Bros. from all parts of the world on June 24 and 25 for the studio's "The Great Race" Jubilee, aimed at focusing global attention on the film.

Exhibs Under Del. Wage Law

DOVER, DEL.—Motion picture exhibitors are covered by the state's new \$1-an-hour minimum wage law signed by Governor Charles L. Terry Jr.

Also signed into law was a wage payment

and collection measure which was a part of the Governor's proposals along with the new minimum. Legislative action on both bills was completed by the General Assembly the previous week.



The Variety Club of Southern California, Tent 25, Heart Awards were recently presented to second from left, producer Sam Spiegel; Bette Davis; and Columbia Pictures president Abe Schneider, whose award was accepted by Stefanie Powers, for their humanitarian efforts during the past year. Seen with the recipients are Tent 25 chief barker James H. Nicholson, far left, and past chief barker Fred Stein, far right. Jules Styne, chairman of the board of MCA, not pictured, was also honored.



WALT DISNEY

PRESENTS

THE MONKEYS

starring

TOMMY

KIRK • ANNETTE • LEON AMES

FRANK

FAYLEN •

ARTHUR

O'CONNELL

WRITTEN BY TOM AND HELEN AUGUST • CO-PRODUCER RON MILLER • DIRECTED BY ROBERT STEVENSON

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IT'S A RIOT!

The big campaign that will have every teen-ager rockin' from coast-to-coast all summer long!

DISC-JOCKEY PROMOTIONS! • ROUND-THE-CLOCK RADIO SATURATION! • STARS IN PERSON! • NEW HIT RECORD RELEASES! • SMASH PUBLICITY! • CONTESTS! • NATIONAL TIE-INS! • LOCAL TIE-INS! • NETWORK TELEVISION! • KOOKY ACCESSORIES! • WAY-OUT ADVERTISING!

THE RESPONSE TO BUENA VISTA'S
SWINGIN' • ROCKIN' • JUMPIN'
'MIGHTY-MINUTE' TRAILERS IS GREAT!
Is Yours On The Screen Yet?

UNCLE

Special Title Song Treatment Features **THE BEACH BOYS** WITH **ANNETTE**

TECHNICOLOR®

*Give *B.V.* the
summer date
and *M.U.* will
be *B.O.* great!



Dallas Classification Bill Studied For Conformity To Court Decision

DALLAS—City Attorney H. P. Kucera has said that the proposed local ordinance restricting youngsters under 18 from seeing "adult" films may have to be rewritten to conform to recent U. S. Supreme Court decisions.

In decisions on Maryland and New York movie censor cases, the nation's high court has ruled in effect that movies do not have to be submitted to a censor before showing.

Kucera, waiting for Dallas' citizens' committee to report its additions or corrections to an ordinance now under study, said: "The effect on us probably will be that we will have to write an ordinance to meet the framework of the Supreme Court decision."

Kucera said that the court decisions call for "some kind of expeditious hearing on whether a film is to be classified adult or for the general public."

The two court decisions were interpreted by the city attorney as decreeing that "it is not sufficient for the movie owner (or distributor) to go to court if he is dissatisfied—the censor also will have to move to get the film adjudicated."

Kucera wrote the proposed movie ordinance after the City Council held a public hearing on the proposal to ban teen agers from "adult" films.

The bill was passed by the council to a film committee, headed by District Judge Clarence Guittard, which has held several meetings to explore the direction Dallas film restrictions should take.

The committee was directed to bring in its findings and recommendations before the election slated April 6.

Meanwhile, in Austin, Tex., the question of "when a lewd nude is a good nude" and suitable to be shown the public is before the Texas legislature again.

A hearing was held by the House Judiciary Committee on a bill designed to protect the public from obscene films. Not everyone agreed on exactly how much the public should be shielded—or how to go about it. The bill went to a subcommittee.

Rep. Don Garrison, Houston, spoke for his bill to penalize persons who act in, sell, televise, exhibit, or give away films which "appeal to prurient interests."

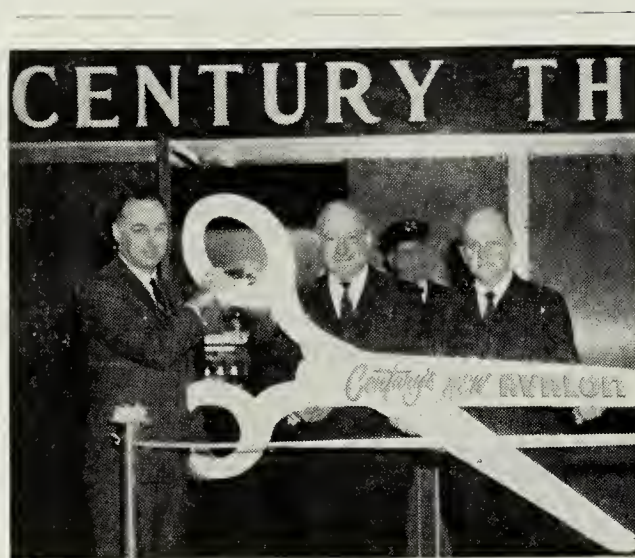
Garrison's bill would provide penalties of a one year jail term or \$1,000 fine, two years in jail and \$2,500 fine if the film was shown to minors, and five years in jail or \$10,000 fine on second offense.

Film distributors said they opposed the bill. They pointed out that the motion picture seal of approval was withheld from films found to have "no redeeming social features."

Dallas lawyer Edwin Tobolowsky, representing the Texas Drive-In Theatre Owners Association said: "For every expert who tells you that movies cause kids to commit crime, we could produce experts who would say that the character of a child is made at home."

Columbia's Graf To Produce

NEW YORK—William Graf, vice-president of Columbia Pictures International, who has been based in London for the past 13 years, is leaving that post to produce motion pictures for Columbia release, it was announced by Mike Frankovich, Columbia first vice-president.



Leslie R. Schwartz, left, president, Century Theatres, recently reopened the refurbished and modernized New Avalon, Kings Highway, Brooklyn, N. Y., with the assistance of Charles Boasberg, center, president, Paramount Film Distributing Corporation, and Martin H. Newman, right, vice-president, Century Theatres.

Schwartz Leaves MGM To Return To Exhibition

NEW YORK—Fred J. Schwartz has resigned as head of the special MGM sales section handling theatrical reissue of MGM feature pictures. He shortly will announce definite plans to return to exhibition in upstate New York.

In announcing Schwartz' resignation, MGM president Robert H. O'Brien noted the successful operation of the reissue program. "The activities undertaken by Fred Schwartz during the last three years have proven anew the permanent values of the pictures which make up the MGM library for theatrical as well as television distribution," he noted.

Schwartz said, "It is with extreme regret and with mixed emotions that I have tendered my resignation to the company. For more than three years I have had the privilege of working with the finest group I have encountered during my 35 years in this business. I will always cherish the association and the decision I made was not made lightly. I am sure that my future activities in exhibition will bring me once more in close contact with my former associates."

Phila. Mulls Obscenity Bill

PHILADELPHIA—Councilman Virginia H. Knauer introduced in City Council a resolution calling for the creation of a bipartisan councilmanic committee to investigate literature and motion pictures in Philadelphia.

The resolution said leading psychiatrists claim that pornographic films and magazines "are a contributing factor in crimes of violence and juvenile delinquency."

Taking note of a recent Common Pleas Court decision directing the return of films seized by the District Attorney, the resolution urged that the investigating committee make recommendations for local legislation aimed at controlling the sale and exhibition of obscene literature and films. The matter was referred to Council's Public Safety Committee.

Universal Production Peak Hit With Seven Shooting

UNIVERSAL CITY, CALIF.—With the start of "Love and Kisses," Universal hit its highest production peak of any time in more than a decade, with seven features shooting, all in Technicolor and all at the studio.

The last time production hit this level was in 1953 when a similar number of pictures were shooting simultaneously.

Rick Nelson, Jack Kelley, Kristin Nelson, Jerry Van Dyke, Sheilah Wells, Madelyn Himes, and Pert Kelton head the cast of "Love and Kisses," which Ozzie Nelson is producing and directing from his own screenplay based on Anita Rowe Block's stage play.

Other pictures shooting include Mervyn LeRoy's "Moment To Moment," starring Jean Seberg, Honor Blackman, Sean Garrison, Arthur Hill, and Gregoire Aslan, which LeRoy is producing and directing; Ross Hunter's "Madame X," starring Lana Turner, John Forsythe, Ricardo Montalban, Constance Bennett, and Keir Dullea, which David Lowell Rich is directing; "Blindfold," starring Rock Hudson and Claudia Cardinale, being directed by Philip Dunne and produced by Marvin Schwartz with Robert Arthur as executive producer; "The Rare Breed," starring James Stewart, Maureen O'Hara, and Brian Keith, which Andrew V. McLaglen is directing for producer William Alland; "McHale's Navy Joins the Air Force," starring Tim Conway and Joe Flynn, with Edward J. Montagne producing and directing; and "The Faceless Men," starring Robert Fuller, Jocelyn Lane, and Dan Duryea, with Earl Bellamy directing for producer Harry Tatelman.

Universal also has completed negotiations to retain the services of Mervyn LeRoy, producer-director, for additional product, it was announced by Edward Muhl, vice-president in charge of production.

The "rushes" of "Moment to Moment," which LeRoy is currently producing and directing for Universal as his 75th motion picture and his first for Universal, have drawn enthusiastic response from the company's executives. The film is slated for one of the most ambitious international promotion campaigns ever launched by the company.

U Promotes Branch Execs

NEW YORK—A series of promotions in the Universal Pictures Company domestic distribution organization was announced by Henry H. "Hi" Martin, vice-president and general sales manager.

Bernard N. Golden, sales manager in Pittsburgh since April 1962, has been promoted to the post of sales manager in Cleveland to replace Jack Kaufman, who has resigned. Golden started with Universal as a messenger in the New York office in 1948 and held posts in Philadelphia before being promoted to the Pittsburgh sales manager post.

Robert Miller, who joined Universal in April of 1951 as a booker in Washington and who was promoted to the post of salesman in Washington in 1956, has been promoted to the post of sales manager in Pittsburgh to replace Golden.

Sheldon Liberman, a booker in New York since August 1963, has been promoted to the post of salesman in Washington to replace Miller.

Albert Quaedvlieg, who joined Universal as a booker in 1953, has been promoted to the post of salesman in New York to replace Fred Mayer who has resigned.

WB Boosts Iannuzzi To Asst. Gen. Sales Head

NEW YORK—Ralph J. Iannuzzi has been appointed assistant general sales manager for Warner Bros. and will devote his full time to heading the company's playdate department, it was announced by Morey (Razz) Goldstein, Warner Bros. vice-president and general sales manager.

Goldstein stated that, in view of the ever changing pattern of release throughout the country, playing position and playdates have become more important than ever. Giving full time to the playdate department will enable Iannuzzi to travel across the whole country, familiarizing himself with the theatres being built and keeping abreast of changes in release patterns.

Al Duren, formerly Cincinnati branch manager, will become central division sales manager, the post previously held by Iannuzzi. Duren, before moving to Cincinnati, had been sales manager in Warner Bros.' Atlanta and Chicago branches.

Ralph Salyer, who will become Cincinnati branch manager, has been with Warner Bros. many years. He moves up from salesman in the Cincinnati branch.

Neb. Exhibs Join TOA

LINCOLN, NEB.—A new exhibitor organization, Nebraska Theatre Association, has been formed here, with Irwin Dubinsky, Dubinsky Brothers Theatres, as president. The association voted immediately to become an affiliate of Theatre Owners of America.

Other officers elected were Walt Jancke, Nebraska Theatres, Lincoln, vice-president; George Gaughan, Cooper Foundation, Lincoln, treasurer; Russell Brehm, Douglas Theatres, Lincoln, secretary. The board consists of the officers plus Wally Kemp, Commonwealth Theatres, Grand Island; Don Shane, Tri-States Theatres, Omaha; M. E. Lane, Central States Theatres, Fremont; Jack McGee, Fox Intermountain Theatres, Denver; Ralph Blank, Omaha; H. Strove, Hebron; Howard Kennedy, Broken Bow; Sol Francis, Omaha; Ken Claypool, Omaha; Jack March, Wayne; and Richard Lysinger, Ravenna. E. N. Thompson, Cooper Foundation president, was designated as the new association's representative on the TOA board of directors.

Fox Modernizing N.Y. Studios

NEW YORK—Movietone-Manhattan Film Center, a newly-formed subsidiary of 20th Century-Fox, will operate the largest and most complete integrated complex of motion picture production facilities in the United States, outside of Hollywood, it was announced by Seymour Poe, executive vice president of 20th-Fox.

Twentieth-Fox has earmarked a fund in excess of \$250,000 to refurbish and modernize the production center, which is located at 460 West 54th street, on 10th avenue.

Manhattan Sound Corp., under its president Fred B. Adair, Jr., has been retained as management agents for the operation of the new center.

The center, which is housed in two buildings, is capable of accommodating simultaneous production of feature films, commercials, and television series and its facilities are available immediately for production of all types.



IANNUZZI

Fabian Reflects On Movie's Role From Yesterday To Bright Tomorrow

PARAMUS, N. J.—S. H. Fabian, president, Stanley Warner Corporation, has devoted his life to the motion picture theatre business, as did his father before him. From that rich background came the colorful recollections he shared at a recent meeting of the Paramus Chamber of Commerce. They deserve to be shared with his fellow industryites as well. Following are excerpts from Fabian's address:

"Out of this background of a boy who loved the town where he was born, who had roamed around the country-side, I grew up in the motion picture theatre business.

"My father, Jacob Fabian, was one of the industry's pioneers and with time out for school and college, my life became enmeshed in the glamour, the excitement, the challenge of that new media of entertainment spreading from Hollywood to enchant the world.

"Since I knew intimately this segment of the metropolitan area and our business was theatre operation—and as the suburbs became villages, and the villages became cities—I was able to choose the most promising locations for establishing new theatres. To mention but a few, the Fabian, Paterson; Montauk, Passaic; Stanley, Jersey City; DeWitt, Bayonne; Warner, Ridgewood; and HiWay, Route 4.

"I like the feeling I get when I visit our theatres. I get quite a lift out of knowing these houses have done their part in building this section into one of the great growth areas of the nation.

"It is our theatre policy everywhere to put down roots into the community. To become a part of its civic life.

"We believe a good showman is also a good citizen. We encourage our managers to participate in community affairs.

"It is not generally observed or understood that movies are frequently more than entertainment. That in the course of telling a story, a motion picture may include by-products of value to merchants, schools, civic programs, and various activities of our national life. And when our manager solicits your co-operation for a commercial or cultural project, it is because he sees in his coming attraction an aspect of the picture which has a community benefit as well as a plus for the theatre.

"And may I say at this point that show business is a demanding occupation. It requires an alertness, a constant initiative, which is the mark of the true showman. When you are in the picture end of the entertainment business, you are really in a new business every time you change your feature picture.

"Pictures do not cater to merely one audience. Just as merchants serve every income bracket—from those on relief to those with million dollar incomes—so we appeal in our constantly changing attractions to every taste from slapstick to Shakespeare, from the long hair Beattle fans to the 'long hair' music lovers, from Tin Pan Alley's ever fresh corn to the everlasting classics.

"Really it is a calling to which men—and women too—dedicate themselves to the job. I never knew a man become a success who did not love the business.

"So, with an experienced organization which has grown with this dynamic community, an organization which is devoted to providing the best in entertainment, we

are erecting here on Route 4 one of the most beautiful theatres in the whole country, luxurious in every detail which provides audience comfort and induces relaxation. And those of you who are Hi-Fi fans will want to know that no theatre in this country will have higher quality sound; and to those who are camera experts, I will say that the engineering design for the picture presentation on the screen is as close to perfection as science makes.

"The auditorium has been designed not only for today, but also for tomorrow's possible changes in picture presentation so far as the talents of architects and other technicians can anticipate the future. Therefore, this theatre will accommodate any presently known type of motion picture.

"The width of the seats has been improved, and the rocking chair design will be installed.

"There will be more leg room because our plan provides for more space between the rows of seats than in most existing theatres. As a special convenience, we are installing an escalator to carry our patrons who are going to the mezzanine and loge areas.

"Our theatre will be a distinguished addition to Route 4 and it will add to the lure of Route 4—which I regard as one of the great arteries of the nation.

"We have added scope to the theatre by giving it an enlarged seating capacity—perhaps the largest number of seats in any new theatre constructed in recent years in this growing metropolitan area.

"The size of the theatre strengthens our ability to provide the better motion pictures since we will have the room to entertain a maximum audience. This, of course, is a benefit to your membership since our advertising and promotion aim to provide this shopping area with an exceptional number of potential customers.

"In your life-time and mine great changes are transforming our national life.

"When I was a boy in Paterson—it was an important mill town. The mill workers were in the plants from seven in the morning to six at night, six days a week. It was a 60 hour week, if I remember correctly. And by the time the wage earners reached home and sat down to the evening meal, it was almost time to get ready to be early on the job the next morning.

"As the nation grew and prospered, the six day week became five. The 60 hour week shrunk to 40—and now automation—and much talk of a 35 hour week, or less.

"What does it all mean? It means a new age—an era of leisure. We used to call the rich, 'the leisure class,' with their multiple cars, their yachts and snow sports. Now leisure time to play, to relax, to enjoy the amenities, to entertain or be entertained is also the privilege of the affluent many. A two or three car family is commonplace. Boats are crowding the waterways and skiing is a mass sport.

"In the theatre business, we're in a leisure industry. We prosper on the spare time of the people. Did it ever occur to you, gentlemen, that you, too, are probably in the leisure industry? If not, you are by-passing the new roads to new business.

"Whether you're in retail or wholesale, manufacturing or a service trade, you are catering in one way or another to customers

(Continued on page 18)

The NEW YORK Scene

By Mel Konecuff

GOLLY, BUT THAT OTTO PREMINGER IS A KIND AND CONSIDERATE FELLOW. The other morning at a breakfast conference in his office high above Fifth Avenue, where coffee, danish, and propaganda were dispensed, he expressed concern about all those people who are going to be standing in line at the first six theatres to play his latest for Paramount release, "In Harm's Way." They don't have to stand and wait, he decided. Instead, they can buy tickets in advance for specific performances for an extra 50 cent handling charge. These tickets will insure each purchaser a seat in a reserved seat section with sales limited to the seating capacity. All this activity will take place in N. Y., Washington, Los Angeles, Hawaii, Boston, and Chicago. He advised all comers to buy their popcorn and candy before being seated as there will be no intermission during the 167 minute unreeling. An intermission has ruined many a picture, he declared.

Someone mentioned roadshows. He personally thought roadshows are being overdone these days. When he put out "Exodus" on a roadshow—now there was a roadshow, one that hasn't been matched in N. Y. since, in his opinion. Ever since then, the value of roadshowing has evaporated. Therefore, "In Harm's Way" is not being roadshown.

Acting in concert with Preminger were Martin Davis, Paramount v.p. in charge of ad-pub; Joseph Friedman, his executive assistant; and Guenther Schack, ad-pub director of the International Company, all of whom presented a part of the campaign intended to familiarize the public with the picture. They called the campaign a "one world concept." Pointing the way will be a hand with an outstretched finger, courtesy of designer Saul Bass. This will serve to identify the picture wherever it is shown regardless of how often the title may be changed country to country. Thus, if an air traveler sees it in England and then wants to go to the movies in France, the pointing finger will prevent double exposure. On the other hand, he could want to see it again and then the finger will point the way.

While we're on the subject of planes and their people, someone has persuaded the air line bookers to show "The Making of a Movie" to passengers. This is a 10 minute entertainment short that happens to star Preminger and the stars of "In Harm's Way," which will also play tv here and abroad. Preminger has also personally made the theatre and tv trailers and he also can be heard on the radio transcriptions in seven languages yet. He sort of has thrown himself into his work.

A newcomer brought up the subject of money to be spent on the campaign and was told that Preminger found the subject of money distasteful and vulgar. After all, it's like being asked how much he paid for his suit or tie. He has found over a 15-year period that money figures have often been inaccurate, and the exaggerations have been harmful in some cases.

The campaign will include a large series of tv trailers and radio spots, which in many areas will be matched by newspaper advertising placements, a different touch. Davis estimated many companies used to spend 70 per cent of their advertising monies in newspapers alone. Preminger didn't believe an ad has to be big to be effective. Instead, it should be repetitious.

Davis called the campaign an unparalleled one and paid tribute to Preminger for his early cooperation as regards the advertising and promotion. Davis thought this action would enhance the potential of the picture.

Preminger likes film festivals, and the Cannes one in particular, because "In Harm's Way" has been invited to open it with a gala celebration out of competition. There can't be too many festivals for him because they bring together interested people and help emphasize the importance of this entertainment medium.

Preminger shot most of the picture in Hawaii with the cooperation of the armed forces, and at the time, he promised them the first showing of the completed film. So, when it was finished, he took five prints and flew over to show it to as many as possible, even arranging to screen it several times in each theatre. He was shuttled from theatre to theatre by helicopter to host each screening.

It's the first 70mm film in black and white, and exhibitors have a choice whether they want to play it in 70mm or 35mm, starting in June and throughout the summer.

Why this title? Well, it was a successful book, and besides, John Paul Jones said it ere he went cut to do battle. Besides, said Preminger, a title doesn't mean anything—it's merely an identifying label. A title or a campaign can neither ruin nor help to any large degree, said Preminger.

Wonder what we were doing there in the first place, in that case?

A MATTER OF CLEAR WEIGHT: WE WONDERED WHY THE MAILMAN TIPTOED into the office the other day, a distinct departure from the regular routine, gingerly placed a thin-looking package on the desk, and took off like he had just received his Christmas greeting. We took a closer look at a hanging customs tag printed in Norwegian and found a notation that "heavy water" was enclosed with the approval of the Norwegian Customs Service. Right away we understood his post haste (a joke?).

Anyhow, further investigation determined that Anthony Mann is making a picture in Rjukan, Norway, with Kirk Douglas and Richard Harris, called "The Heroes of Telemark," about the efforts of the Norwegian Resistance to halt German efforts to produce heavy water. He thought it would be nice to send a sample. We wondered about a do-it-yourself atom bomb with the water that's 10 per cent heavier than regular water, but a few items seemed to be missing. We can hardly wait to see the Columbia release.

THE METROPOLITAN SCENE: JOE LEVINE HOSTED A PARTY AT THE FOUR Seasons for Carlo Ponti, who will produce five pictures for the Embassy president, with most featuring Marcello Mastroianni and/or Sophia Loren. . . . Radio City Music Hall featuring a display of Easter lilies, a gift of the Government of Bermuda. . . . Robert Mitchum in town for promotional sessions on the UA release, "Mister Moses." . . . A sneak preview for youngsters where Universal's "Fluffy" was shown had Tony Randall vying for their applause against a lion. The latter won by a mane (okay, boys, we'll go quietly).

Phila. Preview Group To Honor Ralph Pries

PHILADELPHIA—Mrs. Arthur Goldsmith, president, Motion Picture Preview Group, announced that its annual Benjamin Franklin Award will be presented to Ralph W. Pries, vice-president, Berlo Vending Company division of ABC Consolidated Corporation and first assistant chief barker of Variety Clubs International.

The presentation will be made at the annual Award Luncheon to be held tomorrow (April 8) at the Barclay Hotel. Pries was named recipient of the annual award "as a leader of the entertainment industry for charitable and humanitarian work for others."

The award will be presented by David Milgram, president of Milgram Theatres Inc., and presently chief barker of the Philadelphia Variety Club, Tent 13. Milgram is also a former Franklin Award winner, which is always made to a show business personality. Last year, the recipient was George A. Hamid, Atlantic City's Steel Pier.

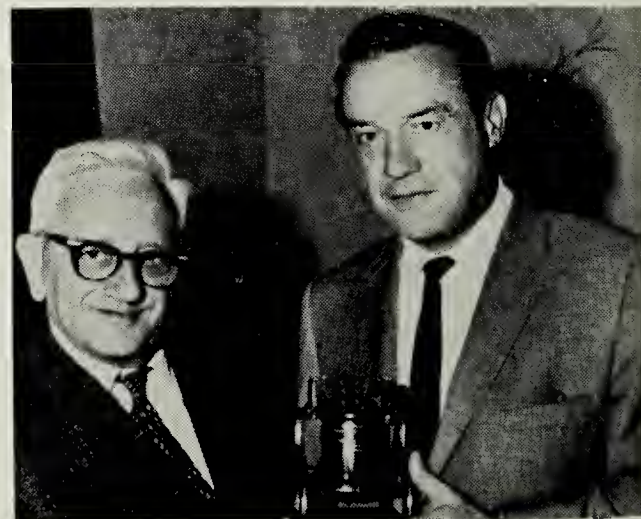
The award luncheon, said Mrs. Goldsmith, will also serve as a salute to MGM's "Yellow Rolls Royce." The Motion Picture Preview Group, which has served as a study group for the local motion picture industry, was organized 35 years ago.

Pries, who is also a former chief barker of the Philadelphia Variety Club, has been local and state chairman of the March of Dimes for many years and is a member of the board of the National Foundation. He has also been coordinator for Old Newsboys Day since its inception, and was chairman of the entertainment division of Allied Jewish Appeal for many years. At present, he is a vice-chairman of the 1965 Trade Council of Allied Jewish Appeal. He also served Main Line Temple as president for two years, and is a member of many motion picture industry groups.

L.A. Tent Names Delegates

LOS ANGELES—James H. Nicholson, Fred Stein, and Mike Frankovitch have been named as delegates from Variety Club of Southern California, Tent 25, to the Variety Club International convention set for San Francisco May 11 to 25.

Nicholson is chief barker of the showman's charity group and president of American International Pictures; Stein is president of Statewide Theatres; and Frankovich is first vice-president of Columbia Pictures.



Jacob Mogelev, left, film industry liaison for the Treasury Department's E Bond promotion, recently presented Edward Muhl, Universal vice-president in charge of production, with a replica of the Liberty Bell in appreciation for U's making the short subject, "This Land We Love," for the Treasury Department.

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FILLS THE SCREEN WITH MORE
ADULT ENTERTAINMENT THAN
YOU DARE TO EXPECT

THE SWEET SKIN

Krista Nico
Dany Saval

THEY
CALLED
HER
THE 8TH
DEADLY
SIN!

EVA

Directed By JOSEPH LOSEY
VIRNA LISI
JEANNE MOREAU STANLEY BAKER

A BRILLIANT,
JARRING STORY
ABOUT FOUR WOMEN
WHO MAKE
"IRMA LA DOUCE"
SEEM LIKE A
SUNDAY SCHOOL FROLIC

RED LANTERNS

JENNY KAREZI/GEORGE FOONDAS
DIMITRIS PAPAMICHAEL

"The Myth" is more than a film.
It transcends the art of movie
making to become a frank, brutal
and sometimes shocking expose
of the lives, the corrupt loves
and sexual deviations of the
rich "Dolce Vita" set of Italy.

THE MYTH

NORMA
BENGELL
UMBERTO
ORSINI
LISA GASTONI
LIDIA ALFONSI

She used her body to turn a small town
into a depot for sex, sadism and murder!

HIGHWAY PICKUP

ROBERT
HOSSEIN
JEAN
SOREL

A SLICE OF LIFE IN
THE RAW!

OF FLESH AND BLOOD

ROBERT
HOSSEIN
ANOUK
AIMEE
RENATO
SALVATORI

TRAIN ROBBERY CONFIDENTIAL

The film that
inspired the
great train
robbery in
England!



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To set up your
first-run engagements,
contact your local
representative!

Down ARGENTINE Way

By Jock (Cha-Cha-Cha) MacGregor

"6 FOR 1" THEY SHOUTED AT FINAL GALA BALL FOR THE ARGENTINE FILM Festival. I thought the odds were tempting, not that I could really decide which was the least awful of the films shown. Then my ever helpful interpreter rather apologetically explained as I flashed my Variety Club Derby Sweepstake tickets feeling I was with a good gambling fraternity, that they were referring to a proposed new law under which pictures—American, British, or any other nationality—can be imported for every Argentinian picture released.

Few people really think this will become law. Most realise that under the stipulations in existence, this is a two edged sword. The public shows a marked preference for imported pictures, and it is a tax on admissions that partly finances new production. In consequence, it is appreciated that the less successful pictures are, the less money there will be for the production fund.

Anyway, there is a chance that it can become law. The Motion Picture Export Association of the America, to show its opposition, has refrained from participating at the Argentine Film Festival. While one can appreciate their feelings, one has in all honesty to ask whether this is not a question of the old fable of cutting the nose to spite the face. There is always some independent American picture to be found to fill the breach.

Frankly, I do not consider their decision entirely wise. Instead of seeing a lush representative Hollywood picture, we have seen Joseph Strick's off beat "The Balcony" and the U. S. Information Service's impressive documentary feature on Kennedy. Now the latter was shown at the gala closing performance, and I cannot conceive any reason for any subject dealing with a funeral irrespective of how well it may be conceived, being presented at such an occasion.

ONE COULD TAKE THIS TO MEAN THAT THE FESTIVAL WAS A DISASTER from the American point of view, but this could not be further from the truth. Thanks to personality, it was turned into no mean success. Franklyn Schaffner, as leader of the delegation, did a terrific job of international public relations, and the Stars and Stripes were admirably waved by Van Heflin, whom I have never really known before, and Susan Oliver, Jerry Lewis' delectable leading lady in "Disorderly Orderly." Through her personality and willingness to cooperate, she became an adorable ambassador for Hollywood. Fortunately, through her efforts, millions more in South America will know more about America than they will about the pictures shown. She deserves a medal.

Indeed, this could be called the Festival of the Susans. Britain's Susan Hampshire has shone more brightly each day—it's wonderful what a spot of sun will do to an English rose—and has had a remarkable press and tv coverage. She was my choice for last year's Laurel Award for the most promising British actress, and seeing her in action, I know how well this was justified. Here is real star material, and I am not saying this merely to ensure that she remembers to post this column when she reaches New York. Actually, I rather hope that this bewitching blonde, who has helped to make South America so delightful, will personally deliver it to Mel Koneoff for I feel he too deserves a break.

ONE OF THE BIG TALKING POINTS OF THE FESTIVAL HAS BEEN THE WAY the British and American delegations, though in different hotels, have worked and enjoyed themselves together. And it is not being partisan to say that we helped to make this a festival of personalities rather than of pictures.

The festival itself was well run, and one can not blame the paucity of the films on the organizers. The publicity in South America was enormous, but one must wonder how much longer such jamborees—delightful as they are—can continue. There are so many now that there are neither enough suitable films nor personnel. In turn, one can query whether those resorts which back them for publicity purposes feel that they get their money's worth. This one, I understand, was financed mainly by the tax on entertainment admissions, Argentine Airlines, and a petroleum company. I do not know if they are happy with the results.

South American newspapermen have presumably been piqued at not being able to have by-line interviews with Elizabeth Taylor. They have complained at the lack of stars present. This is pretty damn silly. James Mason, Richard Todd, Van Heflin, Maximilian Schell, Catherine Spaak, Norman Wisdom, and Japan's famous Toshiro Mifune, to say nothing of the two delightful Susans and artists from Brazil, France, Germany, Poland, Spain, Czechoslovakia, and Russia, provide an impressive line up.

Again I say that I consider the time spent rewarding and the parties fabulous. I am apt to feel that maybe with such wonderful hosts, it was as well that the films were a bit off. Otherwise, I just do not know when we would have been able to sleep!

I planned to return via America, but our subscribers are to be spared as the special concessions which have been extended to delegates in the past are not available due to changed circumstances.

Douglas To New UA Post

NEW YORK—Alan Douglas has been appointed director of the newly-created merchandising-special projects division of United Artists, it was announced by David V. Picker, first vice-president of the company. Picker said that the merchandising-special projects division will make available to all outlets including advertising agencies, na-

tional advertisers, and public relations firms new products and presentations for products derived from all three divisions of United Artists, motion pictures, television, and records and music.

Douglas has been associated with United Artists since 1962, when he joined the company as a consultant.

Fabian Reminisces

(Continued from page 15)

who are buying tickets or clothes or equipment, or furnishings—to enjoy the new found leisure of the new world of today.

"We are not only dealing with just this one change in our way of life. We are dealing with a people who, through their government, have helped—and are helping—to change the world.

"Since I was born there have been two World Wars. Not only our men but our women have been in action across the great oceans—both the Atlantic and the Pacific.

"As a people, we have had more worldly experience, more money, more education than the earlier movie audiences, and the movie makers have been adjusting their theatre entertainment to meet the tastes of the most literate and sophisticated generation in all history. And now the children of these World War generations have been coming into maturity.

"So, presently, we are in transition to an era of the finest motion pictures ever made. 'My Fair Lady,' 'The Greatest Story Ever Told,' 'Mary Poppins,' 'The Sound of Music,' have a range, a quality, a perfection, made possible by the advancing motion picture arts, and these productions enjoy audience appreciation at a level never before achieved.

"Perhaps you would be interested in knowing that, like many other American enterprises, we are developing a diversified business.

"Stanley Warner owns International Latex Corporation. It manufactures the famous Playtex line of girdles, bras, swim caps, household gloves, and other consumer goods, and also the unique Sarong line of girdles.

"I have no doubt that many of your stores and shops sell these high quality and very popular accessories.

"Some of us take a down-beat view of a world, full of anxieties, neuroses, and problems. These tough problems do not make me pessimistic. But, if we Americans can't solve our race problem, wipe out the pockets of poverty around the country, ensure every boy and girl a meaningful education, nobody else can anywhere in the world. It is part of the unfinished job of Democracy. We have the will and the money—and the heart—to redeem the promise of America—and we are on our way.

"We are not alone in the drive for a more abundant life. I know from the reports I receive—we operate a world-wide business—that our European neighbors are also sharing a rising standard of living.

"Call me Pollyanna if you will, but I hold fast to the faith that we will gradually see a peaceful world, the day after tomorrow.

"If we business men did not believe in the future, there would be no Route 4—no risk taking—no change—no growth.

"I will conclude with this thought. In welcoming Stanley Warner to locate in Paramus, you have welcomed into your community a group which has native roots in this part of the country and which has the enterprise and resources to provide you with a community institution second to none in its field anywhere in the country."

Para. Pix To British TV

NEW YORK—In a major television agreement covering the United Kingdom and Ireland, 50 post-1948 feature films from the Paramount Pictures library have been leased to A.B.C. Television Limited.

BOSTON

Two daylight saving time bills, which would have adversely affected motion picture exhibition interests by forcing late theatre opening times, have been defeated in the Massachusetts legislature through efforts of Theatre Owners of New England and TONE's executive secretary and counsel, Carl Goldman. The first bill killed provided for the extension of daylight saving time from Feb. 22 to the last Sunday in November. The second bill knocked out by TONE would have provided for the continuation of daylight saving time from the last Sunday of March of each year to the last Sunday in October. These bills, Goldman said, would not have allowed theatres to open early enough. At present, daylight saving time in Massachusetts is from the last Sunday in April to the last Sunday in October. . . . Producer-director Otto Preminger came to Boston for a press screening and luncheon for his production, "In Harm's Way." The screening was held at the Astor, where the film opens April 14, for the benefit of the USS Thresher Fund. The luncheon was held at the Algonquin Club. Preminger discussed the plot of the film and the problems involved in shooting with his well known insistence on accuracy right down to the last detail. In one instance a scene had to be reshot because the take showed a sailor smoking a filter cigarette, and Preminger spied it (There were no filters in 1943.) The Preminger film of the U. S. Navy in World War II, from Pearl Harbor to Tokyo Bay, will have its premiere at the Astor on April 14, scaled at \$25 each for orchestra seats; \$10 each for balcony seats. At the premiere, every penny collected will be turned over to the fund, which has as its goal, the collection of \$500,000 to finance the education of the 194 children left fatherless when the nuclear powered submarine USS Thresher dove to her doom 220 miles east of Boston.

BUFFALO

Charles Funk, advertising-publicity representative for the Buffalo 20th Century-Fox exchange, is a busy man, laying out campaigns for the openings soon in a number of theatres in the area of "The Sound of Music." One of the first of these openings will be March 31 at Shea's Teck, and a big advance promotion campaign has been lined up by Frank Arena, Loew city manager; Lou Levitch, manager of the Teck; and Funk. Earl Hubbard, Sr., former local theatre publicity manager, is in charge of group sales at the Teck for the big Fox production. Earl Hubbard, Jr., has been doing similar work for "My Fair Lady" at the Granada. . . . Many towns in western New York are being contacted by various companies to install cable tv in their midst. Officials in the towns of West Seneca, Lancaster, the Town of Tonawanda, the city of Tonawanda, North Tonawanda, and Kenmore are among those approached. Meanwhile the board of trustees in Penn Yan has awarded a franchise for the operation of a cable tv system, which is not mandatory and will not interfere with present television reception, and which will offer nine channels to subscribers at a maximum monthly rate of \$5.50. Officers of the company are Warren Fribley and Allen Bell, owners of the Corning Community Television Company; Brad Harrison, owner of the Branchport Telephone Co.; and Frederick D. Dugan, Penn Yan attorney. Two other applicants sought the Penn Yan franchise. They were Kenneth W. Carr, Elmira, and John M. Beatty, Jefferson TV Cable Company, Reynoldsville, Pa. . . . Frank Lind-

camp, manager, RKO Palace, marked for demolition in September, will go to the Stoneridge as manager, it is announced by William Laney, Jo-Mar Enterprises, Inc. The present Stoneridge manager, Dan Fox, will go to the new Towne, now nearing completion as a link in the Jo-Mar chain. . . . According to reports in the local press, United Artists Corporation has offered a sizeable sum to Metropolitan Theatres, Inc., Max Yellen, president, to terminate its lease on the Century, downtown Buffalo. Yellen and his company are not inclined to accept the impressive bonus for cancellation of the lease which has more than a half-decade to go. Meanwhile, the Century is doing a land office business with "Mary Poppins," now in its ninth record-smashing week. The production has been shown to over 150,000 persons and the house is likely to entertain more folks before the engagement ends than any picture in the annals of the Century. . . . American Broadcasting-Paramount Theatres has released its lease on the Regent, Rochester, effective April 1, at which time Charlie Martina will take over the house, with Seymour Nusbaum as manager. On April 2, Paramount will take over the New Starlite drive-in, according to an announcement by AB-PT Rochester city manager Francis Anderson. Joseph Szell, manager, Regent, for AB-PT since 1950, will become manager of the Starlite, and his Regent assistant, James Doty, moves to the Paramount as assistant to Anderson, replacing Ronald Petrillo, who has entered the armed service. . . . Carl Schaner, manager, Century, downtown Buffalo, got an avalanche of publicity for the house through the staging of "Class in Cooking." Admission was free, and the school was put on by the Courier-Express, the Retail Merchants Association, and the Niagara Mohawk Power Corporation. . . . The North

Park Drive-In has opened for the season in Rochester. The manager of the outdoor is Keith Draught, long associated with Kodak Town drive-ins as a concession stand manager. The Empire and Central drive-ins also are on full week operation. Bill Laney, Jo-Mar Enterprises, says there will be more first-run pictures at the outdoor theatres this summer, owing to the present booking system that pair opening attractions of the indoor-outdoor establishments. . . . William Trambukis of Loew Theatres was in Rochester from Providence for a look-see at his company's new theatre being built in Pittsford opposite that town's shopping plaza. Trambukis is Loew district chief. There is a rumor in Rochester that the Westgate Plaza area will be the site of a new deluxe theatre to be built within the next year.

Work is progressing on the new Loew's Pittsford, N. Y. being constructed across from the new Plaza in that town near Rochester. The new house will open on or about June 25. . . . Seven film programs through March and April at the Rochester Public Library, entitled CineMart, will present subjects distinguished as or dealing with art and photography. . . . The Wayland Central School Teachers Association honored members of the School Honor Club by taking them to see "My Fair Lady" at the Riviera, Rochester. Four faculty members accompanied the group of 45 members. . . . Wage dividends totaling \$61.6 million were distributed to 51,900 Eastman Kodak company employees, including \$43.1 million to 34,000 in the Rochester area. At the employees choice, the dividend can be paid to him or deposited in a deferred profit-sharing plan. In this, the 53rd year of the Kodak "bonus," a record \$37.30 for each \$1,000 earned by an employee over the

HAVE FUN AT THE 46th ANNUAL CONVENTION

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INDEPENDENT THEATRE OWNERS OF ARKANSAS

April 20-21

VELDA ROSE TOWERS

Hot Springs, Arkansas.

*Short snappy business sessions

*Outstanding showmanship

*An Evening at the VAPORS

*Charles W. Jarvis D.D.S.

Humorist-Raconteur

past five years, was paid or deposited. Based on an average wage of \$6,000, an employee receives \$1,119 before taxes . . . William E. McKnight, manager, Seneca, which the south Buffalo business men's association recently took over, reports business is very encouraging.

CHARLOTTE

The Northgate, Durham, N. C., was presented a trophy by the Northgate Shopping Center Merchants Association as one of five firms showing the greatest percentage of volume gain in 1964 over 1963, and Mrs. Norma Jean Garrard won a \$25 prize as one of the center's most outstanding sales persons. . . . O. Teague Kirby, Roxboro, N. C., theatre operator, has announced that he is a candidate for reelection to the Roxboro City Council. He is the oldest member of the council in terms of service, having served on the body for 25 years.

CHICAGO

Zenith Radio Corporation petitioned Federal Communications Commission to authorize subscription television on a nation-wide basis and to make it available to all operating tv stations as a supplemental service. The petition, jointly filed with Teco, Inc., was supported by a detailed analysis of the Hartford, Conn., subscription test, making public for the first time box office results of the tv trial. Joseph S. Wright, president of Zenith, said, "The time has come to give subscription tv a chance to go to the market place." . . . Peter G. Peterson, president and chief executive officer of Bell and Howell Co., named to the University of Chicago board of trustees. He followed in Charles H. Percy's footsteps as chief executive officer of B and H when Percy sought the Illinois nomination for governor. . . . Mel Frank, producer, who returned here after a 10-year absence to boost his latest film, "Strange Bedfellows," was staggered to see Chicago's new look. Irv Kupcinet, Sun-Times columnist, reports that Frank is talking about making a film here. . . . M. J. Shapiro has formed Scientific Film Company, Oak Brook, Ill. The new company will produce films. . . . "Goldfinger" is doing so well at Roosevelt that management expects it to run until late spring. . . . MGM's Terror-Rama film program featuring "Signpost to Murder" and "Hysteria" held Chicago premiere in 26 territory theatres, backed by large advertising program. . . . South theatre, Pullman, Ill., gave free gifts of popcorn and McDonald hamburgers to their patrons to help boost their twin-film programs. The house shows five-unit programs at Saturday and Sunday shows. . . . Kerasotes Theater Circuit is rushing completion of their new Holiday, Springfield, Ill., by April, and their new Bedford Outdoor theatre for 1,000 car capacity, located between Rockford and Beloit, by May. These new additions will bring more than 40 theatres and drive-ins under Kerasotes management. . . . William J. Devaney, former Chicago MGM exchange manager and now in charge of MGM's office in Los Angeles, was a recent visitor here. . . . Nate L. Crabtree, vice-president and director of public relations of General Mills Co., died in San Diego, Calif. He was well known to theatre trade throughout the country. . . . Edward S. Redstone, NAC president, announced the offering of a free all-expense trip to the organization's 1965 convention to be held in Los Angeles, Calif., Oct. 26-30, to the most imaginative and promotionally minded refreshment concessionaire in the amusement-recreation industry. The winner of the "Concession Idea Man of the Year" Award contest will be selected from among

entries submitted to NAC "in the form of the most original and outstanding presentation of a successful refreshment concession merchandising campaign." Merit awards will be presented to the runners-up. Judges of the contest will be made up of knowledgeable industry leaders. Entries must be submitted to NAC before Aug. 15 in the form of a scrapbook or folder, describing the entire merchandising campaign put into effect. . . . February theatre amusement city tax collections amounted to \$37,048. The combined total collections for January and February of \$68,977.52 represented a sizeable drop from the \$80,358.45 collected in the same period during 1964. . . . Spiro Papas, vice-president, Alliance Theatres, and Pete Panagos, promotion manager, returned from their recent trade conferences in Kansas City. . . . Don Kinney named sales and merchandising manager from Chicago Coca-Cola Co., which operates seven plants in this territory. . . . R. A. Franzen has formed Torchlight Theatres, Arlington Heights, Ill. . . . Censor board of Chicago reviewed 72 films during month of January, of which 22 were foreign. Two films were rejected and six were labeled "adults only." Roy Simon, attorney and corporation counsel for Chicago, named attorney for film censor board. . . . William V. Humphrey, formerly associated with Donald Young Associates, Inc., Chicago public relations agency, named director of public relations of the NCA, according to NCA president Douglas S. Steinberg. . . . Joe Pasternak, Hollywood producer, was a celebrity guest of Sig Sakowitz on his daily WTAQ radio show. . . . Mr. and Mrs. Olson Anderson, Bay City, Mich., well known to the trade here as film equipment distributors, are on a round-the-world flying trip and will be gone for two months.

CINCINNATI

Times Theatre, this city's Cinderella which within 40 hours just a year ago was transformed from a drab second-run house to one of intimate charm and beauty, celebrated its first anniversary with the opening of "How to Murder Your Wife." Preceding the opening, there was a cocktail party for the press. An invitational audience of civic figures and celebrities was feted with champagne and cake, a parade, and the movie. This house played during its first year just three films—"Tom Jones," "Pink Panther," and "A Shot in the Dark," to an average audience of 5,000 patrons a week. In promoting the Times' products, the entire front of the theatre including the marquee is repainted in colors suitable to each film played. For "Tom Jones," the predominate color was a vivid blue, with touches of bright red and black. Vivid pink was used for "Pink Panther." "A Shot in the Dark" colors were a stark white and glossy black. For "How to Murder Your Wife," the color scheme is blood red and burnished gold. Don Wirtz, assistant to Roy White, Times owner, received his nicest birthday present—the tremendously successful opening of "How to Murder Your Wife." Don Womack, UA sales manager, also had a birthday, same date, March 16—so both Dons washed down the Times anniversary cake with sparkling champagne. . . . Mrs. Al Kolkmeier, president of the Ladies Auxiliary, Tent Three, heads the Variety ladies committee in the ticket campaign for the 1965-66 season at the Shubert. The Auxiliary is sponsoring a dessert card party April 27 for the benefit of the Children's Neuromuscular Diagnostic Clinic, Tent Three's present project.

COLUMBUS, O.

Loew's Ohio closed a third month of "Goldfinger" with prospects of additional playing

time for this all-time long-run record holder at the State street theatre. . . . "Hush . . . Hush, Sweet Charlotte" opened a second week at RKO Palace. . . . Fashion commentator Tess Stern and organist Mike Williams were featured in a fashion show held at Northland Cinema. . . . Associated Theatres announced that two shopping center theatres will be built in the Columbus area. This is part of a six-theatre expansion of the circuit. Three will be built in suburban Cleveland and one in Cincinnati. . . . Preview of Otto Preminger's "In Harm's Way" was held at Jerry Knight's Drexel for delegates at the convention of the Independent Theatre Owners of Ohio. . . . Manager Ed McGlone, RKO Palace, has moved to the German Village, historic restored area adjacent to the downtown district. Many of the refurbished homes in the village are over a century old.

DALLAS

Filming is expected to wind up on "The Yesterday Machine," science-fiction picture being shot in Dallas by Carter Films, Inc. This is the company's initial feature effort. Starring Tim Holt, the picture features Dallas actor James Briton and New York singer Ann Pellegrino. Russ Marker, local film maker, is producer-director-writer of the picture, and Robert Mullen, former local actor, is associate producer. Headed by a Houston physician, Carter Films' previous productions have been medical documentaries. Another feature, possibly a western, is on the firm's agenda for production in the near future. . . . Dorothy Malone, Hollywood screen and television star, currently appearing in the twice weekly "Peyton Place" on the ABC-TV network, is currently visiting at the home of her mother here. . . . The Belaire will be the second new theatre to be operated here by Interstate Theatres Circuit. It will be operated under a lease agreement in the Hurst-Belaire Shopping Center. It will be built by Robert S. Folsom and George P. Macatee II, owners and developers of the center. The seating capacity will be 1,000, arranged continental style, and the equipment will accommodate wide screen films and 70 mm projection. There will be a parking area for 800 cars. Construction is already underway on the Westwood, Richardson, Tex., expected to be completed about June 1. The Westwood will also have a 1,000 seat capacity. Interstate has not opened a new theatre in the local area since 1949 when the Forest was placed into operation. . . . Tony Perkins is scheduled to make a visit here on behalf of his latest film, "The Fool Killer," expected to open at the Majestic in late May. . . . The premiere showing of "The Sound of Music" at the Inwood was sold out as a benefit performance sponsored by the Dallas Federation of Music Clubs. . . . Film stars Sal Mineo and Ed Wynn were in to attend the premiere showing of "The Greatest Story Ever Told" at the Capri.

DENVER

Robert Sweeten, formerly manager, Centre, as well as city manager for Fox InterMountain Theatres, Inc., in Salt Lake City and Denver, before accepting the post of publicity and advertising director of National General Corp., Los Angeles, has returned to Denver to accept the position of managing director of the RKO International 70 Theatre here, a post just vacated by William T. Hastings, who resigned to head a large carpet distributing concern. Harry Weis, district manager for RKO, flew into Denver to supervise the changeover in management. . . . Columbia branch manager Sam Dare has been in Los Angeles for the screening of

"Lord Jim." . . . Hosts of the monthly luncheon meeting of the Rocky Mountain Motion Picture Association at the Old Navarre were Murray Gerson and Chick Lloyd, American International. The association is busily planning for its third annual convention April 20-21 at the Brown Palace Hotel. . . . In town recently to garner publicity for his latest film, "The Train," was producer-director John Frankenheimer, some of whose previous films were "Birdman of Alcatraz" and "Seven Days in May." . . . Denver Theatres are starting to plan big doings for city wide cooperation in marking May as a banner month in Denver show biz.

DES MOINES

The Oprheum, Strawberry Point, Ia., closed for almost two years, has been reopened by John Schloss. . . . Iowa Allied is strongly opposing a minimum wage bill before the Iowa legislature. So far, the bill is still in committee. The theatremen are also concerned over the daylight time bill that has passed the Senate, setting mandatory fast time from fourth Sunday in April through Labor Day. The House has not taken action on the measure. . . . Pete Fredericks reports his new theatre at Lake City, Ia., is nearing completion. Fredericks formerly served as manager, Dundee, Omaha, Neb.

DETROIT

Weather conditions throughout Michigan were bad late last week, with a slightly less disastrous result than the blizzard of a few weeks ago. This city, which early seemed destined for a hard time, escaped as the temperature rose, melting the snow and drying things out. However, business dried up Wednesday evening. A casualty of fire was the Family, Jackson, Mich., closed by Kenneth Stevens four years ago. It had been dismantled and was due to be razed. It is believed the blaze was started by vagrants who had sought shelter there. Fire breaking out at nite during the height of the storm, apparatus could not reach the scene before it burned to the ground.

In Clare, Mich., Mrs. Kenneth Stevens took over the operation of the Northland Drive-In when her husband was hospitalized in the Community Hospital in Mt. Pleasant, after suffering a heart attack. Buying and booking was assigned to Clark Theatre Service, Detroit. . . . In Sturgis, Mich. Andrew Jensen, veteran operator of the Sturgis Drive-In has turned over buying and booking to Clark Theatre Services in Detroit.

HOUSTON

The Blue Bird Circle held its annual theatre party at the Windsor Cinerama to see "The Greatest Story Ever Told." Proceeds went to the Blue Bird Circle's Children's Clinic at Methodist Hospital. . . . Addie Addison, promotion director for United Artists exchange in Dallas, arrived here to lay the ground work for the premiere of "Mr. Moses," which will be held here in April. Robert Mitchum and Carroll Baker, stars of the film, are expected for the premiere. . . . Ellis Ford, manager, Delman, held a special preview showing of "Seance on a Wet Afternoon. . . . Georgie Jessel will head a benefit show for a Senior Citizens Activity Center in the Domed Stadium on May 15. . . . The Post Oak D-I will double its capacity by May 15 with the construction of a twin to the present 850 car operation. C. E. Hillis, manager, said the twin outdoor will be able to handle 1,500 cars, making it the largest d-i in the Houston area. . . . Jack Zilker and Ja Sjober, Photo-

graphic Laboratories, have returned from Austin, Tex., where they completed shooting scenes for a documentary concerning the Texas Highway Patrol. Chill Wills is being sought to narrate the film. . . . The showing of "The Greatest Story Ever Told" was sponsored at the Windsor Cinarama by the Church of Christ Latter Day Saints. . . . The opening premiere showing of "The Sound of Music" on March 31 at the Alabama will be for the Good Samaritans.

MEMPHIS

The balmy weather of the early southern spring is bringing new life to the theatres of the area. In Mississippi, Mrs. Genevieve Lovell, Sardis, has reopened Lake Drive for week-end operation, and at Mound Bayou, the Melba reopened. Also reopening was the Bay, Red Bay, Ala. Midway Drive-In, Camden, Tenn., plans to open on March 24. At Russellville, Ark., 64 Drive-In reopened. Mrs. J. A. Eggerman, Glenwood Drive-In, Glenwood, Ark., reopened, and other Arkansas new season openings include Dixie Drive-In, Hope; Paris Drive-In, Paris; and Skylark Drive-In, Pocahontas. . . . "The Sound of Music" opens at the Paramount in a mid-south premiere on April 8. The opening will be a benefit premiere sponsored by the Men's Club of St. Michael's Catholic Church, with tickets \$5 each. After that, reserved seats will range from \$1.50 to \$2.50. "Sound of Music," according to Lloyd Bailey, Paramount manager, will run a minimum of 10 weeks, and probably much longer. The Paramount is considering another major road-show picture to follow "The Sound of Music." . . . "Cheyenne Autumn," which has been playing on a road-show basis in some theatres, is to open on April 15 at Loew's Palace at regular prices. The same policy is for "Lord Jim," opening at the Plaza on July 22 or 29. . . . In Memphis, The Commercial Appeal is publishing a special color tv-movies-arts-records section on Sunday. The section has attracted much favorable comment. . . . "Major Dundee" is to open at Warner on April 15 on a "grind" basis. The final count for the spectacular run of "Goldfinger" at the Malco was 129,676 admissions. At the beginning of the 10 weeks run of "Goldfinger," there were traffic jams, necessitating police assistance, around Malco.

MIAMI, FLA.

The 1965 Variety Club Tent 33 "Show of Shows" netted over \$16,000 for the Variety Children's Hospital. More than 2800 patrons attended the show. . . . Charlton Heston appeared in connection with the southern premiere of "The Greatest Story Ever Told" at the Sheridan, Miami Beach. The premiere was a benefit performance for the Eleanor Roosevelt Memorial Foundation. . . . Marvin Reed has resigned from his post as manager, Loew's Riviera, to assume the duties of house manager, Miracle, working with Franklin Maury at the Coral Gables Wometco house. Reed replaces Carl Jamroga, who will go to Winter Park to work with Bill Lavery at Wometco's new twin houses, the Park East and West. . . . Shirley Eaton, "Golden Girl" of "Goldfinger," is due back in the Miami area next month for filming of Ivan Tors' latest, "Around the World Under the Sea," which he'll film at the Tors-MGM studio in Miami, in Nassau, and at various ports around the world. . . . Yvonne Thomas, Center, and Bob Lavery, Gateway, were recent winners in the local Dale Carnegie "best speech" award competition. . . . The Grand, West Palm Beach, offered Solomon Burke and his stage revue for a one-night appearance. . . .

A preview of "Girl Happy" got few laughs from an audience of Ft. Lauderdale, Fla., city commissioners and departmental executives. The film, starring Elvis Presley against a Ft. Lauderdale spring college vacation setting, drew mixed reactions from those present. "Ft. Lauderdale would have been better off without it," commented Mayor M. R. Young. Walter Dunn, member of the city's advertising advisory board, philosophies, "We lived down 'Where the Boys Are,' we can live down this one." The mayor struck hard at a scene depicting a barroom brawl and a wild high speed ride through the city in which Presley tows a cabin cruiser to dump it in a motel swimming pool, saying it was no credit to the city. Commissioner August Burghard commented on the film as a whole, "It's noisy, nice-looking people in it, but not as bad as I expected." The film had caused controversy in Ft. Lauderdale since last May when city officials requested but could not obtain copies of the script from Metro Goldwyn Mayer. . . . Ground was broken March 13 in Gainesville, Fla., for Wometco's newest theatre, situated just west of the J. M. Fields Shopping Plaza. The city was represented by Mayor Howard McKinnery, and the University of Florida by Dr. Harry Philpott, vice-president. Raymond Tassinari will build the new theatre under a \$250,000 construction contract. The theatre will have 800 seats in the main section and 300 in the smoking loge, which will be walled off from the rest of the theatre. Jack Mitchell, Wometco spokesman, advised that the winner had been chosen in last summer's theatre-naming contest, but is not being announced. Mitchell said that ceremonies are being arranged for the winner and also for a number of other entrants who suggested the same name, but submitted it later than the winner. The winner will receive a \$50 savings bond. The new theatre will be slightly smaller than the Florida, downtown Gainesville, and several hundred seats larger than the downtown State. Mitchell said that it is hoped to complete construction for an August opening, or by Labor Day at the latest. Wometco is leasing the site from Food Fair Properties, Inc., and will use the shopping center grounds' existing parking areas.

NEW HAVEN-HARTFORD

Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, has named Mrs. Lydia Wollman as house manager, Palace, New Britain, succeeding Peter Flynn, who resumes managership of the Plainville Drive-In, Plainville. . . . The Cuddy-family owned Strand, Winsted, hosted a Litchfield county American Legion-sponsored Americanism program on a recent Sunday afternoon. . . . Eighteen-year-old Salvatore DiBernardo, son of Jimmie DiBernardo, projectionist at the Lockwood and Gordon Cinerama, and Mrs. DiBernardo, was named to the dean's list at Holy Cross College, Worcester, Mass. . . . Springfield, Mass. notes: The Cabot, Chicopee Falls, gave free ice cream to all patrons at a recent Saturday matinee. The Falls, Chicopee Falls, and the Rivoli, Chicopee, gave youngsters free comic books at a recent Saturday program. Admission was 25 cents at the Falls, 35 cents at the Rivoli. . . . Independent Connecticut exhibitor Frank McQueeney has disclosed plans for a one-million dollar expansion in Waterbury. McQueeney, partnered with Lou Rogow in the 1400-car capacity Pine Drive-In, Waterbury, will convert the under-skyer into a twin drive-in, first of its kind in Waterbury, the facility to

then contain aggregate capacity for 1500 cars. On adjacent land, he will build a twin hardtop complex, with total seating capacity of 1400. . . . Russell C. Ordway, formerly with Lockwood and Gordon Theatres in Hartford in an executive capacity, has joined Vanderlip-Redmond, Inc., Hartford office equipment firm, as an account executive. . . . Park St. Investment Company's 853-seat Central, West Hartford, is joining metropolitan Hartford first-runs on an as-obtainable basis. Initial attraction under the new policy, Columbia's "Major Dundee," premieres April 16. It is assumed from wording of the Park St. Investment's announcement that when first-run product is not available, the theatre will revert to second and subsequent-run product. The theatre was recently remodeled, with new screen installed. . . . In West Springfield, Mass., independent exhibitor Murray Lipson, operator of the 658-seat Majestic for the past decade, has purchased the property for \$65,000 from the owners, Eastern States Farmers Exchange. Lipson maintains a first-run policy, primarily art product.

PHILADELPHIA

Claude Schlanger and Mel Fox are constructing a 1,000-car drive-in at Pennsauken, N. J., at the junction of Routes 130 and 73. . . . It was learned that former local exhibitor Sam Stiefel, who operates the Sherman, Sherman Oaks, Cal., had partnered with Jack Fetter, operator, Roxy, Long Beach,

Cal., in building a new 500-seat hardtop in Long Beach's Plaza Shopping Center. . . . Sameric Corporation has purchased for \$62,500 the property at 1907 Walnut Street as the site for a 250-seat motion picture theatre to be known as The Eric on Rittenhouse Square. . . . Mr. and Mrs. Albert Glaubinger announced the engagement of their daughter, Sherry, to a gentleman not of the industry. Glaubinger is United Artists' division manager. . . . Lorraine Lauritis, ledger clerk at Universal, announced her engagement. . . . Universal has acquired the services of Mike Aloisi, from New York. He arrived in time to kick off the Carl Reardon short subject drive April 18 to May 29. . . . A recent addition to the local MGM 25-year club is Sidney Eckman's secretary Ann McDonald, who celebrated the event with a luncheon given in her honor by friend Marie Cornell for all the girls. . . . Variety Club Tent 13 planned an "April Shower Party and Dance" at the clubrooms on April 10. . . . Joe Engel, 20th Fox salesman, has resigned. He will announce his future plans shortly. . . . Jim Coyne, MGM booker, is joining 20th-Fox as a salesman.

PORTLAND

Rex Hopkins, manager, National General Theatre here, has returned following a California vacation. . . . Here to inspect NGT properties (Fox, Orpheum, and Hollywood) were John Klee, division manager; William H. Thedford, vice-president in charge of theatres; and Ray Davis, northwest division manager with headquarters in Seattle. . . . Dick Rose has reopened his 30th Ave. Theatre as Cine 30. It has been remodeled and decorated and has an adult film policy. Opening was free for 7 and 9:45 p.m. shows on Wednesday and Thursday (10 and 11). The program included MGM's "Boys Night Out," with an orchestra, featuring the theatre's stereophonic "adult" cartoon, travel features, and a presentation on film of the MGM symphony orchestra system. Rose also operates the Alberta here.

SAN ANTONIO

The local branch of the National Association for the Advancement of Colored People has asked local theatre owners not to show the film, "Birth of a Nation," Richard L. Dockery, local NAACP president, announced. "It has come to our attention that the old anti-Negro film, 'Birth of a Nation,' is making the round of movie houses," Dockery said. "Because we feel that such a film would be harmful to race relations here, we have asked the local theatres not to accept the film for showing here." He said officials of two theatre chains have assured him the show is not scheduled here and will not be scheduled at their theatres. "We are pleased to hear this," Dockery said. Dockery said the film, produced in 1915, "glorifies the Ku Klux Klan and distorts and vilifies the role of Negroes in the reconstruction period." . . . Jimmie Gillespie, promotion director for 20th Century-Fox Dallas exchange, arrived in advance of the showing of "The Sound of Music," scheduled to begin on April 7 at Cinema II in the North Star Mall. The San Antonio Little Theatre's building committee will sponsor the southwestern premiere showing. The group is trying to "encourage" 20th Century-Fox to send some name Hollywood personalities to the city for the opening. . . . Lynn Krueger, manager, Majestic, downtown flagship of the Interstate Theatre Circuit, Inc., has made a trophy available to the winner of the variety

show featuring teen-agers of Bexar County. . . . The Fiesta D-I is offering free Beatle pictures to all patrons during the four-hit program, one of which is the Beatles in "A Hard Day's Night." Kids with adults are being admitted free to the d-i operated by Sylvan K. Barry. . . . Interstate, Cinema Arts, and the San Antonio Express are cooperating in the Academy Award sweepstakes. An entry blank will appear daily in the newspaper and contestants may pick their "Oscar" winners in seven categories. Prizes include a six months pass for two for first place, a three months pass for two for second place, and a two months pass for two for third place.

SEATTLE

Carl Handsaker has left 20th-Fox as Seattle branch manager to go with Universal as a territory salesman. Paul Snoddy came up from the San Francisco branch to head up the local office, and Al Hemingway has joined the firm as a new salesman, coming over from the Salt Lake branch, where he covered the Montana territory. . . . Walter Hoffman, formerly of show business, was in from Los Angeles and wishes to be remembered to his many friends. He is now in the mercantile business specializing in women's apparel. . . . Celia Blatt, well known in the northwest film industry, has taken a position managing the Vogue, art house in San Francisco. She was formerly head booker at 20th-Fox Seattle exchange, and more recently managed the Benton, Kennewick. . . . Rocky Moore has been added to the staff at MGM as a student booker where he is training to be a booker.

WASHINGTON

The Women of the Motion Picture Industry, International, met at the Variety Club to initiate plans for the forthcoming gala installation dinner dance to be held on June 5 at the Prince George Country Club, Cheverly, Md., for the benefit of the Jewish Foundation for Retarded Children. Mrs. Doris Chown, president of the Women of the Motion Picture Industry, Int., has appointed Mrs. Eileen Olivier, 20th Century-Fox, as chairman of the nominating committee, with Mrs. Bertha Addleman, Ben Lust Theatre Supply; Mrs. Jimmieola Becker, Wheeler Films; Mrs. Catharine Murphy, MGM; and Mrs. Laura Schwartz, Columbia, as members. . . . Columbia mid-eastern division manager Sam Galanty acted as host to his branch managers at the press review of "Lord Jim" held at the Apex. They included Paul Hargette, Atlanta; R. D. Williamson, Charlotte; Phil Fox, Cincinnati; Jules Livingston, Cleveland; Ed McLaughlin, Jacksonville; John Winberry, New Orleans; Frank Silverman, Pittsburgh; Fred Sapperstein, Washington. A dazzling array of personalities were on hand at the invitational premiere of "Lord Jim." Attending the black-tie event were the film's feminine star, Israeli-born beauty Daliah Lavi. Local "stars" included important members of the White House, Diplomatic Corps, Cabinet Officers, members of the Senate and House of Representatives, Supreme Court Justices, and influential Washington area society residents. Representing Columbia home office in New York were Mr. and Mrs. Sol Schwartz, Mr. and Mrs. Robert Ferguson, Seymour Malamed, Rube Jackter, Roger Caras; and Allan Nathan. . . . Dorothy Lamour and Robert Mitchum were head table guests at the recent Variety Club's annual "Heart of Gold" luncheon held at the Statler Hotel. Chief barker John Broumas, head of Broumas Theatres, presented the "Heart of Gold" award to O. Roy Chalk.

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SERVICESECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 27 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



APRIL 7, 1965

SECTION TWO
VOL. 73 NO. 11

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color

DS—Dyallscope
EC—Eastman Color
MC—MetroColor

PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor

TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

- 6414 BLOOD ON THE ARROW—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western
6410 MASTER SPY—D-71m.—Stephen Murray, June Thorburn—5209 (9-2-64)—Fair programmer—English-made
6407 NAKED KISS, THE—D-92m.—Constance Towers, Anthony Eisley—5227 (11-4-64)—Fair Adult Programmer
6406 NEVER PUT IT IN WRITING—C-93m.—Pat Boone, Milo O'Shea—5161 (4-29-64)—Cute suspense comedy—Filmed in Ireland
6405 SECRET DOOR, THE—MD-72m.—Robert Hutton, Sandra Dorne—5209 (9-2-64)—Spy yarn for program—English-made
6411 STATION SIX SAHARA—D-99m.—Carroll Baker, Peter Van Eyck—5197 (8-19-64)—Interesting drama—Filmed abroad
6409 STOP TRAIN 349—D-95m.—Jose Ferrer, Sean Flynn, Nicole Courcel—5189 (4-22-64)—Interesting topical drama—(Filmed abroad)
6403 STRANGER, THE—D-89m.—Victor Buono, David McLean, Diane Sayer—5153 (4-15-64)—Good mystery meller
6408 THIN RED LINE, THE—MD-99m.—(CS)—Karl Dullea, Jack Warden—5161 (4-29-64)—Good war film

COMING

BIKINI PARADISE—(EC)—Janette Scott, Kelron Moore
ESCAPE BY NIGHT—Terence Longdon, Jennifer Jayne—English
LAST MESSAGE FROM SAIGON—Burt Reynolds
LIFE IN DANGER, A—Derrin Nesbitt, Julie Hopkins
MARA OF THE WILDERNESS—(EC)—Adam West, Linda Saunders
RACING FEVER—(C)—Joe Morrison, Barbara Bigert
TAFFY AND THE JUNGLE HUNTER—(TC)—Jacques Bergerac, Manuel Padula
TICKLE ME—Elvis Presley
YOUNG DILLINGER—Nick Adams

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

- 417 ATRAGON—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made
406 BIKINI BEACH—CMU-100m.—(PV; PC)—Frankie Avalon, Annette Funicello—5189 (7-22-64)—Best for teen tastes
815 BLACK SABBATH—MD-99m.—(PC)—Boris Karloff, Susy Anderson, Mark Dammon—5161 (4-29-64)—Three-part horror entry is well made. Intriguing—Italian-made; English dialogue—
6410 CONQUERED CITY—M-91m.—David Niven, Ben Gazzara, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad
A13 DIARY OF A BACHELOR—NOV-88m.—William Traylor, Dagne Crane—5217 (10-7-64)—Fair sexploitation entry
814 EVIL EYE, THE—MD-92m.—John Saxon, Leticia Roman, Valentina Cortese—5173 (6-10-64)—Good whodunit for program—Italian-made; dubbed in English
412 GODZILLA VS THE THING—FAN-90m.—(Colorscope; PC)—Japanese cast—5213 (9-23-64)—Japanese fairy tale of monsters aimed at juveniles—Japanese-made; dubbed in English
402 GOLIATH AND THE VAMPIRES—MD-91m.—(Colorscope)—Gordon Scott, Glanna Marla Canale—5161 (4-29-64)—Interesting spectacle—Italian-made; dubbed in English
403 LAST MAN ON EARTH, THE—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made
6501 LOST WORLD OF SINBAD, THE—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English
405 MASQUE OF THE RED DEATH—MD-90m.—(PV; PC)—Vincent Price, Hazel Court—5169 (5-27-64)—Effective horror drama
6411 OPERATION SNAFU—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made
416 PAJAMA PARTY—CMU-83m.—(PV; PC)—Tommy Kirk, Annette Funicello, Elsa Lanchester—5229 (11-18-64)—Good for teens and family crowd
407 TIME TRAVELERS, THE—SFD-82m.—(C)—Preston Foster, Merry Anders—5225 (11-4-64)—Good science fiction entry
6419 TOMB OF LIGEIA—MD-81m.—(C)—Vincent Price, Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made
404 UNEARTHLY STRANGER—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made
408 VOYAGE TO THE END OF THE UNIVERSE—D-81m.—Dennis Stephens—5213 (9-23-64)—Science fiction programmer

TO BE REVIEWED

BEACH BLANKET BINGO—(PV; C)—Frankie Avalon, Annette Funicello
GO GO MANIA—(TC)—The Beatles—English-made
HOUSE AT THE END OF THE WORLD—(C; S)—Boris Karloff
NAVAJO RUN—Johnny Seven, Virginia Vincent
SKI PARTY—(PV; C)—Frankie Avalon, Deborah Walley, Dwayne Hickman
TABOOS OF THE WORLD—Narration by Vincent Price
UNDER AGE—Anne MacAdams, Roland Royter
WAR LORDS OF THE DEEP—Vincent Price, Susan Hart, Tab Hunter—English-made
WAR OF THE ZOMBIES—(C; S)—John Drew Barrymore
WONDERFUL LIFE—(TE; TC)—Cliff Richard

BUENA VISTA DISTRIBUTED DURING THE PAST 12 MONTHS

- 160 EMIL AND THE DETECTIVES—C-99m.—(TC)—Walter Slezak, Bryan Russell—5221 (10-21-64)—Engaging Disney comedy for family and young viewers in particular—Filmed in Germany
157 MARY POPPINS—MUC-140m.—(TC)—Julie Andrews, Dick Van Dyke—5209 (9-2-64)—Colorful, pleasant entertainment from Disney
186 MOON-SPINNERS, THE—D-119m.—(TC)—Hayley Mills, Eli Wallach—5181 (6-24-64)—Good adventure entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Across The River	Misc.
Adventures Of Scaramouche	A2 Emb
Agony And The Ecstasy, The ...	Fox
Amanda	MGM
Americanization Of Emily, The .	B MGM
Amorous Adventure Of	
Moll Flanders	Par.
Anatomy Of A Marriage	A4 For
Andy	A3 U
Apache Gold	Col.
Apache Rifles	A1 Fox
Ape Woman, The	A3 Emb.

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

• Aphrodite, Goddess Of Love .. A2 Emb.
 • Archangels, The Col.
 • Arizona Raiders, The MGM
 • Around the World Under the Sea U
 • Art Of Love A4 U
 • Atragon A1 A-I

B

Baby, The Rain Must Fall A2 Col.
 Back Door To Hell A2 For.
 Banana Peel WB
 • Battle of the Bulge WB
 • Battle of Villa Florita, The A3 For.
 Bay Of Angels A1 U
 • Beach Blanket Bingo A1 Emb.
 Bedtime Story A2 Col.
 • Bear, The A3 Cont.
 Behold A Pale Horse A1 Col.
 Bebo's Girl A3 Col.
 • Bedford Incident, The A3 A-I
 Bikini Beach A4 AA
 • Bikini Paradise A2 Par.
 Black Like Me B AI
 • Black Sabbath U
 Black Torment, The A2 AA
 • Blindfold A1 Col.
 Blood On The Arrow A2 Col.
 • Born Free A1 Par.
 Boy Ten Feet Tall, A For.
 Brain, The WB
 • Brainstorm A1 Col.
 Bridge On The River Kwai, The—RE A1 Misc.
 • Buddha A2 U
 Bullet For A Badman A3 U
 Bus Riley's Back In Town A3 U

C

Caddy, The—Re AI Par.
 Carpetbaggers, The B Par.
 Carry On Spying A3 For.
 Cartouche A3 Emb.
 Casablanca For.
 • Casanova '70 Emb.
 Castle Of Blood Misc.
 • Cat Ballou Col.
 Cheyenne Autumn AI WB
 • Cincinnati Kid, The MGM
 Circle of Love Cont.
 Circus World AI Par.
 • City In The Sea AI
 Clarence The Cross-Eyed Lion... MGM
 Cleopatra B Fox
 Code 7, Victim 5 A3 Col.
 • Collector, The Col.
 • Congo VIVO Col.
 Conquered City A-I
 Contempt C Emb.
 Cool World, The A4 Misc.
 Crack In The World A2 Par.
 • Crack Of The Whip WB
 Crazy Desire B EMB
 • Curse Of The Fly, The Fox
 Curse Of The Living Corpse, The B Fox
 Curse of the Mummy's Tomb, The A2 Col.
 Curse of The Stone Hand Misc.

D

Dear Bridgett AI Fox
 Dear Heart A3 WB
 • Devils of Darkness Fox
 Diary Of A Bachelor B AI
 Diary of a Chambermaid, The .. For.
 • Die, Die, My Darling Col.
 Dingaka Emb.
 Disorderly Orderly, The AI Par.
 Distant Trumpet, A A2 WB
 • Do Not Disturb Fox
 • Dr. Terror's House Of Horrors .. A2 Par.
 • Doctor Zhivago MGM
 Dragon Sky For.

E

Earth Dies Screaming, The AI Fox
 East Of Sudan AI Col.
 • El Greco Fox
 • Emil And The Detectives AI BV
 Empty Canvas, The C Emb.
 • Escape By Night A2 AA
 Escape From Hell Island Misc.
 Evil of Frankenstein, The A2 U
 Evil Eye A2 A-I

F

Face of the Screaming Werewolf Misc.
 • Faceless Men, The U
 Face Of War, The For.
 Fall Safe A2 Col.

158 SO DEAR TO MY HEART—CD-82m.—(TC)—Burl Ives, Luana Patton, Bobby Driscoll—5217 (10-7-64)—Reissue has world of selling opportunities—Reissue
 TATTOOED POLICE HORSE, THE—D-48m.—(TC)—Sandy Sanders, Shirley Skiles—5225 (11-4-64)—Interesting featurette
 THOSE CALLOWAYS—D-131m.—(TC)—Brian Keith, Vera Miles, Brandon de Wilde—5229 (11-18-64)—Interesting outdoor drama could use a bit of editing

TO BE REVIEWED

THAT DARN CAT—(TC)—Hayley Mills, Dean Jones
 MONKEY'S UNCLE, THE—(TC)—Annette, Tommy Kirk
 UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

65015 BABY, THE RAIN MUST FALL—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
 65004 BEHOLD A PALE HORSE—D-118m.—Gregory Peck, Anthony Quinn—5197 (8-19-64)—Off-beat drama is well made—Filmed abroad
 64030 BRIDGE ON THE RIVER KWAI, THE—MD-161m.—(CS; TC)—William Holden, Alec Guinness, Jack Hawkins—5165 (5-13-64)—Reissue is high rating adventure story
 65011 CODE 7, VICTIM 5—MD-88m.—(TS; TC)—Lex Barker, Ann Smyrner—5229 (11-18-64)—Good program entry—Filmed in South Africa
 65009 CURSE OF THE MUMMY'S TOMB, THE—MD—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made
 65013 EAST OF SUNDAN—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syms—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made
 65005 FAIL SAFE—D-111m.—Henry Fonda, Don O'Herlihy—5213 (9-23-64)—Shattering topical drama deserves widest audience
 65008 FINEST HOURS, THE—DOC-114m.—(C)—Narrated by Orson Welles—5217 (10-7-64)—Highly interesting documentary on Sir Winston Churchill ranks with best—English-made
 65012 FIRST MEN IN THE MOON—MD-103m.—(PV; Lunacolor)—Edward Judd, Lionel Jeffries, Martha Hyer—5221 (10-21-64)—Good science fiction entry—Filmed in England
 65001 GOOD NEIGHBOR SAM—C-130m.—(EC)—Jack Lemmon, Romy Schneider—5181 (6-24-64)—Highly amusing entry
 65010 GORGON, THE—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made
 64021 HEY THERE, IT'S YOGI BEAR—CAR-88m.—(EC)—Produced and directed by William Hanna and Joseph Barbera—5169 (5-27-64)—Cute look at hero of comics and TV ranks with best cartoon features
 714 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
 65006 LILITH—D-114m.—Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter—5213 (9-23-64)—Sensuous, brooding drama of mental turmoil
 64020 LONG SHIPS, THE—MD-125m.—(TE; TC)—Richard Widmark, Sidney Poitier, Rosanna Schiaffino—5173 (6-10-64)—Lavish and spectacular period adventure tale—European made
 LORD JIM—D-154m.—(Super Panavision 70; TC)—Peter O'Toole, James Mason, Curt Jurgens, Daliah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad
 65017 LOVE HAS MANY FACES—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies
 MAJOR DUNDEE—MD-134m.—(PV; EC)—Charlton Heston, Richard Harris, Santa Berger—5261 (3-17-65)—Entertaining, action-packed chase film
 65002 NEW INTERNS, THE—D-123m.—Michael Callan, Barbara Eden, Dean Jones—5165 (5-13-64)—Entertaining sequel should please wide audience
 65016 OUTLAWS IS COMING, THE—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade
 64017 PSYCHE '59—D-94m.—Curt Jurgens, Patricia Neal, Samantha Eggar—5162 (4-29-64)—Psychological drama with femme-appeal—English-made—Davis-Royal
 64016 QUICK GUN, THE—W-87m.—(TS; TC)—Audie Murphy, Merry Anders—5153 (4-15-64)—Okay western
 65003 RIDE THE WILD SURF—D-101m.—(EC)—Fabian, Shelley Fabares, Tab Hunter—5193 (8-5-64)—Interesting entry with special appeal to younger fans
 65014 WORLD WITHOUT SUN—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

COMING

APACHE GOLD—(CS; C)—Lex Barker
 ARIZONA RAIDERS, THE—(EC)—Audie Murphy
 BEDFORD INCIDENT, THE—Richard Widmark, Sidney Poitier, James MacArthur
 BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
 CAT BALLOU—(C)—Jane Fonda, Lee Marvin, Michael Callan
 COLLECTOR, THE—(C)—Samantha Eggar, Terence Stamp
 CONGO VIVO—Jean Sebastian, Bachir Toure
 DIE, MY DARLING—Tallulah Bankhead—English Made
 GENGHIS KHAN—(PV; C)—Stephen Boyd, James Mason, Francoise Dorleac
 HARVEY MIDDLEMAN, FIREMAN—(C)—Eugene Troobnick, Hermione Gingold
 HEROES OF TELEMAR—(PV; C)—Kirk Douglas, Richard Harris
 KING RAT—George Segal, Tom Courtenay, James Fox
 LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
 MICKEY ONE—Franchot Tone, Hurd Hatfield, Alexandra Stewart
 PLAYBOY—(C)—Tony Curtis
 PLAY IT COOLER—Anthony Newley, Anne Aubrey
 SENILITA—Anthony Francosa, Claudia Cardinale
 SHIP OF FOOLS—Vivien Leigh, Jose Ferrer, Lee Marvin
 SYNANON—Chuck Connors, Stella Stevens, Edmond O'Brien
 THESE ARE THE DAMMED—Macdonald Carey, Shirley Ann Field
 TREASURE OF SILVER LAKE—(CS; C)—Lex Barker
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
 WINTER A-GO-GO—James Stacy, Jill Donohue
 YOU MUST BE JOKING—Michael Callan, Terry-Thomas—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles
 BLACK LIKE ME—D-107m.—James Whitmore—5171 (5-27-64)—Exploitable, topical expose
 CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English
 ORGANIZER, THE—D-126m.—Marcello Mastroianni, Annie Girardot—5166 (5-13-64)—Well made drama—Italian-made; English titles
 SEDUCED AND ABANDONED—CD-118m.—Sara Urzi, Stefania Sandrelli—5191 (7-22-64)—Good import—Italian-made; English titles
 HIGH AND LOW—MD-142m.—Toshiro Mifune—5139 (2-19-64)—Highly interesting mystery melodrama—Japanese-made; English titles
 LOVE GODDESSES, THE—COMP-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips
 LUCK OF GINGER COFFEY, THE—D-100m.—Robert Shaw, Mary Ure—5217 (10-7-64)—Good entry for art and specialty spots—Filmed in Canada
 MEDITERRANEAN HOLIDAY—TRAV-128m.—(CS; TC)—Narration by Burl Ives—5221 (10-21-64)—Excellent travelogue
 RATTLE OF A SIMPLE MAN—CD-96m.—Harry H. Corbett, Diane Cilento—5237 (12-16-64)—Good entry for adult art house audiences—English-made
 SLAVE TRADE IN THE WORLD TODAY—DOC-86m.—(EC)—Produced by Meleno Maienotti—5233 (12-3-64)—Interesting documentary—Filmed abroad

COMING

OMICRON—Renato Salvatori
 TIME OF INDIFFERENCE—Claudia Cardinale, Shelley Winters, Rod Stelger
 WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barray, Gianna Maria Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
 APE WOMAN, THE—CD-97m.—Ugo Tognazzi, Annie Girardot—5210 (9-2-64)—Okay art house fare—Italian-made; English titles
 CARTOUCHE—MD-115m.—(CS; C)—Jean-Paul Belmonde, Claudia Cardinale—5189 (7-22-64)—Okay adventure import for art spots—(French-made; English titles)

CONTEMPT—D-99m.—(C-FS)—Brigitte Bardot, Jack Palance, Michel Piccoli—5218 (10-7-64)—Uneven effort has highbrow appeal, Bardot name—French-made
CRAZY DESIRE—CD-108m.—Ugo Tognazzi, Catherine Spaak—5185 (7-8-64)—Interesting import—Italian-made; English titles
EMPTY CANVAS, THE—D-104m.—Bette Davis, Horst Buchholz, Catherine Spaak—5153 (4-15-64)—Fair import for adults—Italian-made; English dialogue
HOUSE IS NOT A HOME, A—MD-95m.—Shelley Winters, Robert Taylor, Cesar Romero—5197 (8-19-64)—Exploitable meller based on madam's memoirs
LET'S TALK ABOUT WOMEN—CD-109m.—Vittorio Gassman—5218 (10-7-64)—Title reveals all and men should like what they see—Italian-made; English titles
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
ONLY ONE NEW YORK—DOC.-75m.—Narrated by Norman Rose—5218 (10-7-64)—Absorbing, well-made documentary
PASSIONATE THIEF, THE—C-100m.—Anna Magnani, Ben Gazzare, Toto—5210 (9-2-64)—Offbeat comic import is fun for art spots—Italian-made; dubbed in English
SANTA CLAUS CONQUERS THE MARTIANS—FAN—80m.—(EC)—Leonard Hicks, John Call—5230 (11-18-64)—Cute seasonal entry for the kiddies
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegard Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
ZULU—D-138m.—(TE; TC)—Stanley Baker, Jack Hawkins, Ulla Jacobsson—5173 (6-10-64)—Highly interesting entry—Filmed in Africa

COMING

APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey
ARCHANGELS, THE—Roberto Risacco, Virginia Onorato—Italian-made
BEAR, THE—Renato Rascal, Francis Blanche
CASANOVA—70—(WS; C)—Marcello Mastroianni, Michele Mercier—Italian-made
DINGAKA—Stanley Baker, Juliet Prowse
GITI—(WS; TC)—Jack Chaplain, Heather North
HELLFIRE CLUB—Peter Cushing, Adrienne Corri
IL SUCCESSO—Vittorio Gassman, Anouk Almee
KIMBERLEY JIM—(WS; C)—Jim Reeves
LIGHT FANTASTIC, THE—Dolores McDougal, Barry Bartle
LITTLE NUNS, THE—Catherine Spaak—Italian-made
SEASIDE SWINGERS—Freddie And The Dreamers—English-made
SECRET OF MAGIC ISLAND, THE—(EC)—Animal Novelty
YOUNG GIRLS OF GOOD FAMILY—Zlva Rodann—French

MGM DISTRIBUTED DURING THE PAST 12 MONTHS

- 508 **AMERICANIZATION OF EMILY, THE**—CD-115m.—James Garner, Julie Andrews, Melvyn Douglas—5225 (11-4-64)—Solid entertainment for adult audiences
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
427 **FLIPPER'S NEW ADVENTURE**—D-103m.—(MC)—Luke Halpin, Pamela Franklin—5169 (5-27-64)—Good entry for youngsters and family trade
512 **GET YOURSELF A COLLEGE GIRL**—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance film for teenagers
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
411 **GLADIATORS SEVEN**—MD-92m.—(EC; CS)—Richard Harrison, Loredana Nusciak—5153 (4-15-64)—Well made action import—Italian-made; dubbed in English
408 **GOLDEN ARROW, THE**—FAN-91m.—(TC; TE)—Tab Hunter, Rossana Podesta—5165 (5-13-64)—Arabian Nights tale for undermanding and kids—Italian-made; dubbed in English
429 **GOLD FOR THE CAESARS**—MD-86m.—(TC)—Jeffrey Hunter, Mylene Demongeot—5174 (6-10-64)—Another action-packed Italian-made spectacle—Italian-made; dubbed in English
432 **HONEYMOON HOTEL**—C-89m.—(PV; MC)—Robert Goulet, Nancy Kwan, Robert Morse—5174 (6-10-64)—Names will assist tepid farce
455 **HOW THE WEST WAS WON**—D-152m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
6523 **HYSTERIA**—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made
6524 **JOY IN THE MORNING**—D-103m.—(PV; MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults
506 **JOY HOUSE**—MD-98m.—(Franscope)—Jane Fonda, Loia Albright, Alain Delon—5225 (11-4-64)—Okay adult programmer—Made in France
431 **LOOKING FOR LOVE**—CMU-83m.—(PV; MC)—Connie Francis, Susan Oliver, Jim Hutton—5185 (7-8-64)—Pleasant musical boosted by appearances of guest stars
515 **LILI**—D-81m.—(TC)—Leslie Caron, Mel Ferrer, Jean Pierre Aumont—5226 (11-4-64)—Reissue of high rating romantic drama for class and art spots—Reissue
6501 **MGM'S BIG PARADE OF COMEDY**—COMP.—89m.—MGM starts—5210 (9-2-64)—Sell the names and nostalgia
6511 **MURDER AHOY**—CMD-93m.—Margaret Rutherford, Lionel Jeffries—5214 (9-23-64)—Agatha Christie and Margaret Rutherford 'ave a go at murder again—English-made
503 **MURDER MOST FOUL**—90m.—(PV)—Margaret Rutherford, Ron Moody—5198 (8-19-64)—Margaret Rutherford and Agatha Christie ride again
355 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
430 **NIGHT OF THE IGUANA, THE**—D-125m.—Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon—5185 (7-8-64)—Award performance by fine cast should make this a big winner
6504 **OF HUMAN BONDAGE**—D-98m.—Kim Novak, Laurence Harvey—5214 (9-23-64)—Remake of Maugham classic aided by names—Made in England
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6507 **OUTRAGE, THE**—97m.—(PV)—Paul Newman, Claire Bloom, Laurence Harvey—5219 (10-7-64)—Top cast adds interest to "search for truth" drama
6502 **QUO VADIS**—HISD-168m.—(TC)—Robert Taylor, Deborah Kerr—5214 (9-23-64)—Topnotch epic reissue—Filmed in Italy
425 **RHINO!**—D-91m.—(MC)—Harry Guardino, Shirley Eaton—5154 (4-15-64)—Interesting entry on African wild life—Made in Africa
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6515 **SIGNPOST TO MURDER**—D-79m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
513 **36 HOURS**—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
428 **UNSINKABLE MOLLY BROWN, THE**—MUC-128m.—(PV; MC)—Debbie Reynolds, Harve Presnell—5169 (5-27-64)—Superior musical fun entertainment
VICE AND VIRTUE—MD-103m.—Annie Girardot, Catherine Daneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English
426 **VIVA LAS VEGAS**—MU-86m.—(PV; MC)—Elvis Presley, Ann-Margaret—5170 (5-27-64)—Bright, gay and sure to please the younger set
YELLOW ROLLS-ROYCE, THE—122m.—(C)—Rex Harrison, Shirley MacLaine, Ingrid Bergman, Omar Sharif—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 **YOUNG CADDIDY**—D-110m.—(PV)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
505 **YOUNG LOVERS, THE**—D-108m.—Peter Fonda, Sharon Huguely, Nick Adams—5222 (10-21-64)—Adult drama of college love should attract
509 **YOUR CHEATIN' HEART**—MUD-99m.—(PV)—George Hamilton, Susan Oliver, Red Buttons—5222 (10-21-64)—Country music entry is fair programmer
6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

AMANDA—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly
CINCINNATI KID, THE—(MC)—Steve McQueen, Tuesday Weld, Ann-Margret
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness
GUNFIGHTERS AT CASA GRANDE—Alex Nicol
HAREM HOLIDAY—(PU-MC)—Elvis Presley, Mary Ann Mobley
HERCULES, SAMSON, AND ULYSSES—(WS; EC)—Kirk Morris, Richard Lloyd—Italian-made
HILL, THE—Sean Connery, Michael Redgrave
LADY L—(PV)—Sophia Loren, Paul Newman, David Niven
LOVED ONE, THE—(PV)—Robert Morse, Jonathan Winters, Anjanette Comer
MAYA—(PV; MC)—Cliff Walker, Jay North

• Family Jewels, The Par.
• Fantastic Voyage Fox
Fate Is The Hunter A1 Fox
Father Goose A1 U
FBI Code 98 A1 WB
Ferry Cross The Mersey A1 UA
Finest Hours, The A1 Col.
First Men In The Moon A1 Col.
Flesh Eaters, The Misc.
Flipper's New Adventure A1 MGM
• Fluffy A1 U
For Those Who Think Young ... A3 UA
• Fort Courageous Fox
Four Days In November A1 UA

G

• Genghis Khan Col.
Get Yourself A College Girl ... B MGM
Girl Happy B MGM
Girl With Green Eyes A4 For.
• Girls On The Beach Par.
• Giti EMB
Gladiators Seven A-1 MGM
• Glory Guys, The UA
• Go Go Mania A-1
Godzilla Vs The Thing A1 A1
Gold For The Caesars A2 MGM
Golden Arrow, The A1 MGM
Goldfinger A3 UA
Gollath And The Vampires A2 A-1
Goodbye Charlie A3 Fox
Good Neighbor Sam A2 Col.
Gorgon, The A2 Col.
• Great Race, The WB
Greatest Story Ever Told, The .. UA
Gulde, The For.
• Gunfighter At Casa Grande ... MGM
Guns At Batasi A3 Fox
Guns Of August A1 U

H

• Hallelujah Trail, The UA
Hamlet A1 WB
Hard Day's Night, A A1 UA
• Harem Holiday MGM
• Harlow Par.
• Harvey Middleman, Fireman ... Col.
• Hellfire Club A3 Emb.
Hercules In The Haunted World. For.
• Hercules, Samson And Ulysses .. MGM
• Heroes Of Telemark Col.
Hey There, It's Yogi Bear A1 Col.
High And Low Cont.
• High Wind In Jamaica, A Fox
• Hill, The MGM
Honeymoon Hotel B MGM
Horror Of It All, The A2 Fox
Horror Of Party Beach, The ... B Fox
• House At The End Of The World
House Is Not A Home, A B Emb.
How To Murder Your Wife A3 UA
How The West Was Won A1 MGM
Hush, Hush, Sweet Charlotte ... A3 Fox
Hysteria MGM

I

• I Saw What You Did U
I'd Rather Be Rich A2 U
• I'll Take Sweden B UA
• Il Successo EMB
In Harm's Way Par.
Inheritance, The Misc.
• Inside Daisy Clover WB
Invitation To A Gunfighter A3 UA
• Ipccress File, The U
Island Of The Blue Dolphins ... A1 U

J

John Goldfarb, Please Come
Home B Fox
Joy House B MGM
Joy In The Morning A3 MGM
• Judith Par.

K

Killers, The	A3	U
Kimberley Jim		Emb.
King Rat		Col.
Kiss Me, Stupid	C	Misc.
Kisses For My President	A3	WB
Kitten With A Whip	B	U

L

Lady L		MGM
Lady In A Cage	B	Par.
Last Man On Earth, The	A2	AI
Last Message From Saigon		AA
Last Woman Of Shang, The		For.
Laterna Magika		For.
Lawrence Of Arabia	A2	Col.
Les Abysses	B	For.
Let's Talk About Women	C	Emb.
Life In Danger, A	A2	AA
Light Fantastic, The	B	Emb.
Lili-RE	A2	MGM
Lilith	A4	Col.
Little Nuns		Emb.
Little Prince And The	A4	Col.
Eight-Headed Dragon, The		Col.
Lively Set, The	AI	U
Living Between Two Worlds		Misc.
Long Ships, The	B	Col.
Longest Day, The	AI	Fox
Looking For Love	B	MGM
Lord Jim	A2	Col.
Lost World Of Sinbad		A-I
Love A La Carte	A4	For.
Love Goddesses		Cont.
Love Has Many Faces	B	Col.
Loved One, The		MGM
Luck Of Ginger Coffey, The	A3	Cont.

M

Mme Olga's Massage Parlor		Misc.
Madame X		U
Malamondo		For.
Major Dundee		Col.
Man From Button Willow, The	AI	Misc.
Man In The Dark	A3	U
Man Who Couldn't Walk, The		For.
Man Who Walked Through		For.
The Wall		For.
Mara Of The Wilderness	AI	AA
Marnie	A3	U
Marriage-Italian Style	A4	Emb.
Marriage On The Rocks		WB
Mary Poppins	AI	BY
Masque Of The Red Death	B	AI
Masquerade		UA
Master Spy	AI	AA
Maya		MGM
McHale's Navy	AI	U
McHale's Navy Joins the		U
Air Force		U
Mediterranean Holiday	AI	Cont.
MGM's Big Parade Of Comedy	AI	MGM
Mickey One		Col.
Mirage		U
Mister Buddwing		MGM
Mister Moses		UA
Model Murder Case, The		For.
Moment To Moment		U
Mondo Pazzo	C	For.
Monkey's Uncle, The		BY
Money Trap, The		MGM
Moon-Spinners, The	AI	BY
Moro Witch Doctor	A2	Fox
Morituri		Fox
Murder Ahoy	AI	MGM
Murder Most Foul	AI	MGM
Mutiny On The Bounty	A2	MGM
My Blood Runs Cold	A2	WB
My Fair Lady	AI	WB
My Wife's Husband		For.

N

Naked Brigade, The		U
Naked Kiss, The	A3	AA
Naked Prey, The		Par.
Nasty Rabbit, The		Misc.
Navajo Run		AI
Never Put It In Writing	AI	AA
New Interns, The	B	Col.
Night Of The Iguana	A4	MGM
Night Train To Paris	A2	Fox
Night Walker, The	A2	U
Nightmare	A2	U
Nightmare In The Sun	A3	Misc.
None But The Brave	A2	WB
Not on Your Life		For.
Nothing But A Man		Misc.
Nutty, Naughty Chateau	B	For.

O

Of Human Bondage	B	MGM
Omicron		Cont.
Once A Thief		MGM
One Potato, Two Potato	A2	Misc.
One Way Pendulum		For.
Onibaba		For.
Only One New York	AI	Emb.
Operation SNAFU		AI
Operation Crossbow		MGM
Organizer, The	A4	For.
Outlaws Is Coming, The	AI	Col.
Outlaws Of Red River, The		Fox
Outrage, The	A3	MGM
Over There—1914-1918		For.

MISTER BUDDWING—(PV)—James Garner, Jean Simmons, Suzanne Pleshette
 MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
 ONCE A THIEF—Alain Delon, Ann-Margret, Van Heflin, Jack Palance
 OPERATION CROSSBOW—(PV; MC)—Sophia Loren, George Peppard
 PASSPORT TO OBLIVION—(PV)—David Niven, Francoise Dorleac
 PATCH OF BLUE, A—(PU)—Sidney Poitier, Shelley Winters
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
 SANDOKAN, THE GREAT—(WS; TC)—Steve Reeves
 SANDPIPER, THE—(PV; MC)—Elizabeth Taylor, Richard Burton
 SECRET OF MY SUCCESS, THE—(PV; C)—Shirley Jones, James Booth
 SEVEN WOMEN—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton
 SHE—Ursula Andress, Peter Cushing—English made
 SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
 TIKO AND THE SHARK—(WS; C)—Tahitian Cast

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6407	BOY TEN FEET TALL, A—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6402	CADDY, THE—C-95m.—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue should have Martin-Lewis appeal—Reissue
6315	CARPETBAGGERS, THE—D-150m.—(PV; TC)—George Peppard, Carroll Baker, Alan Ladd, Martha Hyer—5154 (4-15-64)—Highly commercial explosive entry
6417	CIRCUS WORLD—D-135m.—(TC; CINERAMA)—John Wayne, Claudia Cardinale, Rita Hayworth—5186 (7-8-64)—Circus In Cinerama should prove popular—Filmed abroad
6410	CRACK IN THE WORLD—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6406	DISORDERLY ORDERLY, THE—C-90m.—(TC)—Jerry Lewis, Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarily for kids
	IN HARM'S WAY—D-165m.—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
6311	LADY IN A CAGE—D-93m.—Olivia de Havilland, Jeff Corey, Ann Sothern—5170 (5-27-64)—Well made horror-laden drama is rough on audiences; but gripping
6322	PATSY, THE—C-101m.—(TC)—Jerry Lewis, Ina Balin—5186 (7-8-64)—Jerry's legion of fans will enjoy it
R6408	PSYCHO—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6320	RING OF TREASON—MD-89m.—Bernard Lee, Margaret Tyzack—5174 (6-10-64)—Well-made spy thriller—English-made
6323	ROBINSON CRUSOE ON MARS—SFD-110m.—(TS; TC)—Paul Mantel, Adam West—5174 (6-10-64)—Good science fiction entry
6405	ROUSTABOUT—CMU—101m.—(TS; TC)—Elvis Presley, Barbara Stanwyck, Joan Freeman—5230 (11-18-64)—Okay Presley musical for his fans
6324	STAGE TO THUNDER ROCK—W-82m.—(TS; TC)—Barry Sullivan, Marilyn Maxwell—5174 (6-10-64)—Fair western
6409	SYLVIA—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6325	WALK A TIGHTROPE—MD-69m.—Lan Duryea, Patricia Owens—5170 (5-27-64)—Okay brief program meller—English-made
6404	WHERE LOVE HAS GONE—D-114m.—(TS; TC)—Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton—5222 (10-21-64)—Adult drama with particular appeal for women has big boxoffice potential
R6413	WORLD OF SUZIE WONG, THE—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65)—High rating, colorful screen version of hit book and play—Reissue
6411	YOUNG FURY—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program
R6403	YOU'RE NEVER TOO YOUNG—C-102m.—(TC)—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue is better Martin and Lewis comedy—Reissue

COMING

AMOROUS ADVENTURES OF MOLL FLANDERS—(PV; TC)—Klm Novak, Richard Johnson
 BLACK SPURS—(TC)—Roy Calhoun, Linda Darnell, Scott Brady
 DR. TERROR'S HOUSE OF HORRORS—(TS; TC)—Peter Cushing
 FAMILY JEWELS—(C)—Jerry Lewis
 GIRLS ON THE BEACH—(TC)—Beach Boys, Lesley Gore
 HARLOW—(PV; TC)—Carroll Baker, Peter Lawford
 JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
 PROMISE HER ANYTHING—Warren Beatty, Leslie Caron—English-made
 NAKED PREY, THE—(PV; TC)—Cornel Wilde
 RED LINE 7000—(TC)—Gail Hirt, James 'Skip' Ward, Laura Devon
 SANDS OF KALAHARI—George Peppard, Stanley Baker, Susannah York
 SITUATION HOPELESS BUT NOT SERIOUS—Alec Guinness, Michael Connors
 SONS OF KATIE ELDER, THE—(PV; TC)—John Wayne, Dean Martin, Martha Hyer
 SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

425	APACHE RIFLES—MD-92m.—(DC)—Audie Murphy, Linda Lawson—5230 (11-18-64)—Okay program entry
430	BACK DOOR TO HELL—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
444	CLEOPATRA—D-192m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment
412	CURSE OF THE LIVING CORPSE, THE—MD-83m.—Helen Waren, Roy R. Sheider—5154 (4-15-64)—Lower half, exploitable horror entry
503	DEAR BRIGITTE—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
424	EARTH DIES SCREAMING, THE—MD-62m.—Willard Parker, Virginia Field—5226 (11-4-64)—Okay science fiction meller for duallers—English-made
423	FATE IS THE HUNTER—D-106m.—(CS)—Glenn Ford, Suzanne Pleshette, Rod Taylor—5214 (9-23-64)—Interesting drama about planes and people
428	GOODBYE CHARLIE—C-117m.—(CS; DC)—Tony Curtis, Debbie Reynolds, Pat Boone—5226 (11-4-64)—Cute comedy with potent cast
417	GUNS AT BATASI—D-103m.—CS—Richard Attenborough, Jack Hawkins, Flora Robson—5210 (9-2-64)—Good adventure drama
422	HORROR OF IT ALL, THE—CMD-76m.—Pat Boone, Erica Rogers—5222 (10-21-64)—Good comedy thriller for duallers—English-made
411	HORROR OF PARTY BEACH, THE—MD-78m.—John Scott, Alice Lyon, The Del-Alres—5154 (4-15-64)—Mediocre, but exploitable, horror opus for teens
504	HUSH, HUSH, SWEET CHARLOTTE—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
429	JOHN GOLDFARB, PLEASE COME HOME—C-96m.—(CS; DC)—Shirley MacLaine, Peter Ustinov, Richard Crenna—5230 (11-18-64)—Wacky comedy should prove effective crowd pleaser
414	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
431	MORO WITCH DOCTOR—MD-61m.—Jock Mahoney, Margia Dean—5230 (11-18-64)—Fair programmer—Filmed in the Philippines
420	NIGHT TRAIN TO PARIS—MD-65m.—Leslie Nielsen, Allzia Gur—5219 (10-7-64)—Good action entry for program—English-made
502	PLEASURE SEEKERS, THE—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry
427	RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer
426	RIO CONCHOS—W-107m.—(CS; DC)—Richard Boone, Stuart Whitman, Wende Wagner—5219 (10-7-64)—Big scale western has fine cast, fast action
555	SOUND OF MUSIC, THE—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—525B (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
405	THIRD SECRET, THE—D-103m.—(CS)—Stephen Boyd, Jack Hawkins, Diane Cilento—5162 (4-29-64)—Fair program entry—made in England
416	VISIT, THE—D-100m.—(CS)—Ingrid Bergman, Anthony Quinn—5214 (9-23-64)—Absorbing drama of human greed and vengeance—Filmed in Italy
	WAR PARTY—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay programmer—
421	WITCHCRAFT—MD-79m.—Lon Chaney, Diana Clare, David Weston—5222 (10-21-64)—Good horror meller dualler—English made
325	YOUNG SWINGERS, THE—MU-71m.—Rod Lauren, Molly Bee—5155 (4-15-64)—Hootenanny musical for teen-agers, program
	ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-6-64)—Fine drama—Filmed in Greece—International Classics

COMING

AGONY AND THE ECSTASY, THE—(TODD-AO; DC)—Charlton Heston, Rex Harrison

CURSE OF THE FLY, THE—Brian Donlevy—English-made
 DEVILS OF DARKNESS—(DC)—William Sylvester, Carole Gray
 DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
 EL GRECO—Mel Ferrer, Rosanna Schiaffino
 FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien, Jean DelVal
 FORT COURAGEOUS—Fred Beir, Donald Barry, Hanna Landy
 HIGH WIND IN JAMAICA, A—(CS; DC)—Anthony Quinn, Viviane Ventura
 MORITURI—Marlon Brando, Yul Brynner, Janet Margolin
 OUTLAWS OF RED RIVER, THE—George Montgomery
 RAPTURE—(CS)—Patricia Gozzi, Melvyn Douglas
 REWARD, THE—(CS; DC)—Max Von Sydow, Nina Castelvova, Efrem Zimbalist, Jr., Yvette Mimieux
 SPACE FLIGHT IC-1—Bill Williams—English-made
 THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—(TODD-AO; DC)—Stuart Whitman, Sarah Miles
 UP FROM THE BEACH—(CS)—Cliff Robertson, Irina Demick
 VON RYAN'S EXPRESS—(DC)—Frank Sinatra, Trevor Howard, Brad Dexter

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6502 FERRY CROSS THE MERSEY—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)
 6410 FOR THOSE WHO THINK YOUNG—CMU-96m.—(TS; TC)—James Darren, Pamela Tiffin, Woody Woodbury—5170 (5-27-64)—Lightweight, pleasant summer nonsense—Schenck-Koch
 6422 FOUR DAYS IN NOVEMBER—DOC-120m.—Narrated by Richard Basehart—5223 (10-21-64)—Well-made, thrilling documentary on President Kennedy assassination—Wolper
 6501 GREATEST STORY EVER TOLD, THE—D-221m.—(CR; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens
 6420 GOLDFINGER—MD-108m.—(TC)—Sean Connery, Gert Frobe, Honor Blackman—5231 (11-18-64)—Another boxoffice bonanza with Agent 007—English-made; Saltzman-Broccoli
 6414 HARD DAY'S NIGHT, A—CMU-87m.—The Beatles—5190 (7-22-64)—Teen business should be very strong—English-made
 HOW TO MURDER YOUR WIFE—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod
 6418 INVITATION TO A GUNFIGHTER—D-92m.—(DC)—Yul Brynner, Brad Dexter, Janice Rule—5223 (10-21-64)—Top performances assist moody western—Kramer
 6505 SATAN BUG, THE—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-7-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa
 6417 SECRET INVASION, THE—MD-95m.—(PV; DC)—Stewart Granger, Raf Vallone, Mickey Rooney—5215 (9-23-64)—Action packed war meller—Made in Yugoslavia—Corman
 6413 7TH DAWN, THE—MD-123m.—(TC)—William Holden, Susannah York, Capucine—5181 (6-24-64)—Tale of political upheaval in Far East will need selling—Holdean
 6415 SHOT IN THE DARK, A—C-101m.—(PV; DC)—Peter Sellers, Elke Sommer—5182 (6-24-64)—Strictly for fun and profits—Mirisch
 6412 633 SQUADRON—MD-101m.—(PV; DC)—Cliff Robertson, George Chakiris, Maria Perschy—5175 (6-10-64)—Interesting entry of pilots in action during World War II—Mirisch
 6419 TOPKAPI—CD-120m.—(C)—Meltina Mercouri, Maximilian Schell, Peter Ustinow—5215 (9-23-64)—Fine fun film should zoom—Filmed abroad—Filmways
 6507 TRAIN, THE—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France
 6416 WOMAN OF STRAW—D-117m.—(EC)—Gina Lollobrigida, Sean Connery, Ralph Richardson—5215 (9-23-64) First rate mystery—English-made

COMING

8 ARMS TO HOLD YOU—(EC)—The Beatles
 GLORY GUYS, THE—(PV; DC)—Tom Tryon, Harve Presnell, Jeanne Cooper—Levy-Gardner—Laven
 HALLELUJAH TRAIL, THE—(CN; C)—Burt Lancaster, Lee Remick, Jim Hutton—Mirisch-Kappa
 I'LL TAKE SWEDEN—Bob Hope, Tuesday Weld, Frankie Avalon
 MASQUERADE—(C)—Cliff Robertson, Jack Hawkins—Novus
 MISTER MOSES—(PV; C)—Robert Mitchum, Carroll Baker—Ross
 RAGE TO LIVE, A—Suzanne Pleshette, Ben Gazzara, Bradford Dillman—Mirisch
 RETURN FROM THE ASHES—Maximilian Schell, Samantha Eggar—Mirisch
 THUNDERBALL—Sean Connery—Bernard Lee, Lois Maxwell
 THOUSAND CLOWNS, A—Jason Robards, Jr., Barbara Harris
 VIVA MARIA—Brigitte Bardot, George Hamilton—Dancigers-Malle
 WHAT'S NEW, PUSSYCAT?—(EC)—Peter Sellers, Romy Schneider, Peter O'Toole—Feldman

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANDY—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses
 6417 BEDTIME STORY—C-99m.—(EC)—Marlon Brando, David Niven, Shirley Jones—5175 (6-10-64)—Highly amusing romantic comedy is delightful entertainment
 6421 BULLET FOR A BADMAN—W-80m.—(EC)—Audie Murphy, Beverly Owen, Ruta Lee—5186 (7-8-64)—Okay western for program
 6507 BUS RILEY'S BACK IN TOWN—D-93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch
 6414 EVIL OF FRANKENSTEIN, THE—D-86m.—(EC)—Peter Cushing, Sandor Eles, Katy Wild—5162 (4-29-64)—Effective horror drama—English-made
 FATHER GOOSE—C-117m.—(TC)—Cary Grant, Leslie Caron, Trevor Howard—5231 (11-18-64)—Top names bolster mild comedy
 6502 GUNS OF AUGUST, THE—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I
 6423 I'D RATHER BE RICH—C-96m.—(EC)—Sandra Dee, Robert Goulet, Andy Williams—5193 (8-5-64)—Cute comedy with highly saleable names
 6419 ISLAND OF THE BLUE DOLPHINS—D-92m.—(EC)—Celia Kaye, Larry Domasin—5165 (5-13-64)—Good item for family and youngster trade
 6424 KILLERS, THE—MD-95m.—(C)—Lee Marvin, Angie Dickinson, John Cassavetes—5175 (6-10-64)—Fast-moving, interesting picturization of Hemingway story
 6427 KITTEN WITH A WHIP—MD-83m.—Ann-Margret, John Forsythe—5226 (11-4-64)—Unpleasant entry for the program
 6425 LIVELY SET, THE—D-95m.—(C)—James Darren, Pamela Tiffin—5198 (8-19-64)—Okay entry for teens and their elders
 6506 MAN IN THE DARK—D-80m.—William Sylvester, Barbara Shelley—5250 (2-3-65)—Okay programmer—English-made
 6418 MARNIE—D-129m.—(TC)—Tippi Hedren, Sean Connery—5175 (6-10-64)—Effective psychological drama
 6420 McHALE'S NAVY—C-93m.—(C)—Ernest Borgnine, Jean Willes—5182 (6-24-64)—Feature based on tv show is moderately amusing
 6415 NIGHTMARE—D-83m.—(HammerScope)—David Knight, Molra Redmond—5162 (4-29-64)—Interesting psychological mystery—English-made
 6503 NIGHT WALKER, THE—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles
 6426 SEND ME NO FLOWERS—C-100m.—(TC)—Rock Hudson, Doris Day—5211 (9-2-64)—Very good comedy
 6428 SING AND SWING—CMU-75m.—David Hemmings, Jennifer Moss—5211 (9-2-64)—Fair import for program with angles for younger set—English-made
 6505 STRANGE BEDFELLOWS—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast
 6509 SWORD OF ALI BABA—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer
 6504 TAGGART—W-85m.—(C)—Tony Young, Dan Durvey, Elsa Cardenas—5239 (12-16-64)—Okay western
 6508 TRUTH ABOUT SPRING, THE—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad
 6416 WILD AND WONDERFUL—C-88m.—(EC)—Tony Curtis, Christine Kaufmann—5166 (5-13-64)—Cute comedy for family trade
 WILD SEED, THE—D-99m.—Michael Parks, Celia Kaye, Eva Novak—5263 (3-17-65)—Effective program entry

P

Pajama Party B A-I
 Passionate Thief, The A3 Emb
 • Passport To Oblivion MGM
 • Patch of Blue, A MGM
 Patsy, The A1 Par.
 Pattern For Plunder For.
 • Playboy Col.
 • Play It Cooler Col.
 • Pleasure Seekers, The B Fox
 • Postman's Knock MGM
 • Promise Her Anything Par.
 Psycho 59 B Col.
 Psycho-Re. B Par.
 Psychomania Misc.
 Pumpkin Eater, The A4 For.

Q

Quick, Before It Melts B MGM
 Quick Gun, The A2 Col.
 Quo Vadis-Re. A1 MGM

R

• Racing Fever B AA
 • Rage To Live, A A3 UA
 Raiders From Beneath The Sea B Fox
 • Rapture Fox
 • Rare Breed, The U
 Rattle Of A Simple Man Cont.
 Ready For The People WB
 Red Desert A4 Foir.
 Red Lanterns For.
 • Red Line 7000 Par.
 • Return From The Ashes UA
 • Reward, The Fox
 Rhino A1 MGM
 Ride The Wild Surf A1 Col.
 Ring of Treason A2 Par.
 Rio Conchos A3 Fox
 Robin And The 7 Hoods A2 WB
 Robinson Crusoe On Mars A1 Par.
 Rounders, The A3 MGM
 Roustabout A2 Par.

S

• Sandokan, The Great MGM
 • Sandpiper, The MGM
 • Sands of Kalahari Par.
 Santa Claus Conquers The
 Martians A1 Emb.
 Satan Bug, The A2 UA
 Seance On A Wet Afternoon A2 For.
 • Seaside Swingers Emb.
 Secret Door, The A2 AA
 Secret Invasion, The A2 UA
 • Secret Of Magic Island, The A1 Emb.
 • Secret of My Success, The MGM
 Seduced And Abandoned A3 For.
 Send Me No Flowers A2 U
 • Senilita Col.
 7 Dwarfs To The Rescue, The ... For.
 Seven Surprises For.
 • Seven Women MGM
 Seventh Dawn, The B UA
 Sex And The Single Girl B WB
 • She MGM
 • Shenandoah U
 • Ship Of Fools Col.
 • Shot In The Dark, A B UA
 Signpost To Murder A3 MGM
 Sing And Swing A2 U
 • Situation Hopeless But
 Not Serious Par.
 633 Squadron A2 UA
 • Ski Party A1
 Slave Trade In The World Today A3 Cont.
 So Dear To My Heart-Re A1 BY
 • Son Of A Gunfighter MGM
 • Sons Of Katie Elder, The Par.
 Sound Of Music, The Fox
 • Space Flight IC-1 Fox
 • Spy Who Came In From The
 Cold, The Par.
 Stage To Thunder Rock A2 Par.
 Station Six Sahara B AA
 Stop Train 349 A2 AA
 Strange Bedfellows A3 U
 Strangler, The B AA
 Sweet And Sour For.
 Swingin' Summer, A Misc.
 Sword Of Ali Baba, The A1 U
 Sword Of El Cid, The For.
 Sylvia B Par.
 • Synanon Col.

•Taboos of the World	A1	
•Tatty And The Jungle Hunter ..	AA	
Taggart	U	
T-A-M-I Show, The	Misc.	
Tattooed Police Horse, The	BV	
Taxi for Torbuk	For.	
Terrace, The	For.	
Thank Heaven For Small Favors ..	For.	
•That Darn Cat	BV	
•That Funny Feeling	U	
•These Are The Damned	Col.	
Thin Red Line, The	AA	
•Thing at the Door, The	WB	
3 Nuts In Search Of A Bolt	Misc.	
Three Penny Opera	A3	Emb.
•Third Day, The	WB	
Thlrd Secret, The	A3	Fox
36 Hours	A2	MGM
Those Calloways	A1	BV
•Those Magnificent Men In Their Flying Machines		Fox
•Thousand Clowns, A	UA	
•Thunderball	UA	
•Tickle Me	AA	
•Tiko And The Shark	MGM	
•Time Of Indifference	Cont.	
Time Travelers, The	B	A-I
Tomb Of Ligeia	A3	A-I
Topkapl	UA	
Train, The	A1	UA
•Treasure Of Silver Lake	Col.	
Truth About Spring, The	A1	U
Two On a Guillotine	A3	WB

U

•Ugly Dachshund, The	BV	
Umbrellas Of Cherbourg, The ..	A3	For.
•Under Age	B	AI
•Unearthly Stranger	A1	A-I
Unsinkable Molly Brown, The ..	A2	MGM
•Up From The Beach		Fox

V

•Very Special Favor, A	U	
Vice And Virtue	B	MGM
Visit, The	A4	Fox
Viva Las Vegas	B	MGM
•Viva Maria		UA
•Von Ryan's Express		Fox
Voyage To The End Of The Universe	A1	A-I

W

Walk A Tightrope	A2	Par.
Walls Of Hell, The	A2	Misc.
•War Lord, The		U
•War Lords Of The Deep		A-I
•War of the Zombies		AI
War Party	A1	Fox
•Watch It, Sailor		Col.
•What's New, Pussycat		UA
Where Love Has Gone	A3	Par.
Why Bother To Knock?	B	For.
Wild And Wonderful	A1	U
Wild Seed, The	A3	U
•Winter A-Go-Go		Col.
Witchcraft	A2	Fox
Woman In The Dunes	C	For.
Woman Is A Woman, A		For.
Women Of Straw	A3	UA
•Woman Who Wouldn't Die, The ..	A3	WB
•Wonderful Life		A-I
World of Suzie Wong, The—RE.		Par.
World Without Sun	A1	Col.
•World's Greatest Swindles		Cont.

Y

Yellow Rolls, Royce, The	A4	MGM
Yolanta		For.
•You Must Be Joking		Col.
•Young Girls Of Good Family ..		Emb.
Youngblood Hawke	A3	WB
Young Cassidy		MGM
•Young Dillinger		AA
Young Fury		Par.
Young Lovers, The	A3	MGM
Young Swingers, The	A1	Fox
Your Cheatin' Heart	A2	MGM
Your'e Never Too Young—Re. ..	A2	Par.

Z

Zebra In The Kitchen		MGM
Zorba, The Greek	A4	Fox
Zulu	A3	Emb.

COMING

ART OF LOVE, THE—(TC)—James Garner, Elke Sommer
 BLINDFOLD—(TC)—Rock Hudson, Claudia Cardinale
 FACELESS MEN, THE—(TC)—Robert Fuller, Jocelyn Lane
 FLUFFY—(C)—Tony Randall, Shirley Jones
 I SAW WHAT YOU DID—Joan Crawford, John Ireland
 IPCRESS FILE, THE—(TS; TC)—Michael Calne, Susan Lloyd—English made
 MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
 McHALE'S NAVY JOINS THE AIR FORCE—(TC)—Tim Conway, Joe Flynn
 MIRAGE—Gregory Peck, Diane Baker
 MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
 NAKED BRIGADE, THE—Shirley Eaton, Ken Scott
 RARE BREED, THE—(PV; TC)—James Stewart, Maureen O'Hara
 SHENANDOAH—(TC)—James Stewart, Doug McClure
 THAT FUNNY FEELING—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor
 VERY SPECIAL FAVOR, A—(TC)—Rock Hudson, Leslie Caron
 WAR LORD, THE—(PV; TC)—Charlton Heston, Rosemary Forsyth, Richard Boone
 WORLD OF ABBOTT AND COSTELLO—Compilation: Abbott & Costello

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 480 CHEYENNE AUTUMN—AD-158m.—(PV 70; TC)—James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker—5223 (10-21-64)—Highly interesting outdoor adventure entry
 455 DEAR HEART—D-114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining
 363 DISTANT TRUMPET, A—W-117m.—(PV; TC)—Troy Donahue, Suzanne Pleshette—5171 (5-27-64)—Cavalry vs Indians plus romance for ladies
 364 FBI CODE—98—D-104m.—Jack Kelly, Kathleen Crowley—5155 (4-15-64)—Interesting documentary-style story of FBI in action
 478 HAMLET—D-187m.—(Electronovision)—Richard Burton—5220 (10-7-64)—Of value as a record of a novel version of the Shakespeare classic
 451 KISSES FOR MY PRESIDENT—C-113m.—Fred MacMurray, Polly Bergen—5211 (9-2-64)—Topical farce benefits from good cast
 479 MY FAIR LADY—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
 457 NONE BUT THE BRAVE—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale
 MY BLOOD RUNS COLD—MD-104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters
 452 READY FOR THE PEOPLE—MD-54m.—Simon Oakland, Anne Helm—5227 (11-4-64)—Okay for program filler
 365 ROBIN AND THE 7 HOODS—CMU-123m.—(PV; TC)—Frank Sinatra, Dean Martin, Bing Crosby, Sammy Davis, Jr., Barbara Rush—5186 (7-8-64)—Light-hearted romp for Frankie and friends should please
 454 SEX AND THE SINGLE GIRL—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs
 456 TWO ON A GUILLOTINE—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller
 453 YOUNGBLOOD HAWKE—D-137m.—James Franciscus, Suzanne Pleshette, Genevieve Page—5227 (11-4-64)—Classy effort misses dramatic mark

COMING

BATTLE OF THE BULGE—(Cinerama; TC)—Henry Fonda, Robert Shaw
 BATTLE OF VILLA FIORITA, THE—(PV; TC)—Rossano Brazzi, Maureen O'Hara
 BRAINSTORM—(PV)—Jeff Hunter, Anno Francis, Dana Andrews
 CRACK OF THE WHIP—(C)—Clint Walker
 GREAT RACE, THE—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood
 INSIDE DAISY CLOVER—(PV, TC)—Natalie Wood, Christopher Plummer
 MARRIAGE ON THE ROCKS—(TC, PV)—Frank Sinatra, Deborah Kerr, Dean Martin, Ann-Margaret
 THING AT THE DOOR, THE—Troy Donohue
 THIRD DAY, THE—(PV)—George Peppard, Elizabeth Ashley
 WOMAN WHO WOULDN'T DIE, THE—Gary Merrill—English-made.

MISCELLANEOUS

ACROSS THE RIVER—D-85m.—Lou Gilbert, Kay Doubleday—5266 (3-17-65)—Off-beat drama for art spots—R. M. Franchi
 CASTLE OF BLOOD—MD-85m.—Barbara Steele, George Riviere—5211 (9-2-64)—Horror meller provides its share of chills—Woolmer Bros.
 COOL WORLD, THE—DOC-105m.—Hampton Clanton, Yolanda Rodriguez—5224 (10-21-64)—Authentic reenacted documentary on Harlem can be sold—Cinema V
 CURSE OF THE STONE HAND—MD-72m.—Ernest Walch, John Carradine, Sheila Bon—5266 (3-17-65)—Confused lower half horror entry—Associated Distributors Pictures
 ESCAPE FROM HELL ISLAND—MD-80m.—(WS)—Mark Stevens, Linda Scott, Jack Donner—5190 (7-22-64)—Programmer has action, suspense—Crown International
 FACE OF THE SCREAMING WEREWOLF—MD-60m.—Lon Chaney, Landa Varle—5266 (3-17-65)—Horror entry for the lower half—Associated Distributors Pictures
 FLESH EATERS, THE—MD-90m.—Rita Morley, Byron Sanders, Martin Losleck—5224 (10-21-64)—Program horror meller—C.D.A.
 INHERITANCE, THE—DOC-60m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer
 KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert
 LIVING BETWEEN TWO WORLDS—D-78m.—Horace Jackson, Maye Henderson, Mimi Dillard—5220 (10-7-64)—All Negro film is okay dueller for specialized houses—Empire
 MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts
 MME. OLGA'S MASSAGE PARLOR—MD-70m.—Alice Baez, T. Wood Parker—5266 (3-17-65)—Fast buck and mediocre exploitation film—American Film Dist.
 NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.—5243 (12-30-64)—Childish entertainment—Fairway International
 NIGHTMARE IN THE SUN—MD-81m.—(DC)—Ursula Andress, John Derek, Aldo Ray—5231 (11-18-64)—Suspenseful story of a manhunt for the program—Zodiac
 NOTHING BUT A MAN—D-90m.—Ivan Dixon, Abbey Lincoln—5259 (3-3-65)—Poignant, sensitive portrait of a southern Negro's marriage—Cinema V
 ONE POTATO, TWO POTATO—D-92m.—Barbara Barrie, Bernie Hamilton—5190 (7-22-64)—Well-made topical drama based on racial inter-marriage—Cinema V
 T-A-M-I SHOW, THE—MUNOV-113½m.—Beach Boys, Barbarians, Chuck Barry—5231 (11-18-64)—Good musical novelty for teens—Electronovision—American Int.
 SWINGIN' SUMMER, A—MU-80m.—(TC)—James Stacy, William Wellman, Jr., Quinn O'Hara—5266 (3-17-65)—Cute entry with special appeal for teens—United Screen Arts
 3 NUTS IN SEARCH OF A BOLT—C-80m.—(Part color)—Mamie Van Doren, Tommy Noonan—5190 (7-22-64)—Fair comedy should be exploitation natural with its nude, sexy angles—Harlequin Int.
 WALLS OF HELL, THE—MD-88m.—Jock Mahoney, Cecilia Lopez—5193 (8-5-64)—War in the Philippines serves up action for the program—Made In Philippines—Hemisphere

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANATOMY OF A MARRIAGE (MY DAYS WITH JEAN MAC)**—96m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art house patrons—French-made; English titles—Janus
- ANATOMY OF A MARRIAGE (MY NIGHTS WITH FRANCOISE)**—97m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art houses—French-made; English titles—Janus
- BAY OF ANGELS**—D-85m.—Jeanne Moreau, Claude Mann—5251 (2-3-65)—Intriguing import for art spots—French-made; English titles—Pathe Contemporary
- BANANA PEEL**—C-97m.—Jeanne Moreau, Jean-Paul Belmondo—5255 (2-3-65)—Entertaining Import—French-made; English titles—Pathe Contemporary
- BLACK TORMENT, THE**—MD—88m.—(C)—Heather Sears, John Turner—5263 (3-17-65)—Suspenseful horror meller—English-made—Governor
- BRAIN, THE**—MD—83m.—Anne Heywood, Peter Van Eyck—5263 (3-17-65)—Okay terror entry—English-made—Governor
- CARRY ON SPYING**—C-87m.—Kenneth Williams, Barbara Windsor—5251 (2-3-65)—Carry On slapsticking still good comedy—English-made—Governor
- CASABLAN**—D—63m.—Nikos Kourkoules—5263 (3-17-65)—Minor import—Filmed in Greece—Frisch-Natas Productions
- DIARY OF A CHAMBERMAID, THE**—D—97m.—Jeanne Moreau, Michel Piccoli—5264 (3-17-65)—Interesting import—French-made; English titles—Int. Classics
- DRAGON SKY**—D-95m.—(EC)—Narie Hem, Sam El—5212 (9-2-64)—Attractive entry for art spots—Filmed in Cambodia; English titles—Lopert
- FACE OF WAR, THE**—DOC-105m.—Narrated by Bryant Haliday—5243 (12-30-64)—Potent anti-war preachment—Swedish-Japanese made; spoken in English—Janus
- GIRL WITH GREEN EYES**—D-91m.—Peter Finch, Rita Tushingham—5194 (8-5-64)—Romance of value to art and other spots—English-made (Filmed in Ireland)—Lopert
- GUIDE, THE**—D-120m.—(PC)—Dev Anand, Kishore Sahu—5259 (3-3-65)—Fairly interesting import set in modern India—Filmed in India—Stratton Int.
- HERCULES IN THE HAUNTED WORLD**—MD-84m.—(TS-Super 100; TC)—Reg Park, Christopher Lee—5212 (9-2-64)—Standard strong-man stuff spiced with horror—Italian-made; dubbed in English—Woolner Bros.
- LAST WOMAN OF SHANG, THE**—MD—107m.—(C)—Lin Dei—5264 (3-17-65) Fair import—Chinese-made; English titles—Shaw Brothers
- LATERNA MAGIKA**—NOV.-119m.—(Partly in color)—5212 (9-2-64)—Marriage of screen and stage makes for unusual entertainment—Imported from Czechoslovakia—Richard Fleischer
- LES ABYSSES**—D-90m.—Francine Berge, Colette Berge—5234 (12-3-64)—Off-beat drama could draw among arty set—French-made English titles—Kanawha
- MALAMONDO**—COMP.-79m.—(EC)—Produced by Goffredo Lombardo—5234 (12-3-64)—Repelling import—Italian-made—Magna
- MAN WHO COULDN'T WALK, THE**—MD—63m.—Peter Reynolds, Eric Pohlmann, Pat Calvin—5264 (3-17-65)—Okay action entry for lower half—English-made; Taurus
- MAN WHO WALKED THROUGH THE WALL**—C-99m.—Heinz Rühmann, Nicole Courcel—5235 (12-3-64)—Cute comedy import—German-made; English titles; Shown Int.
- MODEL MURDER CASE, THE**—90m.—Ian Hendry, Ronald Fraser, Margaret Johnston—5264 (3-17-65)—Good mystery import—English-made—Cinema V
- MONDO PAZZO**—DOC-94m.—(C)—Directed by Jacopetti and prosperi 5251 (2-3-65)—Repelling successor to "Mondo Cane"—Filmed in various parts of the world—English narration—Rizzoli Films
- MY WIFE'S HUSBAND**—C-85m.—Fernandei, Bourvil, Claire Maurier—5255 (2-17-65)—Amusing import—French-made; English titles—Lopert
- ONE WAY PENDULUM**—C-90m.—Eric Sykes, Julla Foster, George Cole—5255 (2-3-65)—Fair import on the wacky side—English-made—Lopert
- ONIBABA**—D—104m.—(CS)—Nobuko Otowa, Jitsuko Yoshimura—5264 (3-17-65)—Strong, interesting import for adult art audiences—Japanese-made; English titles—Toho
- OVER THERE—1914-1918**—DOC—90m.—Conceived and directed by Jean Aurel—5265 (3-17-65)—Interesting documentary on World War I—French-made—Pathe Contemporary
- NOT ON YOUR LIFE**—C-90m.—Nino Alberti, Emma Penella—5270 (3-31-65)—Cute import—Foreign-made; English titles—Pathe Contemporary
- NUTTY, NAUGHTY CHATEAU**—C—102m.—(TC)—Curt Jurgens, Monica Vitti, Jean-Louis Trintignant—5232 (11-18-64)—Weird import shoots for laughs—French-made; English titles—Lopert
- PATTERN FOR PLUNDER**—MD-84m.—Keenan Wynn, Mal Zetterling—5235 (12-3-64)—Well made espionage entry holds interest—English-made—Herts-Lion Int.
- PUMPKIN EATER, THE**—D-110m.—Anne Bancroft, Peter Finch, James Mason—5228 (11-4-64)—Drama of martial infidelity features strong performances—English-made—Royal Films Int.
- RED DESERT**—D-116m.—(TC)—Monica Vitti, Richard Harris—5255 (2-17-65)—Arty import—Italian-made; English titles—Rizzoli
- RED LANTERNS**—D-85m.—Jenny Karezi, Georges Fondeas—5271 (3-31-65)—Lusty, interesting import for art spots—Greek made; English titles—Times
- SEANCE ON A WET AFTERNOON**—D-115m.—Klm Stanley, Richard Attenborough—5235 (12-3-64)—Quality art import—English-made—Artixo
- SEVEN SURPRISES**—COMP-77m.—(Partly color)—Produced by Harvey Chertok—5235 (12-3-64)—Mixture of shorts for art spots—Canadian made—Quartet Int.
- 7 DWARFS TO THE RESCUE, THE**—NOV—84m.—Rosanna Podesta, Robert Risso—5265 (3-17-65)—Mild entry for the younger set—Italian-made; dubbed in English—Childhood Productions
- SWEET AND SOUR**—C-98m.—Simone Signoret, Jean-Paul Belmondo—5260 (3-3-65)—Cute, wacky import—French-made; English titles—Pathe Contemporary
- SWORD OF EL CID, THE**—86m.—(Supercinescope; EC)—Roland Carey, Chantai Deberg—5194 (8-5-64)—Okay programmer—PRC
- TAXI FOR TOBRUK**—D—90m.—(Dyaliscope)—Lino Ventura, Hardy Kreuger, Charles Azaavour—5265 (3-17-65)—Okay programmer for art or regulation spots—Filmed abroad; dubbed in English—Seven Arts
- TERRACE, THE**—D-90m.—Graciela Borges, Leonardo Favio—5243 (12-30-64)—Bored youngsters at play is mildly entertaining—Filmed in South America; English titles—Royal Films Int.
- THANK HEAVEN FOR SMALL FAVORS**—C—84m.—Bourvil—5265 (3-17-65)—Moderately amusing import—French-made; English titles—Int. Classics
- UMBRELLAS OF CHERBOURG, THE**—NOV-90m.—(C)—Catherine Deneuve, Nino Castelneuve—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau
- WHY BOTHER TO KNOCK**—C-88m.—(C; CS)—Elke Sommer, Richard Todd—5244 (12-30-64)—Fairly amusing comedy—Filmed abroad; spoken in English—Seven Arts
- WOMAN IN THE DUNES**—D-123m.—Eiji Okada, Kyoko Kishida—5236 (12-3-64)—Intriguing import—Japanese-made; English titles—Pathe Contemporary
- WOMAN IS A WOMAN, A**—CD-80m.—(C)—Jean-Paul Belmondo, Anna Karina—5248 (1-20-65)—Weird import for special spots—French-made; English titles—Pathe Contemporary
- YOLANTA**—MU—82m.—(Magicolor)—Natalya Rudnaya—5265 (3-17-65)—Good operatic rendition for art spots—Russian-made; English titles—Artkino

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- 19301 Little Whirlwind
- 19302 The Whalers
- 19303 First Aiders
- 19304 Army Mascot
- 19305 Goofy Gymnastics
- 19306 Home Made Home
- 19307 Foul Hunting
- 19308 Timber
- 19309 Truant Officer Donald
- 19310 Golden Eggs
- 19311 Test Pilot Donald
- 19312 Lambert, The Sheepish Lion

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- 101 How To Have An Accident At Work
- 123 The Litterbug
- 125 Aquamania

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- 097 Goliath II
- 102 Noah's Ark
- 119 Saga Of Windwagon Smith
- 112 Donald and The Wheel
- 139 A Symposium On Popular Songs

THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

- 079 Japan
- 086 The Danube
- 099 Eyes In Outer Space
- 105 Islands Of The Sea
- 106 Mysteries Of The Deep
- 127 Bear Country (Re-issue)
- 131 Water Birds (Re-issue)

FEATURETTES (TECHNICOLOR)

- 094 Legend Of Sleepy Hollow (Re-issue)
- 114 Hound That Thought He Was A Raccoon
- 118 Horse With The Flying Tail

Columbia

COLOR FEATURETTES

- 7441 (Sept.) Wonderful Switzerland
- 7442 (Nov.) Travel Along With The Arkansas Traveler
- 7443 (Jan.) Eventful Britain
- 7444 (Mar.) Wonderful Africa
- 7445 (May) Wonderful New York
- 7446 (July) Wonderful Beaulieu

LOOPY DE LOOP COLOR CARTOONS

- 7701 (Sept.) Slippery Slippers
- 7702 (Oct.) Chicken Fracas-See
- 7703 (Nov.) Rancid Ransom
- 7704 (Dec.) Bunnies Abundant
- 7705 (Feb.) Just A Wolfe At Heart
- 7706 (Mar.) Chicken-Hearted Wolf
- 7707 (Apr.) Watcha Watchin'
- 7708 (May) A Fallible Fable
- 7709 (June) Sheep Steelers Anonymous
- 7710 (July) Wolf In Sheep Dog's Clothing

MR. MAGOO CARTOONS (REISSUES)

- 7751 (Sept.) Magoo's Cruise
- 7752 (Oct.) Magoo's Problem Child
- 7753 (Nov.) Love Comes To Magoo
- 7754 (Dec.) Meet Mother Magoo
- 7755 (Feb.) Gumshoe Magoo
- 7756 (Mar.) Magoo Goes Overboard
- 7757 (May) Bwana Magoo
- 7758 (July) Matador Magoo

COLOR FAVORITE CARTOONS (REISSUES)

- 7601 (Sept.) Gerald McBoing Boing On Planet Moo
- 7602 (Sept.) Happy Tot
- 7603 (Oct.) Willie The Kid
- 7604 (Nov.) Little Rover
- 7605 (Nov.) Christopher Crumpet
- 7606 (Dec.) A Boy and His Dog
- 7607 (Jan.) Rooty Toot, Toot
- 7608 (Jan.) Snow Time
- 7609 (Feb.) Emperor's New Clothes
- 7610 (Mar.) Little Boy With A Big Horn
- 7611 (Mar.) The Foxy Pup
- 7612 (Apr.) Let's Go
- 7613 (May) Gerald McBoing Boing
- 7614 (June) Bon Bon Parade
- 7615 (July) Madeline

CANDID MICROPHONE

- 7551 (Sept.) No. 1 Series 4
- 7552 (Nov.) No. 2 Series 4
- 7553 (Jan.) No. 3 Series 4
- 7554 (Mar.) No. 4 Series 4

WORLD OF SPORTS

- 7801 (June) Hunting Unlimited (Color)
- 7802 (Aug.) Rastlin Rampage

TWO REELERS THE THREE STOOGES (REISSUES)

- 7401 (Sept.) Husbands Beware
- 7402 (Oct.) Creeps
- 7403 (Nov.) Flagpole Jitters
- 7404 (Jan.) For Crimin Out Loud
- 7405 (Feb.) Rumpus In The Harem
- 7406 (Apr.) Hot Stuff
- 7407 (May) Scheming Schemers
- 7408 (July) Commotion In The Ocean

COMEDY FAVORITES (REISSUES)

- 7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
- 7432 (Nov.) Tall, Dark and Handsome (Hugh Herbert)
- 7433 (Dec.) Training For Trouble (Schilling & Laae)
- 7434 (Jan.) He Popped His Pistol
- 7435 (Mar.) Wife Decoy
- 7436 (June) Pardon My Terror

ASSORTED FAVORITES (REISSUES)

- 7421 (Sept.) Spies and Guys (Joe Besser)
- 7422 (Nov.) General Nuisance (Buster Keaton)
- 7423 (Dec.) Hook A Crook (Joe Besser)
- 7424 (Feb.) So's Your Antenna (Harry VonZell)
- 7425 (Apr.) She's Oil Mine (Buster Keaton)
- 7426 (May) Meet Mr. Mischief

SERIALS (REISSUES)

- 7120 (Oct.) The Batman
- 7140 (Mar.) Roar Of The Iron Horse
- 7160 (July) Gunfighters Of The Northwest

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

- 4575 Penthouse Mouse
- 4576 Much Ado About Mousing
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- 4578 Cat Above and The Mouse Below
- 4579 Unshrinkable Jerry Mouse
- 4580 Tom-ic Energy

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- 6663-W Professor Tom
- 6664-W Cat That Hated People
- 6665-W Mouse Cleaning
- 6666-W Goggle Fishing Bear
- 6667-W Design On Jerry
- 6668-W First Bad Man
- 6669-W Smarty Cat
- 6670-W Deputy Droopy
- 6671-W Pecos Pest
- 6672-W Cell Bound

Paramount

COLOR FEATURETTE

- AA22-1 Sportarama

HIGH TOPPER

- T22-1 Thin Along
- T22-2 Isles Of The Sun
- T22-3 Melody For Machines
- T22-4 The World Starts Next Door
- T22-5 Beauties Of Scandinavia
- T23-1 Fascinating Finland
- T23-2 Mayflower, U.S.A.
- T23-3 Commuting For Adventure

NOVELTOONS

- P23-1 Gramps To The Rescue
- P23-2 Hobo's Holiday
- P23-3 Hound For Pound
- P23-4 Sheepish Wolf
- P23-5 Hiccup Hound
- P23-6 Whiz Quiz Kid

MODERN MADCAPS

- M23-1 Happy Harry
- M23-2 Tell Me A Badtime Story
- M23-3 Pig's Feet
- M23-4 Sour Grips
- M23-5 Goodie Good Deed
- M23-6 Muggy-Doo Boy Cat

POPEYE CHAMPIONS

- E23-1 Beach Peach
- E23-2 Jitterbug Jive
- E23-3 Popeye Makes A Movie
- E23-4 Fly's Last Flight
- E23-5 How Green Is My Spinach?
- E23-6 Gym Jam

COMIC KING

- C22-1 Et Tu Otto
- C22-2 A Tree Is A Tree Is A Tree
- C22-3 The Method and Maw
- C22-4 Take Me To Your Gen'rul
- C22-5 Keeping Up With Krazy
- C22-6 Mouse Blanche
- C23-1 Panhandling On Madison Avenue
- C23-2 Fizzicle Fizzle
- C23-3 Sailing Zero
- C23-4 Fix That Clock
- C23-5 A Friend In Tweed
- C23-6 The Once Over
- C23-7 Service With A Smile
- C23-8 Call Me A Taxi
- C23-9 Highway Slobbery

SPECIAL

- B23-1 Jamboree At Marathon
- B23-2 Wyoming Snapshot

SPORTS IN ACTION

- D23-1 Festival Of The Bulls
- D23-2 Sky Divers

- D23-3 Speed On Ice
- D23-4 Best In Show
- D23-5 On The Bounce

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

- 5401 (Jan.) Roc-A-Bye Sinbad
- 5402 (Feb.) The Red Tarctor
- 5403 (Mar.) Brother From Outer Space
- 5405 (Apr.) King Rounder
- 5406 (May) Short Term Sheriff
- 5407 (June) The Kissor Plant
- 5411 (July) Adventure By The Sea
- 5408 (Aug.) Oil Thru The Day
- 5409 (Sept.) Outer Galaxy Gazette
- 5410 (Oct.) The Gold Dust Bandit
- 5404 (Nov.) Search For Misery
- 5412 (Dec.) Molecular Mixup

United Artists

PINK PANTHER COLOR CARTOONS

- 6551 (Dec.) Pink Phink
- 6552 (Feb.) Pink Pajamas
- 6553 (Mar.) We Give Pink Stamps
- 6554 Dial 'P' for Pink
- 6555 Sink Pink

SPECIALS

- 6480 Chagall (3 reels)
- 6470 Beatles Come To Town
- 6471 This Is Jordan (3 reels)
- 6472 Dave Clark Five

Universal

TWO REEL SUPER SPECIALS

- 4501 (Jan.) Bigtown Village
- 4502 (Mar.) Casey At The Met(s)

SPECIALS

- 4504 (Dec.) Football Highlights Of 1964
- 4505 (Feb.) Yesterday's Big Story

COLOR ADVENTURES (One reel)

- 4571 (Jan.) Keep America Singing
- 4572 (Feb.) Flying Fisherman
- 4573 (Mar.) Peewee Leaguers
- 4574 (Apr.) The Great River
- 4575 (May) Aquacapers

WALTER LANTZ COLOR CARTOONS

- 4511 (Jan.) Three Little Woodpeckers (WW)
- 4512 (Jan.) Case Of The Elephant's Trunk
- 4513 (Feb.) Woodpecker Wanted (WW)
- 4514 (Feb.) Fractured Friendship
- 4515 (Mar.) Birds Of A Feather (WW)
- 4516 (Mar.) Guest Who?
- 4517 (Apr.) Canned Dog Feud (WW)
- 4518 (Apr.) Half Baked Alaska
- 4519 (May) Janie Get Your Gun (WW)
- 4520 (May) Davey Cricket
- 4521 (June) Sioux Me (WW)
- 4522 (June) Pesty Guest
- 4523 (July) What's Peckin' (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

- 3701 (Oct.) Panchos Hideaway
- 3702 (Dec.) Road To Andalay
- 3703 (Jan.) It's Nice To Have A Mouse Around The House
- 3704 (Jan.) Cats And Bruises
- 3705 (Feb.) The Wild Chase
- 3706 (Mar.) Moby Duck
- 3707 (Apr.) Assault and Peppered

BUGS BUNNY SPECIALS

- 2721 (10-19-63) Mad As A Mars Hare
- 2722 (1-18-64) Dumb Patrol
- 2723 (Mar.) Dr. Devil And Mr. Hare
- 2724 (July) False Hare

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

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- 3306 (Jan.) Rabbitson Crusoe
- 3307 (Jan.) Too Hop To Handle
- 3308 (Mar.) Zoom And Bored
- 3309 (Apr.) The Hole Idea

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)

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MOTION PICTURE

EXHIBITOR

APRIL 14, 1965

Volume 73

Number 12

IN THREE SECTIONS • THIS IS SECTION ONE



Redstone Tells JD Of Blind Bidding

(See Page 6)

Solons Receptive To Repeal Of Tax

(See Page 14)

Musicals sang a happy Oscar tune with performance awards going to Julie Andrews, for Buena Vista's "Mary Poppins," and Rex Harrison, for Warners' "My Fair Lady," also voted best picture. (See story on page 5)

FOOT IN MOUTH DEPARTMENT . . . see editorial—page 3

Technicolor

CONGRATULATES

Best Picture "MY FAIR LADY"

Warner Bros.; Jack L. Warner, Producer

Color by Technicolor

Best Performance by an Actress Julie Andrews, "MARY POPPINS"

Best Performance by an Actor Rex Harrison, "MY FAIR LADY"

Best Director George Cukor, "MY FAIR LADY"

Best Cinematography — Color Harry Stradling, "MY FAIR LADY"

Color by Technicolor

Best Art Direction — Color Gene Allen and Cecil Beaton; Set Decoration:

George James Hopkins, "MY FAIR LADY"

Color by Technicolor

Best Costume Design — Color Cecil Beaton, "MY FAIR LADY"

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and to all the 37th ANNUAL ACADEMY AWARD WINNERS



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Volume 73 • No. 12

April 14, 1965

OUR 47th YEAR

FOOT IN MOUTH DEPARTMENT

BOB THOMAS, WELL KNOWN Hollywood columnist, recently reported the content of a conversation he had with popular star Rock Hudson. Now Rock is not known as a very talkative fellow, and the interview indicates that this reticence was a pretty good thing.

Placing his man-sized foot squarely into his mouth, the handsome Hudson probably hurt Universal, the studio that guided him to stardom, and every exhibitor who will play his latest picture, "A VERY SPECIAL FAVOR," in which he co-stars with Leslie Caron and Charles Boyer.

Interviewed on the set of "BLINDFOLD," his newest Universal opus, Hudson told Thomas how happy he was that the film had no bedroom scenes. It seems that romantic Rock doesn't like bedroom scenes. The lights are too hot; the crew looks bored; and the leading lady probably has a penchant for garlic. Poor fellow—it's enough to make your heart break. He neglects to add, however, that the pay ain't bad.

Hudson, changing swiftly from screen lover to deep thinker, adds that he believes the public is weary of the kind of sex comedies that made him famous and rich. According to him, "A VERY SPECIAL FAVOR" is "filthy." He adds, "I thought it was filthy when I read the script and I still think it's filthy. But the studio tried it out at a Friday night sneak preview and the audience screamed. So maybe that's what they want."

We consider this among the most stupid movie star interviews ever printed, and we have seen some pips. We can't think of any other business that would deliberately go out of the way to destroy its product, but there have always been too many talkers in the motion picture industry. It's a safe bet that Hudson doesn't have a percentage interest in a "A VERY SPECIAL FAVOR," but there are thousands of threatrems around who do have such an interest. He has hurt every one of them and damaged the considerable investment that Universal has in this film, which will please audiences.

If he was so dead set against this film, the time to protest was when they first handed him the script. Thomas asked him if an actor shouldn't try to stay out of pictures he considered to be filthy. Hudson replied, "An actor doesn't have much control." That answer just doesn't hold water. A star of Hudson's stature pretty much calls the shots as far as his films are concerned. If this role went against his principles so deeply, he could have turned it down. He isn't a struggling kid any more.

Abe Lincoln said it a long time ago: "It's better to remain silent and be thought a fool than to speak out and remove all doubt." We admire Rock Hudson. He has made a lot of money for exhibitors. We hope he and other stars will consider the effect before they talk for publication.

HOW TO INSULT A "LADY"

WAY BACK ON DEC. 29, 1964, the New York Herald Tribune ran a big story about the presentation of the N. Y. Critics awards. All the gentlemen and ladies of the fourth estate got together and selected "MY FAIR LADY," the boxoffice sweetheart from Warner Bros., as the best picture of the year.

This really wasn't very surprising as "LADY" went on from there to capture many other honors, including the Academy Award for best picture and seven other Oscars. There was something else on the same page of that particular Herald Tribune, however, that was a bit surprising.

A box right in the middle of the story on N. Y. Critics awards listed the 10 best films of the year as selected by Herald Tribune critic Judith Crist. We have had occasion to differ with Miss Crist before, but in retrospect, this list is the biggest surprise of all. Following are Miss Crist's 10 best for 1964:

"Dr. Strangelove: or, How I learned to Stop Worrying and Love the Bomb," "Seduced and Abandoned," "The Organ-

izer," "Mafioso," "The Fire Within," "The Servant," "Girl With Green Eyes," "Seance on a Wet Afternoon," "A Hard Day's Night," and "Mary Poppins."

Do you notice anything missing? That's right, "MY FAIR LADY" is nowhere to be found. How any critic could list 10 films of 1964 and leave out this one is beyond us. It seems as though Miss Crist has lost touch completely with the people who put their dollars out at boxoffices all over the world.

She is certainly entitled to her opinion, but if films like "Mafioso," "Seduced and Abandoned," "The Fire Within," and "A Hard Day's Night" are better than "My Fair Lady," we have been in the wrong business for more than half a century.

We can't help wondering what the folks who read the Herald Tribune think of "My Fair Lady." After all, it is currently in its 25th week at the Criterion and there hasn't been a handful of empty seats at any performance.

PERSEVERENCE PAYS DIVIDENDS

LAST WEEK, WE EDITORIALIZED ON the subject, "A SLEEPING DEPARTMENT WAKES UP." We said that there were signs that the Justice Department is beginning to move in the area of anti-trust violations, and we expressed the hope that the Department would turn a friendly ear to the pleas of exhibitors regarding the vicious practice of blind bidding.

TOA president Sumner Redstone, addressing an exhibitor convention, revealed that meetings with Department officials

on the subject indicate that something may be done. Well, MOTION PICTURE EXHIBITOR has been editorializing on this for a long time—since long before TOA considered it a serious problem. Every one of those editorials was sent to the Department of Justice, and the Department acknowledged their receipt. We aren't after the credit for any action that may result, but we did make sure the Department understood the unfairness of blind bidding.

NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Ray "Brick" Enright, 69, director for many years identified with Warner Brothers, died of a heart attack following a long illness. He had been in retirement in recent years. He is survived by his widow.

Carroll J. Lawler, Sr., 65, whose exhibition ties dated back to the family-owned and operated theatres in Western Massachusetts four decades ago died at St. Francis Hospital, Hartford, Conn., after a brief illness. In recent years, he had been with Lockwood and Gordon Theatres Hartford district. Survivors include his wife, a son, a daughter, and a sister.

Code Changes Studied

NEW YORK—On returning from the west coast, Ralph Hetzel, acting president of the Motion Picture Association, stated:

"Meetings were held with Geoffrey Shurlock and the Production Code Administration staff. We discussed Code administration. . . . I asked Mr. Shurlock to make studies of the existing Production Code provisions and to prepare proposals for bringing the Code text in conformity with present thinking and practice.

"I hope these studies will develop specific proposals which can be considered by our board of directors soon. The final decision as to whether these proposals, or others, should be adopted . . . will be made by the board of directors.

"I feel that we should explore every means to keep the Code up to date and to make it effective in its high purposes."

WELL DONE, JOE!

The Academy Awards have been presented for 37 years. The ceremonies have been televised for many years now, and the program generally sets records for the number of viewers. Recently, "Oscar" day rolled around again, and we have never seen a better show.

Producer Joe Pasternak did himself and the motion picture industry proud. It was a fast-paced, constantly entertaining, and suspenseful evening. Returning as master of ceremonies, Bob Hope proved again that he has no equal at that particular job. He brings a flavor and contagious joy to the Academy Awards extravaganza that must heighten the fun for every viewer.

For a change, there was no shortage of glamorous faces and important names. Hollywood's biggest event was an entertainment gem. The Academy would do well to hand the job to Joe Pasternak again next year.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., APRIL 12

Dallas Committee Agrees On Classification Ordinance

DALLAS — A citizens' committee of 13 members appointed by the City Council has agreed on a proposed ordinance to bar persons under 18 from seeing certain movies. The measure fixes a \$200 fine for theatre operators who knowingly screen an "adult only" film to an under-age customer. A like fine could be imposed on the youngster who views such a film.

Under the proposed enactment, local theatre operators would be required to classify with the city secretary all their upcoming films as to their suitability for young people.

A city board of nine members would be created by the ordinance to review classifications. The board would be empowered to order a screening of a questionable film.

If a majority of the board felt a film classified "suitable" was "not suitable," it would be authorized to go into district court in the city's behalf seeking an injunction against the showing of the film to under-age audiences.

Expected to accompany the draft of the proposed ordinance when it goes to City Hall are several reports.

In addition to a majority report on the committee's findings, a majority is expected to be filed by Interstate Theatres' executive vice-president John Q. Adams, a member of the committee.

One of the committee members, Mrs. Edwin Ornish, author-sponsor, said the majority report is expected to be backed by nearly all the members of the committee.

Mr. Ornish predicted that two or three may join Adams in his minority report or may file individual dissenting views.

A provision of the proposed ordinance, according to Mrs. Ornish, would regulate previews of upcoming films that are shown with movies classified suitable for child viewing.

According to Mrs. Ornish, "The trailer provision could help movie business, I think. I know mothers who are often reluctant to take children to see even a movie of unquestioned taste because they never know what kind of trailers will be shown."

N. Y. Tax Exemption Sought

NEW YORK—All segments of the motion picture industry in New York State are pushing their efforts to have motion picture theatre tickets exempted from the sales tax bill now pending in the New York State Legislature.

The Council of Motion Picture Organizations, Metropolitan Motion Picture Theatres Association, Independent Theatre Owners Association, Motion Picture Association of America, International Alliance of Theatrical Stage Employees and Allied Theatre Owners of New York State united in sending appeals to Governor Rockefeller, Mayor Wagner, and all the New York State Senators and Assemblymen.



BROADWAY GROSSES

"Harm's Way" In Strong Bow

NEW YORK—Continued support of hard ticket specials eased the pre-Easter slump, along with a strong opening for "In Harm's Way."

"OPERATION CROSSBOW" (MGM). Radio City Music Hall, with unusual stage show, reported a Thursday through Sunday total of \$109,000. Second week was seen at \$168,000.

"THE GREATEST STORY EVER TOLD" (United Artists). Warner Cinerama reported an eighth week of \$38,867.

"LORD JIM" (Columbia). Loew's State, with reserved seat policy, claimed a seventh week of \$42,000.

"THE TRAIN" (UA). Fourth week at the Astor totalled \$24,000.

"HOW TO MURDER YOUR WIFE" (UA). Victoria, in eleventh week, claimed \$11,000.

"MY FAIR LADY" (Warners). Criterion, with continuing hard ticket success, claimed \$59,000 in the 25th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli recorded a sixth week total of \$45,000 on reserved seat policy.

"MAJOR DUNDEE" (Columbia). Loew's Capitol did \$18,000 in the opening week.

"BUS RILEY'S BACK IN TOWN" (U). Palace claimed \$11,000 for opening week.

"IN HARM'S WAY" (Para.). DeMille claimed good opening week of \$30,000.

New Neighborhood Theatre

RICHMOND, VA.—The officers of Neighborhood Theatres, Inc., announced the completion of arrangements to lease a theatre in the new Walnut Plaza Shopping Center in the Walnut Hills section of Petersburg, Va.

As part of the arrangements of the long term lease, the 800-900 seat theatre will be among the first buildings to be constructed in the whole shopping center development.

"THE COLLECTOR"

We were privileged recently to attend a showing of Columbia's new suspense shocker, "THE COLLECTOR." We haven't recovered yet from the experience. Here is a film that will hold audiences on the edge of their seats and rivet their attention as the gripping story unfolds.

Producer-director William Wyler, who gave the industry the staggeringly successful epic, "Ben-Hur," turns here to an intimate story of strange compulsions and unfaltering suspense. In Terence Stamp and Samantha Eggar, he has two young performers on the brink of stardom. They do full justice to the excellent story. Make no mistake, "THE COLLECTOR" is a collector's item for every movie fan. It shapes as a logical contender for 1965 "Oscar" consideration.

JAY EMANUEL

Musicals Sing Merry Oscar Tune

Labor Arbitrator Upholds Detroit Projectionists

DETROIT — A decision has been handed down defeating the year-long effort of exhibitors to secure a means of reducing manpower they have been required to use on roadshows.

Two local circuits, Suburban Theatres and United Detroit Theatres, along with the United Artists Theatre (which roadshows exclusively), brought suit in the Federal District Court to compel Detroit Motion Picture Projectionists Local 199 to submit the number of those required to work road shows to compulsory arbitration.

Presiding Judge Theodore Levin solved what apparently was a legal quandary by referring the question to a specialist in compulsory arbitration, Prof. Russell Smith, of the University of Michigan. He achieved local prominence last year when Mayor Jerome P. Cavanagh called upon him to attempt to settle the long newspaper strike.

According to president Melvin E. Donlon, president of Local 199, he has received papers from Prof. Smith ruling that under the current theatre-union contract, compulsory arbitration cannot be compelled.

Donlon, until recently, as vice-president, had been charged with false reportage under the Labor-Management Act. He was, however, completely cleared and elevated to presidency.

Conner Leaves WB Post

NEW ORLEANS—Lucas S. (Luke) Conner will retire this June as Warner Bros. branch manager in New Orleans after more than 30 years in the post, it was announced by Morey (Razz) Goldstein, the company's vice-president and general sales manager.

Conner will be succeeded by A. W. (Gus) Trog, who will be promoted to branch manager from his present position as New Orleans office manager, Goldstein stated. Trog's advancement is in line with the company's policy of promotion from within the ranks, Goldstein said.

N. Y. Variety Sets 20-Fox Golden Year Luncheon Fete

NEW YORK—The New York Variety Club, Tent 35, will pay tribute to 20th-Century Fox Films on the occasion of its 50th Anniversary in the motion picture industry and 20th-Fox's Golden Year, at a special membership luncheon, according to chief barker Jack H. Levin. The luncheon will be held on Thursday, April 29th at the Royal Box in the Americana Hotel.

Levin announced that Melvin L. Gold, general sales manager of National Screen Service, and Nat Fellman, general manager of Stanley Warner Theatres, have been named luncheon co-chairmen.

Levin stated, "I expect that top executives of distribution, production and exhibition will be in the audience and on the dais at this event, which will recognize the contributions made by one of the great major companies in our business over the past fifty years. We have been advised that representatives of the Federal, state and city governments are also anxious to pay tribute to the Fox organization as are the members of the creative end of the industry, including top star talent. A record turn-out will certainly be in order."

Mirisch Ups Kurtzman

HOLLYWOOD—Raymond Kurtzman has been named vice-president in charge of business operations for The Mirisch Corporation, it was announced by Harold J. Mirisch, president of the independent film-making company. Kurtzman has been with the Mirisch organization since its inception eight years ago, heading its legal department.

Kurtzman will be involved in all phases of Mirisch operations, continuing his work in the area of major negotiations and extending his activities into production, business, and financial affairs. He will perform similar duties with the newly formed Mirisch-Rich Television Productions.

"Fair Lady," "Mary Poppins" Lead Field In Tight Race; Rex, Julie, Ustinov, Kedrova Capture Performance Awards

HOLLYWOOD—Another chapter was added to the year-of-"My Fair Lady" storybook here as the Warner Bros.' musical topped all comers to sweep eight Oscars, including three of the top awards.

Along with best picture, the Jack L. Warner produced extravaganza gave actor Rex Harrison his first Oscar for the memorable portrayal of Professor Henry Higgins.

Much nominated but never honored George Cukor earned his place with the best of American directors as "My Fair Lady" director. Along with these awards, the film was honored for Best Art Direction, with awards going to George Allen and Cecil Beaton, with set decoration by George James Hopkins; Best Color Cinematography, by Harry Stradling; Best Costume Design for a color picture, by Cecil Beaton; Best Sound Achievement, by George R. Groves, director of the Warner Bros. Studio Sound Department; and Best Scoring of Music (Adaptation or Treatment), by Andre Previn.

Ironically, the only one of the four top awards not given to "My Fair Lady" went to Julie Andrews, star of the Broadway production, for her role in Buena Vista's "Mary Poppins."

Both "My Fair Lady" and "Mary Poppins," being musical productions, appear to have broken the growing taboo on lavish musical productions. With five Oscars of its own, "Mary Poppins" and "My Fair Lady" have been playing to record crowds both here and abroad, reversing opinion in many circles that musicals are sure death in the world market.

In addition to Best Actress, "Mary Poppins" also took Oscars for Cotton Warburton, Best Film Editing; Best Song First Used In An Eligible Motion Picture—"Chim Chim Cher-ee"—music and lyrics by Richard M. Sherman and Robert B. Sherman; Best Special

(Continued on page 21)



Among the fortunate few who received Oscars at the 37th annual Academy Awards presentation in Santa Monica, Cal., were, left to right, Jack L. Warner, producer of the much honored "My Fair Lady," who received his award from actor Gregory Peck; Rex Harrison, best actor for his performance in

"My Fair Lady," who received his award from his co-star in the film, Audrey Hepburn; director George Cukor, also honored for "My Fair Lady," who accepted his award from Joan Crawford; Julie Andrews, honored for her performance in Walt Disney's "Mary Poppins," seen with Sidney Poitier.

Redstone Takes Blind Bidding To JD-Presses For Quick Action

CHARLESTON, S. C.—Sumner M. Redstone, president, Theatre Owners of America, in a speech at the convention of Theatre Owners of North and South Carolina at the Fort Sumter Hotel, revealed that the practice of making pictures available to exhibitors sight unseen had been brought to the attention of the anti-trust division of the Department of Justice by TOA.

Redstone reported that he decided to take the matter to the Justice Department with "the advice and concurrence of many of my respected associates in TOA," following "the study of many alternate plans relating to the practice of blind bidding."

He related that "after preliminary discussions," he met in Washington on March 25 with William H. Orrick, Jr., assistant attorney general in charge of the antitrust division, and two of his principal aides, Robert L. Wright and William D. Kilgore, Jr. Participating in the meeting were John Stembler, a former TOA president; and Julian Rifkin, chairman of TOA's committee on distribution practices.

"The reception which we received was indeed warm and friendly," Redstone said. "We were careful to point out to the antitrust division that this was in no way an attack by exhibition on motion picture distribution, but rather that it was an attempt for the industry itself, both distribution and exhibition, to extricate itself from a vicious practice which no individual exhibitor and no individual distributor could now unilaterally terminate."

"During that meeting, we were able to point out the calamitous consequences that could occur, particularly for a small exhibitor whose permissible margin of error is not great and whose business could be destroyed as a consequence of one or more uneconomical bids."

"Genuine concern was clearly evidenced, and some surprise by the assistant attorney general and his associates at the extent to which this practice had now become the rule rather than the exception. The antitrust division requested that additional information be provided by us, and this information has been provided."

"I will be surprised indeed if some constructive steps do not occur as a result of our meeting with the antitrust division. And now of course we must wait with the hope and expectation that from this meeting there will emerge the termination of a practice which in the long run must be as disastrous for distribution as it is for exhibition, for if one company can blind bid pictures six months ahead, another can go a year ahead, and on and on in the vicious cycle with only the future determining which distributor may have itself been badly hurt by the blind bidding of another."

"Yes, it is true that we still do not know the answer, but we have at least taken constructive action. And history will demonstrate that the chances of success increase in proportion to the expenditure of energy and intelligence."

Redstone declared that "the disorganization, the disharmony, the confusion which are rampant in our industry have been nourished by the practice of blind bidding."



An award honoring Fred Stein, Statewide Theatres' president, for the past services to Variety Club of Southern California, Tent 25, was presented by chief barker James H. Nicholson, while actress Janet Leigh looked on. Presentation was a Variety luncheon awards meeting at Beverly Hilton Hotel.

"This procedure only a short period ago was a relatively rare technique utilized only on occasion by a motion picture distributor where special circumstances required its use, in connection with particular holiday dates."

"But in the last 18 months, this rarely utilized practice has spread like wildfire throughout our industry so that virtually every picture of importance—and a multitude of little importance—is submitted for competitive bidding throughout the country with no opportunity on the part of exhibitors to view the picture involved."

"No industry practice has caused me greater concern for I have felt that if we in this industry have not the wisdom and the power to correct something which is so obviously offensive and unfair, then indeed our lot is frustrating and perhaps even futile."

"And this is particularly so since this practice is today creating turmoil and confusion, not only for exhibitors, but also for the distributors who find themselves caught up in the same vicious rat race, each unable now to terminate the practice for fear that a unilateral termination will place the company terminating blind bidding in an inferior and untenable position, in terms of competition from other distributors."

"For most distributors have already indicated that they would individually terminate the practice if there were a total termination in the motion picture industry. But unfortunately the anti-trust laws raise serious questions as to the effectuation of an industry-wide agreement even when related to such an offensive practice as blind bidding."

Cautions On Pay TV

In connection with pay-tv, Redstone issued the warning, "Don't delude yourselves; don't underestimate the financial power or the intelligence of those who are risking millions to effectuate an economically sound pay television system. Don't be lulled into a false sense of security by the tremendous operating losses incurred in Toronto and Hartford."

Redstone noted that "pay television on a nation-wide basis is the goal of the pay television promoters and pay television on a nation-wide basis means motion picture theatre destruction on a nation-wide basis."

SW Profit For Quarter Six Months Sets Record

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the quarter ended Feb. 27 increased by 57 percent over the profit for the same quarter one year ago, it was announced by S. H. Fabian, president.

For the quarter, the consolidated operating profit was at a new record, amounting to \$1,330,600, equivalent to 65 cents per share on the outstanding common stock. The profit for the same quarter last year was \$846,600 or 41 cents per share.

The consolidated operating profit for the six months ended Feb. 27 was also at a record high. Such profit was \$2,564,000, which is 30 percent higher than the \$1,973,900 earned during the corresponding period one year ago. The earnings for the six months ended Feb. 27 are equivalent to \$1.25 per share on the outstanding common stock, which compares with 96 cents per share earned for the same period last year.

During the six months ended Feb. 27, there was charged to earned surplus \$535,200 resulting from unusual property dispositions. For the corresponding period last year, there was a charge of \$368,800 arising from similar dispositions.

For the three months ended Feb. 27, merchandise sales, theatre admissions, and other income amounted to \$46,195,100, as compared with similar income of \$35,163,700 for the same period last year.

Merchandise sales, theatre admissions, and other income for the six months amounted to \$90,832,200, as compared with \$72,132,100 for the same period one year ago.

The operations of Morningstar-Paisley, Inc., acquired in July, 1964, are included in the data for the quarter and six months.

Col. Ends World Meets

RIO DE JANEIRO—Columbia Pictures International's around-the-world series to provide "face to face" contact between key executives and the company's global personnel concluded here with the third and final worldwide Columbia conclave in the past two months.

More than 20 representatives of Columbia's 12 Latin American territories attended the gathering convened by Mo Rothman, executive vice-president of Columbia Pictures International, to discuss the company's growing stake in the expanding Latin American market.

New York and Hollywood-based Columbia executives attending the four-day Rio de Janeiro gathering in addition to Rothman were Bernard Zeeman, Columbia Pictures International vice-president and treasurer; Bert Obrentz, assistant to Rothman; E. A. Levine, sales control manager for Columbia Pictures International; Martin Blau, Columbia Pictures International publicity manager and Robert Meyers, Columbia Pictures International sales executive.

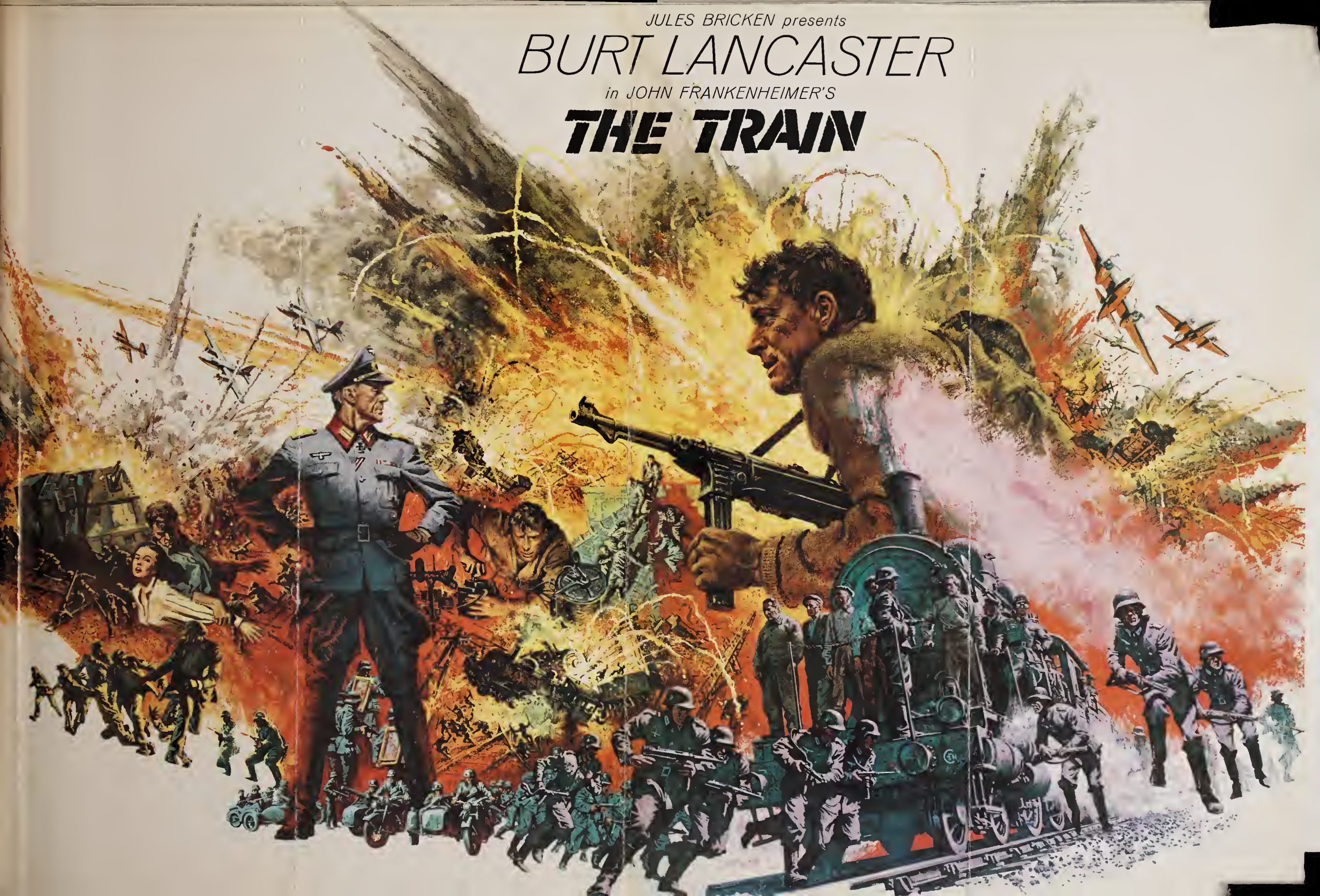
Tri-State D-I Election

PITTSBURGH—At the annual dinner meeting and election of officers and directors of the Tri-State Drive-In Theatres Association held here at the Park Schenley Restaurant, Pittsburgh, the following were elected:

Ernest Stern, president; Harry Hendel, secretary; and Roy Fiedler, Jr., treasurer.

Members of the board of directors are: Lou Lambros, George Tice, Gabriel Rubin, and Ernest Warren.

JULES BRICKEN presents
BURT LANCASTER
in JOHN FRANKENHEIMER'S
THE TRAIN



THE TRAIN

peak of adventure!

"YOU MUST SEE WHAT HAPPENS WHEN THAT TRAIN—A REAL ONE—IS REALLY HIT! John Frankenheimer's strong, resourceful camera gets some exciting shots that are all the more eloquent for this purpose! Hair-trigger suspense, a thriller . . . intensely engrossing, wickedly ingenious!"

—BOSLEY CROWTHER, N. Y. TIMES

"STRAFED AND PURSUED, THE ENGINE BECOMES CURIOUSLY HUMAN. ENORMOUS ENERGIES ARE UNLEASHED AND A MODERN JUGGERNAUT ROLLS INVINCIBLY! To stop a train or alter its course require feats of super-human daring and skill. The man who elects to pit himself against a railroad becomes a super-hero. Lancaster is the only American star both physically and psychologically endowed to play railroad man. Frankenheimer makes wondrous use of camera. Sweeps along to ever-mounting tension!"

—ARTHUR KNIGHT, SATURDAY REVIEW

"LANCASTER IS EXCELLENT! EXCITING ACTION IN THE AIR RAIDS AND SMASHUPS. . . THE AUDIENCE WILL BE FASCINATED! Absorbing, suspenseful!"

—ROSE PELSWICK, N. Y. JOURNAL-AMERICAN

"FIVE LOCOMOTIVES BLOWN TO SMITHEREENS AND TWO ENGINES COLLIDE WITH A TREMENDOUS BANG, SENDING FIREWORKS INTO THE SKY!"

—KATE CAMERON, N. Y. DAILY NEWS

"MARVELOUS FEATS OF DERRING-DO AND BOASTING AN EXCELLENT PERFORMANCE BY BURT LANCASTER! A MODEL THRILLER! Among other shockers, the entire munitions train is blown up before our incredulous gaze. Splendidly bold!"

—BRENDAN GILL, NEW YORKER

"AN ENTIRE RAILROAD YARD IS METICULOUSLY BLOWN TO BITS IN A STUNNING DISPLAY! Spine-tingling, hair-raising, rousing, ingenious, suspenseful, fascinating!"

—WILLIAM PEPPER, N. Y. WORLD TELEGRAM & SUN

"BURT LANCASTER GIVES A VIRILE, EXCITING PORTRAYAL! Raises suspense film-making to new heights! We don't get them like this very often. Unbearable tension. One of the best!"

—CUE MAGAZINE

"TRAIN WRECKS, BOMBINGS SHOCKINGLY AUTHENTIC!"

—ARCHER WINSTEN, N. Y. POST

"THE TALENT OF JOHN FRANKENHEIMER IS FOR FINDING SOMETHING BEAUTIFULLY REAL, AND FOR CLINGING TO IT WITH THE PASSION AND FIDELITY OF A POET! Now, he celebrates trains, locomotives, tracks, metal itself with the smell and the taste of steel radiating from the screen!"

—NEWSWEEK MAGAZINE

"A CRACKAJACK ADVENTURE!"

—GOOD HOUSEKEEPING

It will carry you to the

Co-starring

and in the role of Christine

PAUL SCOFIELD · JEANNE MOREAU

with MICHEL SIMON · SUZANNE FLON · WOLFGANG PREISS · RICHARD MUNCH

Screen Story and Screen Play by FRANKLIN COEN and FRANK DAVIS

Produced by JULES BRICKEN Directed by JOHN FRANKENHEIMER

THRU
UA

Levine Salutes Publicists; Wins Showmanship Award

HOLLYWOOD—The people who take the first giant step in creating a world-wide market for American films are the Hollywood and New York publicists, producer Joseph E. Levine declared before a gathering of the Publicists Guild here.

Levine, president of Embassy Pictures, was on hand to accept the guild's special "showmanship" award, which was presented to him by Joan Crawford.

In accepting the award, the producer-showman told his hosts that they performed an "awesome responsibility."

"You provide the first merchandising planks for a platform on which a financial success can be built," he stated. "The quality and height of that platform is directly related to the grossing potential of that commercial entity!"

Levine pointed out to the publicists that they are neither "press agents" nor "advertising men" nor "unit men," but "trail-blazers" and "idea men" who have made "substantial contributions to our industry."

"Don't think for a minute," Levine commented, "that I'm unmindful of your problems . . . of the fact that there are some things you want to do but can't for one reason or another . . . and what they mean to the commercial success of a production."

"But I also know the damaging effects on individuals and a studio in the face of a dreary boxoffice reception," he said. "If there is anyone in Hollywood who has ever been plagued with 'second thoughts'—these people today should give 'first thoughts' to our competitive market."

Noting that the motion picture business is on the upsurge, having regained a large part of the audience previously lost to television and new audiences resulting from the population explosion, Levine asserted:

"We can continually expand our new audience if the people you work with will consider you one of the catalytic agents who can help broaden audience acceptance."

But, Levine reminded his audience, Hollywood's publicists are not alone when it comes to selling a motion picture. "A motion picture starts and finishes here," he stated, "but after that we must turn our attention 3,000 miles to the east . . . the sales, publicity, advertising and exploitation people who do a fantastic job in feeding the pipelines to the more than 19,000 theatres in this country . . . and all the theatres around the world."

"This is an inter-dependent operation. They need you and you need them. Working as one unit, our industry can travel to heights beyond our wildest imagination," Levine concluded.

Spiegle To Seven Arts

NEW YORK—Harry Goldstone, general sales manager for Seven Arts Pictures, announced here the appointment of Jud Spiegle as district sales manager for the Cleveland-Cincinnati - Detroit - Indianapolis exchange areas.

Spiegle will make his headquarters in Cleveland, where Seven Arts has just opened their fifth exchange office. Prior to joining the company, Spiegle operated his own distribution organization in the Cleveland area.

He is an industry veteran of 35 years, having served with MGM, Paramount and Warners during that time.

N.C. Attorney Says Educate Kids To Combat Indecent Matter

Mont. TOA Unit Names Smith As New President

BILLINGS, MONT. — Charles Smith, Billings, was elected president of Montana Theatres Association at the Theatre Owners of America's unit convention. Smith succeeds Al Donohue, Great Falls, who will continue as the affiliate's representative on the TOA board of directors.

Robert Veseth, Malta, was elected vice-president, succeeding Smith, and Herbert Bonifas, Chinook, was reelected secretary-treasurer.

Newly elected to the Montana board were George Buzzas, Great Falls; Robert Sias, Missoula; and Roy Roper, Butte.

George Roscoe, director of exhibitor relations for TOA, gave a TOA progress report and brought the members up to date on the national association's activities.

Ohio Drive-Ins Battle Early Closing Measure

COLUMBUS, O. — Drive-in operators are expected to protest passage of a bill introduced in the Ohio Senate by Sen. Jim Thorpe, Republican, Alliance, which would require drive-ins to close after 1:30 a.m. Operators point out that the bill discriminates against auto theatres by not applying similar closing hours to drive-in restaurants, bowling alleys, bars, night clubs, miniature golf, driving ranges, etc.

Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, pointed out that it is impossible for drive-ins in the daylight saving time zone of northeast Ohio to start long double feature bills early enough to complete shows by 1:30. Intermission sales of concessions would have to be shortened or eliminated. Operators often have to wait until 9:45 p.m. in summer to start shows.

"Double features are the lifeblood of drive-ins," observed Prickett. Sen. Oakley Collins, Republican, Ironton, chairman of the Senate education committee hearing the Thorpe bill, said he will keep hearings open until all proponents and opponents are heard.

CHARLOTTE—Chairman Paul Ervin of a committee set up here to combat obscenity in films and other media said he sees education as the answer to the problem.

An attorney, he spoke as his committee began compiling a report of its activities after four months of study. The report is expected to require some time to draft and eventually will be presented to the Mayor and the community.

Ervin said there is a "genuine" problem here. Charlotte, he said, is afflicted with an "appalling quantity of indecent and obscene matter" in motion picture theatres, on the newsstands, and in bookstores.

He told the committee that local censorship is not the answer because the U. S. Supreme Court will not sanction it and because he does not "know of any committee" that is qualified to sit as a board of censors.

"I believe that from the long-range standpoint, the best, possibly the only way to deal with the obscenity problem is to cultivate among our youth and children a genuine desire for good wholesome literature and entertainment," he said.

The committee is not expected to complete its report until late April or May.

Meanwhile, a local drive-in which features "nudie" films has been sued by three Negroes who allege they have been discriminated against in being denied admission.

The suit, filed in United States District Court, is against William Frank Lemmond, Jr., 29, operator of the Fox Drive-In. Plaintiffs are Willie Pruitt, Mrs. M. L. Pruitt, and Curtis Smith. They say they were refused admission to the drive-in solely on account of their race.

Lemmond said he plans to fight the suit and will file an answer within the stipulated time period. "This theatre is not integrated, period," he said. "I see no reason to change the way it's been running for quite some time. I didn't need these people's money before all this civil rights business started, and I don't need it now."

"I wonder where these people were between May 21 and Sept. 23, 1964, when I was playing family pictures. Now that I'm playing nudies, they want to come in and be troublemakers."

3,500 Dates For "Harlow"

NEW YORK—Paramount Pictures has set 3500 summer engagements for Joseph E. Levine's "Harlow" beginning the week of June 23, it was announced by Paramount general sales manager Charles Boasberg.

Bookings for "Harlow" will follow the highly successful pattern of "The Carpetbaggers," Boasberg said, with key city engagements in June and a broad national release during the peak vacation months of July and August.

"Harlow" will open during the week of June 23 at the following theatres: Stanton, Philadelphia; Esquire, St. Louis; Wilshire and Rex Cinema, Dallas; Paramount, Kansas City; Michigan, Detroit; Chicago, Chicago; and Loew's Orpheum, Boston.

The New York opening of the Panavision-Technicolor drama will be at the Paramount on Broadway and "Showcase" houses early in July.



Greek actress Mary Chronopoulou, star of "Red Lanterns;" and Jean Goldworm, president, Times Film Corporation, attended the recent American opening of the film at New York's Trans-Lux.

THEIR **ALL NEW**



Now McHale's Madcaps
take to the air and
launch Uncle Sam's
"Jet Set" and
the screen into a
sky-high-larious tail spin!

IT'S FUNNY! IT'S MONEY

ALL WILD! FULL-LENGTH MOTION PICTURE
in TECHNICOLOR!

"**McHALE'S NAVY** **JOINS THE** **AIR FORCE**"

CO-STARRING **TIM CONWAY • JOE FLYNN**

AND
GARY VINSON • BILLY SANDS • EDSON STROLL
JOHN WRIGHT • YOSHIO YODA • BOB HASTINGS
GAVIN MacLEOD WITH TOM TULLY • JACQUES AUBUCHON
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A UNIVERSAL PICTURE



IT'S A
BOXOFFICE HONEY!



McCarthy Cites Tax Repeal Plan; Urges Stronger COMPO Support

MINNEAPOLIS—Strong Congressional support for repeal of the admission tax on motion picture theatres was reported here by Charles E. McCarthy, COMPO executive vice-president, in a speech before the convention of the North Central Allied Independent Theatre Owners.

"We hope," McCarthy said, "that the Administration's excise tax reform bill will contain repeal of the admission taxes in its recommendations. If it doesn't, we hope that the Ways & Means Committee will amend the bill to include us in the excise taxes repealed. But, as we have learned . . . in many legislative campaigns, you cannot tell the score until the last man is out, and I certainly would be the last person to make a definite prophecy on the outcome of this tax campaign."

McCarthy, tracing the industry's efforts to have the admission tax repealed, said five campaigns have been conducted since 1952.

"One resulted in passage by Congress of a bill completely repealing the admission tax on motion picture theatres, but this bill was vetoed in 1953 by President Eisenhower. Subsequently, three other campaigns resulted in a reduction of the tax to 10 per cent on all admissions over \$1.00." He said that about 2,500 theatres are now paying admission taxes totalling about \$7 million dollars a year.

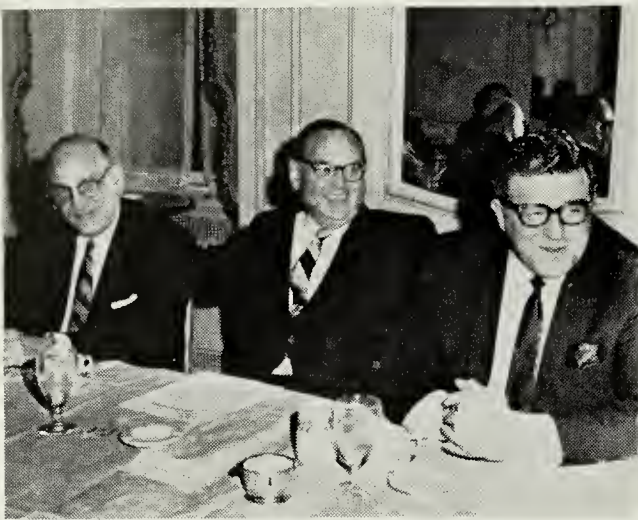
Recalling that COMPO is 15 years old this year, McCarthy said that while its accomplishments "have been many and at times spectacular, nonetheless there seems to be a widespread ignorance of COMPO's functions, its purposes and its built-in limitations. Responsibility for some of this ignorance," he said, lies with COMPO. We have never sought publicity for its own sake. We are not getting COMPO's name in the trade papers merely to see it there.

"In fact, we get and want publicity only when it has a constructive purpose. But the chief reason for the ignorance concerning COMPO is that we avoid publicity on many of our activities, as our purposes would be defeated if we gave them publicity. I assure you that these activities are perfectly legitimate and that there is nothing illegal or underhanded about them."

McCarthy said COMPO's staff consists of five persons—himself, a bookkeeper, two secretaries and a telephone operator.

"Last year," he said, "we spent about \$100,000 for all purposes. In a recent trade paper, I was interested to note that the payroll of the Screen Extras Guild—only the payroll, mind you—was \$121,140. If screen extras, out of their meagre pay, can support this expenditure for payroll alone, I don't think COMPO, as an organization representing the entire industry, is placing much of a burden either on producing companies or exhibitors."

McCarthy emphasized that the motion picture industry has potentials that it has never completely exploited. "We have found," he said, "in our various campaigns that little known, small-town theatre men, have close relationships with some of the most powerful men in Congress. Very few people in our industry know these exhibitors, but to our friends in Congress, they are home folks whose wishes carry a great deal of weight."



Oliver Unger, center, is flanked by Seven Arts' general sales manager Harry Goldstone, left, and Edward S. Feldman, the company's vice president in charge of advertising and publicity, at a press conference outlining a six-picture distribution deal between Unger's company and Seven Arts Pictures.

Embassy's Douglyn To L. A.

NEW YORK—Ervin D. Douglyn has been named Los Angeles branch manager for Embassy Pictures, it was announced here by D. J. Edele, vice-president and general sales manager.

Douglyn succeeds Julius Needleman, who has resigned.

The new branch manager joined Embassy Pictures in July 1963 as film salesman for the Los Angeles territory. He entered the motion picture industry in 1950, as a member of the MGM sales staff in Los Angeles. From 1962 to mid-1963 he served as MGM's Seattle branch manager.

Selig Joins Pacific

LOS ANGELES—William R. Forman, president of Pacific Theatres, announced the employment of Robert W. Selig, formerly vice-president and general manager of National General Corporation.

Selig assumes top corporate responsibilities for many high-level special projects. Forman said this appointment was "to take advantage of Mr. Selig's extensive and outstanding executive experience and background in every facet of the industry."

Incidentally, the modesty and effectiveness of these small-town exhibitors are a most refreshing contrast to the loud publicity seekers who afflict our industry."

"COMPO has demonstrated the industry's power when the industry's efforts are united," McCarthy said. "When we look back over COMPO's accomplishments we all should be glad that in the days ahead our industry will have an organization that can enlist the immense strength that our business possesses."

"But," he cautioned, "we should always remember that COMPO is not merely the COMPO staff or the COMPO offices. COMPO is the union of all elements of the industry and, above all, it is the potentialities that lie in such unity. For that reason I firmly believe that all exhibitors and all other people in our industry should give their unqualified support to this organization."

Unger, Seven Arts Pact Covers Six Features

NEW YORK—A major distribution deal for the United States and Canada involving six motion pictures has been completed by Unger Productions and Seven Arts Pictures, the distribution subsidiary of Seven Arts Productions. The announcement was made jointly by Oliver A. Unger, president of Unger Productions, and Eliot Hyman, president of Seven Arts. The films involved include "Ten Little Indians," "The Face of Fu Manchu," "Mozambique," "Coast of Skeletons," "Twenty-Four Hours to Kill," and "Sandy."

Oliver A. Unger has been connected with the film industry for many years. He was co-founder of National Telefilm Associates (NTA) in 1952 and was president and chairman of the board of that company until it was merged into National General Corporation in 1959. He became vice president of the latter company but left in 1961 to form Home Entertainment Company in the Pay TV field. He sold out to Subscription Television, Inc. in 1963 and decided to spend an indeterminate period traveling. While in Paris, he learned of a motion picture deal which called for production in Africa. The details intrigued him and he agreed to produce the above-mentioned films as a result.

Unger estimated that the six features represented a five million dollar negative cost investment, and he admitted that he had co-production arrangements in other parts of the world. "Ten Little Indians," the only one in color, cost about a million dollars. He completed all of the pictures before going to seek distribution arrangements in the U.S. and Canada.

According to Seven Arts vice-president in charge of advertising and publicity Ed Feldman, no release dates have been set. When they are, all needed elements will be ready, such as prints, campaign materials, advertising and promotion schedules, etc.

AA's Dodd Seeks Product

NEW YORK—Wilfrid E. Dodd, president of Allied Artists International Corporation, has left for an extended trip in Europe and the United Kingdom, where he will contact distributors for the new product which the company has available for the various territories.

He will also contact producing companies and individual producers in Europe to secure new product for the foreign department, as well as for the United States and Canada.

From the Continent, Dodd, accompanied by Roger H. Sultan, vice-president and general sales manager of Allied Artists International, will go to the Far East and visit the offices of the company in Tokyo and the Philippines and main distributors in Hong Kong, Singapore, and other Far East posts.

Name Horner Artixo V-P

NEW YORK—Peter P. Horner has been appointed vice-president in charge of distribution for Artixo Productions, Ltd., it was announced by Artie Shaw, president.

A veteran of 35 years in the film industry both in this country and abroad, and a pioneer in art films in the U. S., Horner has been with Artixo in an executive capacity since last November.

Prior to this, he had been president of Union Films for a period of fourteen years.

Booking Break Follows "Pawnbroker" Code Seal

NEW YORK—A major break-through in the booking of Ely Landau's production of "The Pawnbroker" has been achieved due to the reversal of the original Production Code Administration decision and the granting of the Code Seal.

The film will open at the Pantages Theatre, RKO's West Coast flagship theatre in Hollywood, on April 20th, day and date with its three-theatre premiere in New York. The much-heralded, controversial film will premiere in New York at the Beekman, Murray Hill and Cinema Rendezvous theatres.

"We are gratified," said Paul N. Lazarus, vice-president of the Landau organization, "that as a result of our receiving the Code Seal, the RKO chain immediately booked the picture into their key West Coast theatre. We see this as an extremely favorable omen for the future of "The Pawnbroker," allowing for major exhibition permitting the public to judge for themselves the merits and moral content of the film."

Lazarus and Fred Herkowitz, advertising-publicity vice-president of RKO Theatres, left New York for Hollywood where they will set up the campaign for the Pantages opening.

Starring Rod Steiger, who won the Best Actor award for his performance at last year's Berlin Film Festival, where the picture was the official United States entry, "The Pawnbroker" was directed by Sidney Lumet.

Last December, the Production Code Administration denied the Seal to the Landau production on the grounds of nudity. Landau appealed the decision and the case was thrown to the Review Board consisting of motion picture industry leaders. After a four-and-one-half-hour meeting in New York, the board granted an exemption from the existing Code regulations.

The action, unprecedented in the history of the Production Code, allowed the Seal to be granted without cuts or deletions of scenes.

Ralph Hetzel, acting president of the MPA, who announced that the Seal had been granted also stated, "The sole exemption granted "The Pawnbroker" is to be viewed as a special and unique case and in no way as one setting precedent."

Million Seen For "Stranger"

NEW YORK—Trans-Lux Distributing Corporation expects to reach a national gross revenue of \$1 million from theatre bookings of its highly controversial Danish motion picture, "A Stranger Knocks," recently the subject of a favorable U. S. Supreme Court censorship decision, it was stated by Sidney Ginsberg, general sales manager. After a two-year court battle, the movie ended its first week's run in five selected New York-area theatres and was expected to achieve a gross revenue in excess of \$60,000.

Last week; "A Stranger Knocks" opened in 17 more theatres around metropolitan New York. Within 30 days, according to Ginsberg, it will also open in Chicago, New Orleans, Philadelphia, San Francisco, and Los Angeles, while additional playdates around the country are being set.

Cambas Joins Broumas

SILVER SPRING, MD.—John G. Broumas announced the appointment of Nicholas Cambas as comptroller for rapidly expanding Broumas Theatres, which operates in nine states and the District of Columbia.

LONDON Observer At Large

by Jock MacGregor

BUENOS AIRES: MONDAY IS MUCH THE SAME IN ANY CITY. BREAKING THE journey from Mare del Plate, I put away festival wear and donned formal suit ready for business as usual. I started to write. The phone went. It was Norman Wisdom. He knew it was not my job, but as an old pal, could I arrange for him to meet the press to relate his earthquake experiences during his personal appearance tour in Peru? That was fixed. More calls followed. A gent arrived with idea for an Anglo-Argentine film. Rank's chief, Aurelio Garces, took me to lunch with Luis Sessa and Juan Aranguren at the Alex Laboratories, which are as modern and extensive as any I have seen. The conversation turned to the proposal that all release prints should be processed, and the many problems involved were discussed. My hosts, while keen on an early start for black and white, were appreciative that color would have to be delayed. Random samples of color currently being processed revealed top quality work. A studio visit followed, and blow me if the producer was not named Carreras—Enrique. While admitting to having made an Edgar Allan Poe horror trilogy, he denied kinship with the ubiquitous James. Senor Garces took me to Rank's impressive offices, revealed the company is among the country's three most successful distributors, and showed the studio which "Jamie" Jamieson started to create original art, posters, etc., for Spanish speaking territories instead of adapting and overprinting national campaigns. Some American companies are copying the scheme. Attorney and film producer Leopoldo Maler dined me to thank me for the writeup I gave his John Halas' short "Man in Silence" in this column after seeing it in London last August. On tv—"The Hollywood Hillbillies" in Spanish. Monday is Monday the world over.

RIO DE JANEIRO: WHEN THE ARGENTINE AIRLINES COMET LANDED ON THE flight home, we were rejoined by Sir Charles Evans, the British Film Producers Association's new director general. He had gone ahead to discuss a film festival in connection with the city's 400th anniversary celebrations next September and other film matters. It will be nice if it comes off. From the air, Rio looks as inviting as the airline advertisements. Rank's Terry Lindner had driven him to the airport, so he was the first and last person that I saw in Latin America. Adios amigos.

MADRID: BREAKFASTING IN THE AIRPORT. I PHONED PHIL GERSDORF publicising David Lean's film of Boris Pasternak's "Doctor Zhivago," being made in Spain for MGM British Studios to say "Hello." He wanted me to go immediately on location. . . . It was a wonderful setting. I'd meet Omar Sharif, Julie Christie . . . could stay at his apartment. He wouldn't take "No" and I nearly missed by plane.

LONDON: THE SUN WAS ACTUALLY SHINING. PEOPLE STARTED TELLING ME what I had missed! David Jones enthused over the success of Associated British Cinemas Champion Managers Dinner. ABPC's chairman, Sir Philip Warter, had reiterated his policy of concentrating resources on developing theatres, production, and television, and claimed that their faith, shaken as it was for two years, is now proved beyond doubt. He believes that once one appreciates that things have changed from the cinemagoing habit to the occasion of going out to the cinema, which are very different, and equips theatres accordingly, there is great scope.

The Princess Royal's death prevented the Duke of Edinburgh presenting the British Film Academy Awards. "Dr. Strangelove" received best film, British film, British black and white art direction, and United Nations accolades. Richard Attenborough was named British actor; Audrey Hepburn, British actress; Anne Bancroft, foreign actress; Marcello Mastroianni, foreign actor; Julie Andrews, most promising newcomer.

After 13 years as London based vice-president of Columbia Pictures International, Bill Graf has resigned to produce independently for Columbia release. Mike Frankovich also announces that Jack Le Vien's full length color film on the Duke of Windsor's memoirs, "A King's Story," which is to be premed at the Festival Hall on May 3, is for Columbia distribution.

Continuing its policy of promotion from within, ABC's Bill Cartlidge has elevated exploitation manager Denis Cave (former manager of the Super, Oxford) to assistant publicity and advertising manager, and Lionel Johnson, manager, Ealing ABC to exploitation manager. Both are champion showmen whose campaigns have been reported in MPE.

MY HOME IS TO BE OVERSHADOWED BY A \$5,600,000 19-STORY RANK HOTEL, with 15 suites, 405 bedrooms, penthouse restaurant, night club, five bars, private dining rooms, 1500-seat conference hall, and 24 lane Rank bowl. If it becomes illegal to have three drinks and drive, then a luxury rendezvous is to be brought to my doorstep as further proof of Rank service at home and abroad. . . . Kenneth Hyman's MGM-Seven Arts "The Hill," which Sidney Lumet directed with Sean Connery starring, is the official British entry for Cannes Film Festival. . . . Following Eirene White's resignation, Sunday Times critic Dilys Powell becomes independent member of the Cinematograph Films Council. . . . Newsman-publicist-producer Howard Kent flew to Budapest for Anglo-Hungarian co-production talks with Hungarofilm. Features and a puppet series are contemplated. . . . Harry Saltzman has a golden touch. His spy thriller for Universal-Rank, "The Ipcress File" with Michael Caine, is doing holdover business. It is the first ever to be retained at the Swiss Cottage Odeon, one of London's ritziest release houses. . . . In South Africa, Peter Rogers' "Carry on Cleo" is proving series' most successful yet, and is smashing its own records in Johannesburg, Cape Town, and Pretoria.

By George
we've

my
Fair
LADY

from Warner Bros.

arranging
AUDREY HEPBURN · REX HARRISON · Co-starring STANLEY HOLLOWAY · WILFRID HYDE-MA

Based upon the
play "My Fair Lady"

Book and
Lyrics by

ALAN JAY LERNER

Music by

FREDERICK LOEWE

Produced by
HERMAN LEVIN

S

...
got it!

8 of 'em...including Best Picture of the Year...

and Best Actor—Rex Harrison...and
Best Director—George Cukor...and Best
Scoring—Andre Previn...and Best Color
Cinematography—Harry Stradling...and
Best Art Direction Color Picture —
Gene Allen, Cecil Beaton...and Best
Set Decoration—George James Hopkins...
and Best Costume Design Color Picture—
Cecil Beaton...and Best Sound—
George R. Groves.

1964-65

ACADEMY AWARDS



1964's Winners

BEST PICTURE

"MY FAIR LADY"

Warner Bros.

Produced by JACK L. WARNER

BEST ACTOR

REX HARRISON

for his performance in "MY FAIR LADY"

BEST ACTRESS

JULIE ANDREWS

for her performance in "MARY POPPINS"

Walt Disney Production

BUENA VISTA

BEST SUPPORTING ACTOR

PETER USTINOV

for his performance in "TOPKAPI"

Filmways Production

UNITED ARTISTS

BEST SUPPORTING ACTRESS

LILA KEDROVA

for her performance in "ZORBA THE GREEK"

Rochley Ltd. Production

INT. CLASSICS

BEST DIRECTOR

GEORGE CUKOR

for "MY FAIR LADY"

20th Century-Fox
Congratulates

JULIE ANDREWS

for winning The Academy Award
"Best Actress Of The Year"
for her performance in
Walt Disney's "Mary Poppins"

Now thrilling audiences as Maria in

"THE SOUND OF MUSIC"



And to be
starred in the
forthcoming
Robert Wise
production
"The Gertrude
Lawrence Story"

"Julie Andrews' radiance floods
the screen, warms the heart.
'Music' is destined to be one of
the biggest hits ever!"

—LIFE MAGAZINE

20th
Century-Fox
presents

A ROBERT WISE
PRODUCTION

RODGERS and HAMMERSTEIN'S

THE SOUND OF MUSIC

Produced in
TODD-AO
COLOR
BY DE LUXE

Starring **JULIE ANDREWS** • **CHRISTOPHER PLUMMER**

Co-starring

RICHARD HAYDN

With **PEGGY WOOD**, **CHARMIAN CARR**,
THE BIL BAIRD MARIONETTES

and

ELEANOR PARKER as "The
Baroness"

Associate Producer
SAUL CHAPLIN

Directed by

ROBERT WISE

Music by

RICHARD RODGERS

Lyrics by

OSCAR HAMMERSTEIN II

Screenplay by

ERNEST LEHMAN

Additional Words and Music by Richard Rodgers • Production Designed by BORIS LEVEN • Produced by Argyle Enterprises, Inc.

20th Century-Fox
Congratulates

Rex Harrison

for winning
The Academy Award
"Best Actor of the Year"
for his performance in
"My Fair Lady"



soon to be seen as Pope Julius II in a Carol Reed Production of
Irving Stone's

"The Agony and the Ecstasy"

20th's Reserved Seat Spectacle To Be Shown This Fall
In Every Major City Throughout the World!

And to be starred in the forthcoming Arthur P. Jacobs production "Dr. Dolittle"



SUPPORTING ACTOR—Peter Ustinov



SUPPORTING ACTRESS—Lila Kedrova



"MY FAIR LADY"—Eight Awards

Academy Awards—

(Continued From Page 5)

Effects, for Peter Ellenshaw, Buena Vista; and Best Musical Score—Original, for the Sherman boys.

No other single entries made such strong showing with the exception of "Zorba The Greek," the widely-hailed dramatic tour-de-force for Anthony Quinn, with Lila Kedrova honored for her supporting role in the International Classics film produced by Rochley, Ltd. "Zorba" was also honored for Best Black-And-White Cinematography and Best Black-And-White Art Direction, with Oscars going to Walter Lassally and Vassilis Photopoulos respectively.

United Artists boasted three Oscars for Peter Ustinov's supporting role in "Topkapi," Norman Wanstall's effects (Best Sound Effects) in "Goldfinger," Best Short Subject Cartoon for the David H. DePatie and Fritz Frelang production, "The Pink Phink."

Other awards included some surprises, but the "Fair Lady"—"Poppins" sweep was all but complete. A complete list of the 1964 Awards follows:

BEST PICTURE—"My Fair Lady"—WB

BEST PERFORMANCES—

Actor—Rex Harrison—"My Fair Lady"

Actress—Julie Andrews—"Mary Poppins"—BV

Supporting Actor—Peter Ustinov—"Topkapi"—UA (Filmways)

Supporting Actress—Lila Kedrova—"Zorba the Greek"—Int. Classics

BEST DIRECTION—

George Cukor—"My Fair Lady"

BEST WRITING—

From Another Medium—"Becket"—Para. (Hal Wallis Production)—Screenplay by Edward Anhalt

Story and Screenplay—"Father Goose"—

Univ.-Granox Production—U. Screenplay by Peter Stone and Frank Tarloff

BEST ART DIRECTION—

Black and White—"Zorba the Greek"—Vassilis Photopoulos

Color—"My Fair Lady"—Gene Allen and Cecil Beaton

Set Decoration by George James Hopkins

BEST CINEMATOGRAPHY—

Black and White—"Zorba the Greek"—Walter Lassally

Color—"My Fair Lady"—Harry Stradling

BEST COSTUME DESIGN—

Black and White—"The Night Of The Iguana"—Dorothy Jeakins—Seven Arts Production—MGM

Color—"My Fair Lady"—Cecil Beaton

BEST FILM EDITING—

"Mary Poppins"—Cotton Warburton

BEST SOUND ACHIEVEMENT—

"My Fair Lady"—George R. Groves

BEST SOUND EFFECTS—

Norman Wanstall—"Goldfinger"—Eon Productions, UA

BEST SONG—

"Chim Chim Cher-ee" from "Mary Poppins"—Richard M. and Robert B. Sherman

BEST MUSIC SCORE SUBSTANTIALLY ORIGINAL—

"Mary Poppins"—Richard M. and Robert B. Sherman

BEST SCORING OF MUSIC—

Andre Previn—"My Fair Lady"

BEST SHORT SUBJECT—LIVE ACTION—

"Casals Conducts: 1964" Thalia Films, Beckman Film Corp., Edward Schreiber, Producer

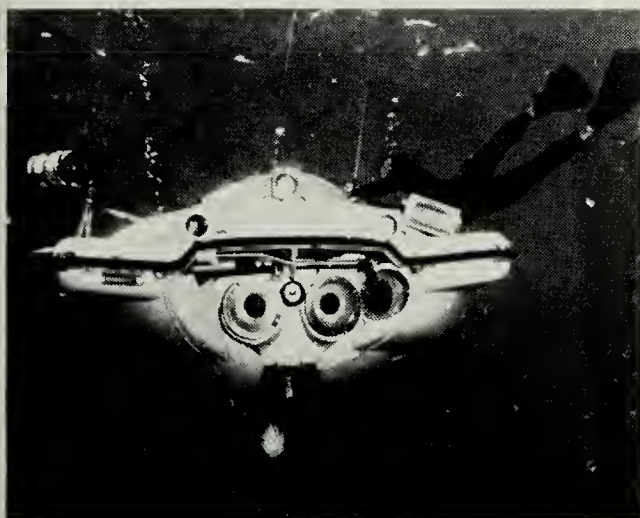
(Continued on page 22)



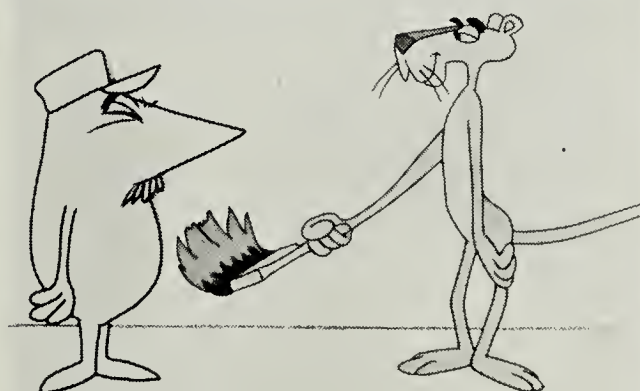
DIRECTOR—George Cukor



"MARY POPPINS"—Five Awards



"WORLD WITHOUT SUN"—Documentary



"THE PINK PHINK"—Cartoon



"GOLDFINGER"—Sound Effects

Academy Awards—

(Continued From Page 21)

BEST SHORT SUBJECT—CARTOON—

"The Pink Phink"—UA

BEST DOCUMENTARY—

"Jacques-Yves Cousteau's World Without Sun"—Filmad-Les Requins Associates-Orsay-CEIAP, Col.

BEST SPECIAL EFFECTS—

"Mary Poppins"—Peter Ellenshaw

BEST FOREIGN FILM—

"Yesterday, Today and Tomorrow"—

Champion-Concordia Production

To Petro Vlahos, Wadsworth E. Pohl and Ub Iwerks for the conception and perfection of techniques for Color Traveling Matte Composite Cinematography.

To Sidney P. Solow, Edward H. Reichard, Carl W. Hauge and Job Sanderson of Consolidated Film Industries for the design and development of a versatile Automatic 35mm Composite Color Printer.

To Pierre Angenieux for the development of a ten-to-one Zoom Lens for Cinematography.

To Milton Forman, Richard B. Glickman and Daniel J. Pearlman of Color-Tran Industries for advancements in the design and application to motion picture photography of lighting units using quartz iodine lamps.

To Stewart Filmscreen Corporation for

a seamless translucent Blue Screen for Traveling Matte Color Cinematography.

To Anthony Paglia and the 20th Century-Fox Studio Mechanical Effects Department for an improved method of producing Explosion Flash Effects for motion pictures.

To Edward H. Reichard and Carl W. Hauge of Consolidated Film Industries for the design of a Proximity Cue Detector and its application to motion picture printers.

To Edward H. Reichard, Leonard L. Sokolow and Carl W. Hauge of Consolidated Film Industries for the design and application to motion picture laboratory practice of a Stroboscopic Scene Tester for color and black-and-white film.

To Nelson Tyler for the design and construction of an improved Helicopter Camera System.

HONORARY AWARD—

William Tuttle was voted an Honorary Award by the Board of Governors of the Academy of Motion Picture Arts and sciences for his outstanding makeup work in the film "7 Faces Of Dr. Lao."

No Irving G. Thalberg Memorial and Jean Hersholt Humanitarian Award were voted this year by the Board.



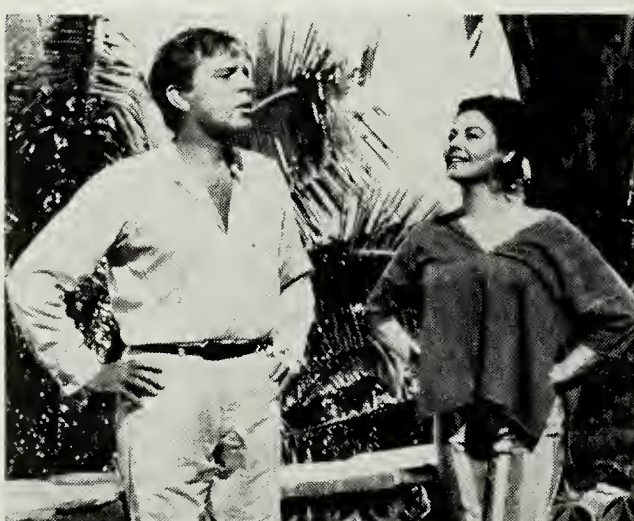
"MY FAIR LADY"



"DR. LAO"—William Tuttle's makeup



"FATHER GOOSE"—Screenplay



"NIGHT OF THE IGUANA"—Costumes



"ZORBA THE GREEK"—Three awards



"BECKET"—Screenplay



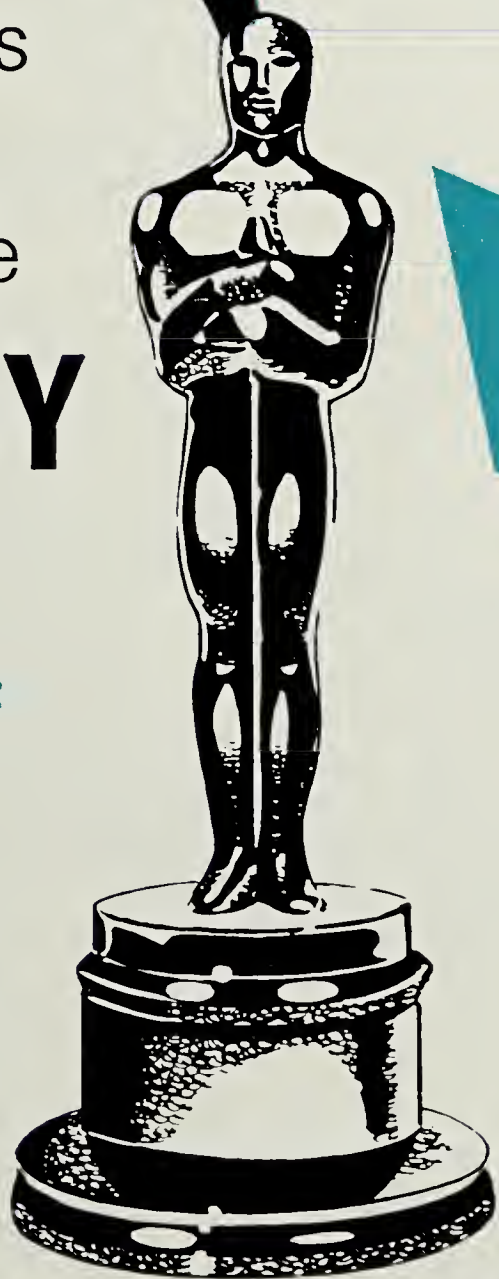
"YESTERDAY, TODAY AND TOMORROW"—Foreign film



Columbia
Pictures

congratulates
Jacques-Yves
Cousteau on
his remarkable

**ACADEMY
AWARD
WINNER***



COLUMBIA PICTURES presents
JACQUES-YVES COUSTEAU'S
**WORLD
WITHOUT
SUN**

UNDERWATER COLOR

*BEST FEATURE-LENGTH DOCUMENTARY OF THE YEAR!

by SERGE BAUDO Commentary written by JAMES DUGAN, AL RAMRUS and JIM SCHMERMER Produced by JACQUES-YVES COUSTEAU and JACQUES MAUGER
Directed by JACQUES-YVES COUSTEAU

Indie Producers' Organization Wants Voice In Film Affairs

By MARK GIBBONS

HOLLYWOOD—The newly-formed Society of Independent Producers—it became a California corporation last Nov. 23—wants a voice in the affairs of Hollywood.

MOTION PICTURE EXHIBITOR asked: "What kind of voice?"

The answer was supplied by Eugene Arnstein, executive vice-president of SIP:

"From the beginning of motion picture production in Hollywood, the major studios have been the voice of the movie industry. Then the major studios made all their own films, and producers were their employees. Today, independent producers are making the bulk of films coming out of Hollywood, and because they are coming into their own, they want a voice in industry matters."

MPE's question was repeated: "What kind of voice?"

Arnstein said in whatever way will best serve its membership—labor relations with 45 guilds and unions, legislation, governmental restrictions, "or anything else that affects the independent producers of movies." He was asked how SIP affects the Motion Picture Producers Association and replied:

"There is no conflict or overlap. SIP members are individual producers who are not members of MPPA, which is made up of the seven major studios. We have been and will continue to be happy to cooperate." Arnstein referred in particular to the recently concluded pact with the International Association of Theatre and Stage Employees when SIP and MPPA leaders sat side by side at the contract bargaining table.

By no means a splinter group and very much alive, the SIP has 15 company members of no small stature in moviemaking. These include the enterprises of Mirisch Corp., American International, Otto Preminger, Stanley Kramer, Ralph Nelson and Fred Engel, Burt Lancaster, Norman Panama and Melville Frank, J. Lee Thompson, George Axelrod, Levy Gardner & Laven, Lawrence Axelrod, Lawrence Truman, Herbert Leonard, and John Sturges.

Preminger On Censors "You Can't Live In Fear"

HOLLYWOOD—"You cannot live in fear."

Otto Preminger, in town for the preview of his "In Harm's Way" and to attend the Academy Awards presentations, made that declaration to clarify his attitude toward the censorship of motion pictures. The veteran producer-director of such successes as "Anatomy of a Murder," "Exodus," and "The Cardinal" told MOTION PICTURE EXHIBITOR:

"I will not accept censorship by a group of people, Catholic or otherwise. Motion picture companies are scared unnecessarily—especially by private groups."

This viewpoint followed a conversational topic on his apathy toward movies on television. He deplored the interruption every 10 minutes for the cutting in of commercials as "barbaric, scandalous, awful." He said he kept "The Moon is Blue" and "The Man With the Golden Arm" off the video screen "because I own them; the rights reverted to me."

Preminger admitted that when they were



Ground breaking ceremonies recently for the new Century 21, Anaheim, Cal., was attended by, left to right, Dick Mason, district manager, Statewide Theatres; Jack Schroeder, Anaheim Chamber of Commerce; actress Diana McBain; and Jack Datton, vice-mayor of Anaheim.

More Anti-Smut Action

WASHINGTON, D. C. — Representative Frank M. Clark, Democrat, Pennsylvania, told the House that the recent Supreme Court decision "striking down New York's motion picture censorship procedure" should alarm all who are interested in decency and protection of the morals of youth.

Clark said a federal law forbidding transportation of "smut" across state lines would take up the slack. "Producers of indecent movies will cease spending money producing them if their viewing audiences are limited to a single state and they cease to make a profit," the Congressman said. He added that penalties should be so severe that nobody would risk bootlegging the material across the state lines.

released in 1953 and 1955, respectively, the two pictures "may have been a little ahead of their time. I couldn't get a code seal on 'Man' because dope addiction could not be used as a theme—but I got one a year ago when the code was changed. 'Moon' also has one now, but it's still banned by the Legion of Decency." It was at this point that he launched into his tirade on censorship. Parenthetically, both films currently are being revived in theatres around the Los Angeles area.

The producer was scheduled to be back in London last week for the pre-production start on "Bunny Lake Is Missing." For this one, Preminger has signed Laurence Olivier, Carol Lynley, Martia Hunt, Keir Dullea, and Noel Coward. Latter plays the role of a writer and tv personality. Penelope and John Mortimer did the screenplay from the novel by Evelyn Piper, a mystery. Plot concerns an illegitimate mother, played by Carol Lynley, who takes her little girl to school the first day. When she returns, Bunny is missing.

"Olivier, who hasn't done a picture in a long time—he's been busy directing the British national theatre—read the part, that of a police inspector, and immediately accepted," Preminger said. "Carol Lynley, who has 'How low' to do here first, has been promised to me by mid-April."

New Ohio Obscenity Bill Doesn't Miss A Trick

COLUMBUS, O.—Theatre operators would have to be careful that their films do not violate state obscenity laws and that children under 18 are not admitted to films containing violations of the law under terms of amendments to present law defining obscenity.

Bill to redefine state obscenity statutes was introduced in the Ohio Senate by three Republicans—Oakley Collins, Ironton; Michael L. Maloney, Cincinnati; and Jim Thorpe, Alliance. Stiff fines of from \$25 to \$25,000 are provided, plus jail sentences of from 30 days to seven years.

The amendments are aimed chiefly at violations involving juveniles under 18. The state would have to establish that the offenses were committed "knowingly." The bill also provides that the purveyor of such material must exercise "reasonable inspection" and that he assure himself that the material is not sold or shown to juveniles.

The bill eliminates present provisions of state law which forbid showing films "which have created a public disorder, or from which a public disorder is imminent" and "films which teach or advocate that the violation of any state or federal criminal laws is a proper and desirable course of conduct."

Obscenity is defined as "to the average person, applying contemporary standards, the predominant appeal of the matter, taken as a whole, is to prurient interest; a shameful and morbid interest in nudity, sex, or excretion, which goes substantially beyond customary limits of candor in description or representation of such matters."

In addition to motion pictures, the amendments include newspapers, magazines, comic books, statues, pamphlets, phonograph records "or any other thing which is obscene or indecent or which manifestly tends to corrupt the morals of such youth."

The bill provides jury trials to determine the issue of obscenity. The defendant and the state may waive jury trials.

The bill forbids importation into the state of obscene matter, placing obscene material relating to treatment of venereal disease on doorsteps, and sending by mail such material to juveniles, printing or posting (as on billboards) obscene matter, operating phonograph machines in public or private "giving forth profane, indecent, immoral, or impure language" and exhibiting "lewd, lascivious or improper pictures or devices" in places where intoxicating beverages are sold.

IFIDA Names Peppercorn

NEW YORK—The IFIDA board of directors announced the election of Carl Peppercorn, executive vice-president and general sales manager of Cinema V Distributing, Inc. as treasurer of Independent Film Importers & Distributors of America, Inc. (IFIDA).

Peppercorn has a long history of distinguished activity in the field of foreign and domestic distribution and has been an active member of the board of IFIDA. His election was unanimous.

Peppercorn succeeds Ira Michaels who resigned after entering the field of exhibition.

Michael F. Mayer, executive director of IFIDA also announced the acceptance of an application for membership of Berkeley Cinema Guild, California-based distributor of foreign films.

Representing the new member on the IFIDA Board will be Edward Landberg.

EMBASSY PICTURES SALUTE ALL WHO MADE POSSIBLE THIS GREAT HONOR

Joseph E. Levine
Joseph E. Levine, President
Embassy Pictures Corp.

IN FRONT OF THE CAMERA:

SOPHIA LORENAdelina, Anna & Mara
MARCELLO MASTROIANNI Carmine, Anna's Lover & Rusconi
ALDO GIUFFRÉPasquale Nardella
AGOSTINO SALVIETTILawyer Verace
LINO MATTERAAmedeo Scapece
TECLA SCARANOBianchina Verace
SILVIA MONELLIElvira Nardella
CARLO CROCCOLOAuctioneer
PASQUALE CENNAMOPolice Captain
ARMANDO TROVAJOLIThe Other Man
TINA PICAGrandmother
GIOVANNI RIDOLFIUmberto
GENNARDO DI GREGORIOGrandfather

IN BACK OF THE CAMERA:

Produced byCARLO PONTI
Directed byVITTORIO DE SICA
Screenplay: "Adelina"EDUARDO DE FILIPPO
with the collaboration of...ISABELLA QUARANTOTTI
"Anna"CESARE ZAVATTINI & BILLA BILLA
from a story byALBERTO MORAVIA
"Mara"CESARE ZAVATTINI
Director of PhotographyGIUSEPPE ROTUNNO (AIC)
Music composed and conducted byARMANDO TROVAJOLI
Art DirectorEZIO FRIGERIO
EditorADRIANA NOVELLI
Choreography ("Mara" Episode)JACQUES RUET
"Anna" Episode: Miss Loren's dresses byCHRISTIAN DIOR
Hats byJEAN BARTHET

ACADEMY AWARD WINNER!

"BEST FOREIGN FILM"



The NEW YORK Scene

By Mel Konecoff

KEN HYMAN AND MICHAEL ANDERSON WERE IN TOWN FROM ENGLAND TO talk pictures, and MGM was real proud to introduce them at breakfast and lunch separately one day as a pair of fine film makers who fit wonderfully into the "Leo" family.

Hyman, who produced "The Hill" for MGM and Seven Arts, resigned from the latter as a vice president to form his own independent company, and he's got a two-picture deal with MGM. "The Hill," which cost \$1,500,000 to make, concerns itself with a British stockade in Africa during World War II, and its quality is so good that it has been selected by the British Film Producers Association as the official entry of that country at the Cannes Film Festival, despite its having been produced by an American and directed by an American, Sidney Lumet.

This was the latter's first directional effort in Europe, and although the cast and technicians came in cool, they soon warmed up to the Lumet charm and ability, to say nothing of the sneakers and dungarees he always works in. The unit as a whole became a swingin' group. The cast did its own dirty work on the coast of Spain in 115 degree heat with nary a double, following a week of rehearsals.

Hyman likes making movies in England because ideas can be freely developed there with a minimum of restrictions. Actors there are interested in the parts in pictures rather than how much money they can get. They are actors first, last, and always, whereas in Hollywood it's impossible to get to the top actors to discuss a part or property without going through their agents or watchdogs first. In England, there isn't an actor you can't get on the phone and make an appointment to see, and money is the last item to enter the discussion. Hyman thought that too many good actors miss out on fruitful parts in the U.S. by not being available for discussions.

He noted that Sean Connery plays one of the leads in "The Hill" with a mustache, which should serve to dispel the James Bond image to a degree. He emerges as a top actor with a whole new area in front of him, according to Hyman. He is just one of the people who have been cast to fit the roles in the story, which he felt was one of the keys to good movie making.

Next on the Hyman schedule for MGM release will be "The Dirty Dozen," an unpublished novel, again with a World War II background. It won't be cast or started until the screenplay has been properly readied. To follow this will be a love story, which may have an international flavor to it as the locale shifts from country to country. He didn't think that he could make more than two pictures per year and do them properly. He felt highly encouraged in the moveover from Seven Arts to MGM by the wonderful reception and reaction he has received from top execs of the company, including president Robert O'Brien and Maurice "Red" Silverstein.

DIRECTOR MICHAEL ANDERSON WAS IN TOWN TO TALK ABOUT HIS HIGHLY suspenseful "Operation Crossbow," which opened at the Radio City Music Hall to solid critical acclaim. He was enroute to see his son, Michael, Jr., an actor, who had undergone surgery on the coast. If the picture is successful, he commented, it's due to the great technical assistance he received from all concerned to back up the story line, with much credit also due producer Carlo Ponti, who had great reluctance to build up the parts of the various stars just to take advantage of the "name" value. Here again, the story was the thing.

Anderson considered the film an action movie with a documentary background, and he went to all lengths to verify many of the incidents found in the film, this included having breakfast with the German colonel whose job it was to blow up London. He was one of the few with a direct line to A. Hitler. Anderson visited the underground "salt mines" where the V-2 rockets were being built during the war. He also talked with a woman test pilot who worked on perfecting the flight of the rockets and who was one of the last people to see Hitler alive. The day before he died, she offered to fly him out of Berlin in her plane but was refused. Presently, she's living and working in Ghana. He doesn't have releases from most of the Nazis portrayed in the film, and it would be great if they came out of hiding to protest the invasion on their privacy, he thought.

He didn't know what the cost of the film was, not being the producer, and he wasn't concerned with budget or billing but rather with the acting, the story, the pacing, etc. He filmed it in several countries, and he used color because it seems most natural in a war picture these days. Six weeks of the total of 19 used in the filming were spent in Germany, Switzerland, and Holland. The demolition scenes showing the damage done by the V-2 rockets were all staged, with no library footage in the film at all. He helped some English towns demolish areas they wanted to clean up, which demonstrates that film making can be of civic value as well.

Anderson would like to direct a film in the states, but locale made little difference except as regards the story. When you get behind the cameras, you can work anywhere; aided by a good crew and talented people. Of course, he felt, the earlier a director is on a film, the better. He spent six months doing research on "Operation Crossbow" before the cameras began turning, and he thought this was most helpful. Incidentally, Russell Downing, president, Radio City Music Hall, told us that he bought the film after seeing a rough cut, unscored and unedited, and it looks as though his judgment at that stage was borne out by reviews and returns.

Anderson has no restrictions as to the types of films he wants to direct. He reported that production has picked up in England, with the emphasis more on better pictures than on quantity. There seems to be more co-productions in the works as well, with many American tie-ups. His motto was—"Let's not cast as big as possible, but rather as well as possible."

Aside to Jock MacGregor: Sorry you didn't make it. Maybe next time. Olay.

N. Y. Times' Crowther Says Films Not An "Idiot Child"

CHAPEL HILL, N. C.—A Fine Arts Festival at the University of North Carolina was told that the motion picture is not an "idiot child of the arts" but a "major cultural contributor."

Bosley Crowther, motion picture critic of the New York Times, speaking on "Contemporary Trends in Motion Pictures," said, "Too often and for too long, movies have been scorned as the idiot child of the arts. And what's more, as an idiot child whose legitimacy has been scandalously opened to doubt. But the time is long past when the motion picture could be overlooked, either as a powerful influence in mass culture or as a communicator of the complex nature of contemporary life."

He added that the great expansion and refinement of film content since World War II has been the most striking phenomenon that has occurred in all the arts during that time.

In a discussion of spectacular technical developments that have been accomplished in Hollywood entertainment films, he mentioned larger screens, greater scenic splendors, and more explicit realism in narrative films.

"Yet it is true," he said, "that American movies have not altered much in basic themes from what they were in the long period of their romantic development prior to World War II. The American motion picture, in general, still preaches the power of the individual man, the sanctity of romantic attachments, and the thesis that 'right' will prevail."

"The most evident and fascinating changes in film content," he said, "have been in those coming from abroad."

Citing "Dr. Strangelove" and "Goldfinger" as striking departures from the norm, he said such recent American films as these have communicated ridicule and sadistic stimulation that have portrayed dehumanizing attitudes.

Expressing concern about the current trend in the motion picture industry toward "casual and callous brutality," he said, "James Bond is no Dick Tracy. Tracy is fighting for a cause. Bond is an extraordinarily harsh character with absolutely no moral background whatsoever."

American pictures, he said, always have been based on the idea that "the individual is an admirable person. American pictures have always had an upswing of optimism and a prospect and promise of a happy ending."

The new trend started, he said, with such "super-shockers" as "Psycho."

He said the increasing prominence of violence and "all kinds of sex" are an example of the audience being stimulated to sadistic and perverted enjoyment. He said many of the frank sex scenes are "an intellectual kind of peeping tomism."

Rubin To Assist Schneider

NEW YORK—Robert J. Rubin has been named administrative assistant to Abe Schneider, president, Columbia Pictures Corporation. Rubin, who recently resigned from Paramount Pictures where he held a number of key executive posts, will join Columbia on May 1.

During his career at Paramount, which began in 1951, Rubin served as assistant to Barney Balaban, then president of the company, as well as in other executive roles including vice-president of the Paramount Film Distributing Company.

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ATLANTA

United Artists' "Goldfinger" set an all-time record as the largest grossing non-road show picture in the history of the local industry at the Lenox Square Theatre where it neared its 13th week. . . . Max Reinhardt, formerly an independent buyer and booker, returned to the industry as sales representative for Independent Film Distributor. . . . Construction has started on a dual boxoffice theatre in the Bel-Air Shopping Center now under development at Interstate Highway in Mobile, Ala. The 1,100 seat house is being built for Giddens and Rester. . . . The River Breeze Drive-In, Knoxville, Tenn., has been leased by Simpson Operating Company. . . . The world premiere of Landau's "The Fool Killer" will be at the Tennessee, Wilby-Kincey house in Knoxville, Tenn. The film was shot on location in Knoxville; and the Chamber of Commerce is cooperating with the theatre and Allied Artists on arrangements. Several of the stars who appeared in the film will attend the premiere.

BOSTON

James Vlamos, who last year opened Boston's newest theatre, the Paris Cinema, opened the first half of his new vertical twin theatre, Symphony Cinema 1, with "The Cool World." Completion date of Symphony Cinema II on the street level of the same building is scheduled for late May. The first of the Symphony twins will have a seating capacity for 500, and the second for 400. . . . Behind the new film, "The Cool World," which opened at the new Symphony Cinema 1, is \$300,000 worth of Boston money. Frederick Wiseman, Boston lawyer and Brandeis University professor, and producer of the picture, went to his friends when he wanted to make the picture. . . . Because of the tremendous draw of "Goldfinger" at the Music Hall here, "The Train" was postponed to April 14. "Goldfinger" will have had an unprecedented run for a grind picture of 17 weeks at the Music Hall. . . . Otto Preminger's "In Harm's Way" opens today (April 14) in a benefit performance at the Astor for the USS Thresher Fund, and begins its regular engagement April 15.

NEW HAMPSHIRE

Fire destroyed the Latchis, only theatre in Milford, in a blaze which Fire Chief Roland Sprague said may have originated near the popcorn machine in the lobby. Opened in 1937, the theatre was managed by Leo Archambault. Firemen donned masks to battle the blaze which did most serious damage to the lobby, balcony, basement, and partitions. The fire was discovered at 2:30 a.m. . . . Jax, Colebrook, ran a talent show sponsored by the Jaycees. . . . The Magnet, Claremont, is in its 51st year, having celebrated its first half century recently. . . . The Newport Latchis had a benefit showing of "Becket" for the local high school newspaper. James Saggiotes and Soterio Saggiotes acquired title to the theatre earlier in the year, but the Latchis interests will continue to operate it under a lease arrangement.

BUFFALO

Sidney J. Cohen, president of Allied Theatres of New York State, Inc., declaring that his office in Buffalo had received calls from all over the state as well as other states asking for a clarifying report on the Supreme Court's ruling on censorship in New York State, said: "It is my opinion that this newly won screen freedom places a great responsi-

bility on the shoulders of every theatre owner, especially the small town and neighborhood exhibitor. How long this freedom will exist depends on how discreet both exhibition and the producers act and how long it takes and how effective our legislature is in attempting to draft new censorship laws that will hold up in the Supreme Court. There is no doubt that most theatres are playing to more mature audiences than ever before, but the theatre owner must more than ever before know the product that he is running and understand whether it is for his audience. . . . New Jersey Allied again this year will join with New York Allied in a combined convention, says a message from Howard Herman, president of N. J. Allied, to Sid Cohen, N. Y. Allied head. This year's pow-wow will be held Aug. 2 through 5 at the Concord Hotel, famous resort hostelry in the Catskills. . . . The COMPO exhibitor committee for the Buffalo exchange has been named as follows: Arthur Krock, district manager, American Broadcasting-Paramount Theatres, Buffalo and Rochester; Robert M. Kallett, Kallett Theatres, Syracuse area; and William Dipson, president, Dipson Theatres, Batavia. . . . Because the community coaxial television system franchise question has become such a hot one in western New York, with more and more town and cities, including Buffalo, being approached by various companies for hearings before city and town officials for permits, Sidney J. Cohen, president, Allied Theatre Owners of New York State, Inc., called a meeting for representatives of exhibition, radio, and televisions to discuss the proposition, which Cohen declares "has all of a sudden blown wide open." . . . The New Towne, a link in the Jo-Mar Enterprises, Inc., chain, opened in Rochester. The first attraction is "Bus Riley's Back in Town." Dan Fox, former manager, Stoneridge, is now manager of the New Towne. . . . Floyd Fitzsimmons, Warner Bros. field representative with headquarters in Boston, has been in Buffalo working with manager Ben Dargush, Center, on a campaign for "Cheyenne Autumn." . . . The board of managers of Children's Hospital Rehabilitation Center have invited Tent 7 barkers to a dinner to be staged in the dining room of the hospital April 19. The Variety Club through its annual telethon raised a record sum for the Rehabilitation Center, and it is expected that a good-sized check will be presented to the Center on this unique occasion.

CHARLOTTE

Vincent Furio, operator, Pointer Drive-In, High Point, N. C., was cited in Municipal Court on two charges of violating a new city ordinance which prohibits the showing of nude and semi-nude pictures on drive-in screens in such a manner that they may be seen by persons passing by on the streets or highways. He was charged with maintaining and operating a motion picture screen upon which was projected nude and semi-nude pictures of men and women in such a manner as to be visible to the general public using nearby thoroughfares. . . . The Senate of the North Carolina State Legislature passed and sent to the House a bill aimed at prohibiting the distribution of obscene motion picture films. The bill, introduced by Senator L. B. Hollowell, Gaston County, would include certain film and sound materials and media in existing statutes against the distribution of obscenity. Senator Roy Rowe, Pender County, a former theatre operator, said prior to the vote in the Senate that the bill would affect persons who lease so-called

"bootleg films" which usually are not handled by reputable theatres.

P. G. McGee, operator, Winston-Salem Drive-In, Winston-Salem, N. C., was so happy over the demise of a daylight saving time bill in the North Carolina Legislature that he decided to give it a suitable burial. He conducted funeral services at his drive-in two nights later, providing a casket, grave, and tombstone. Patrons were invited to bring flowers. . . . "Goldfinger" set at least two records at the Carolina, Winston-Salem. It had run the longest of any film on record at the Carolina, 33 days when it completed its run, and attracted the largest crowd on record the first Saturday it was there. The house's seating capacity is 2,000. . . . Eugene W. Street, operator, Cinema, Greensboro, N. C., has purchased the building from Dell Theatre Corporation, Charlotte, N. C., and plans to install new seats and carry out a program of general modernization and improvements. The house is located near the campus of the University of North Carolina at Greensboro, and he says its policy will remain the same, one of "bringing intelligent adult films to Greensboro." Street was with North Carolina Theatres, Inc., from 1926 to 1933, serving as manager of the Carolina, Greensboro, during that time. In 1933, he went with Paramount in upper New York state, returning to Greensboro in 1958 and leasing the Cinema, then called the Victory.

CHICAGO

Encore, Champaign, Ill., received a remodeling permit to install a new front costing about \$900. The front will be of porcelain, glass, and aluminum, installed by Bacon and Van Buskirk. . . . Patrick J. Frawley, Jr., chairman of Technicolor, Inc., announced at the company's annual shareholders' meeting here that sales and profits for 1965 will surpass the records set in 1964. Last year, the company earned \$4,603,069, or \$1.46 a common share, on sales of \$108,521,172. . . . Charles G. Mortimer, chairman, General Foods Corp., and Austin T. Cushman, chairman of Sears, Roebuck, and Co., are slated to be elected as directors of Bell and Howell Co. at their annual stockholders meeting on May 6. . . . Midwest Theatre has been purchased from the Schoenstadt Corp. for a reputed \$145,000 by Comet Builders and Supply Corp. The property, containing the theatre, six stores, and 12 apartments, will be demolished by the new owners and replaced by a single-story super market. . . . "Tennessee Williams Festival" opened at the Playboy with "Sweet Bird of Youth." The house will devote more than a month to the festival. programs will be changed according to audience response. Other films to be shown are "The Roman Spring of Mrs. Stone," "Suddenly Last Summer," "A Street-care Named Desire," "Period of Adjustment," and "Night of the Iguana." Playboy will hold the world premiere of "Wild Seed" on May 5. . . . Joliet View Corp. has taken over Hilltop Drive-In, Joliet, Ill., formerly operated by the late Irwin Joseph. G. J. Shimbach is president of the corporation, and L and M management will act as booker. . . . City Council voted to amend motion picture censorship ordinance in order to be in conformity with standards set by Supreme Court of the U.S. The amendments, backed by Mayor Richard Daley, were approved 38 to two. The ordinance was passed by the Council in 1961. It placed the burden on a distributor to appeal the denial of a permit. The amendments require the city to seek a court injunction barring the showing.

JACKSONVILLE

William V. Means II, Jacksonville Journal film writer, won his license as an amateur ham radio operator. . . . Judge May, Florida Times-Union screen writer, authored a feature story in the Times-Union which presented a chronological history of motion picture exhibition in Jacksonville. According to Judge's research, the first motion picture shown here was at the former Park in 1897. The only theatres being operated today which have kept their doors open for more than 50 years are the downtown Empress and Imperial. . . . B. B. "Deacon" Garner and Mrs. Garner came up from their home at Lakeland to visit local friends. Garner, retired, was a leading official of FST for many years and also served several terms as treasurer of the Motion Picture Exhibitors of Florida. . . . Otis O. Ray, Jr., former manager, Gainesville Drive-In, and booker for three units of Iselin Theatres in Florida, is now with Bob Cobb's Thunderbird Drive-In at Atlanta. His former booking duties for Iselin are being handled by William Hebert, Iselin home office, Albany. . . . The central Florida premiere of "My Fair Lady" was at Wometco's new Park East, Winter Park. . . . Mr. and Mrs. Thomas Edison Bell announced that their new Smyrna, New Smyrna Beach, now being erected at a cost of \$125,000, is expected to be ready for its grand opening on or about July 1. The new theatre will be constructed of Roman brick and have an ultra modern design featuring a lobby area for art shows, a plate glass front, and a smoking area in the five back rows. Hearing aids will be provided for deaf or hard-of-hearing patrons. The auditorium will seat 500, and projection and sound equipment will be of the latest design. The new theatre replaces the former Victoria, operated for many years by Florida State Theatres. . . . Ralph Weir, Crystal River theatre owner, worked in the production end of "Blindfold," new Rock Hudson film, when chase scenes were being shot in the vicinity of FST's Silver Springs and Silver River. . . . An overflow audience attended the Easter hat show presented by WOMPI members of the Columbia office at the Seminole Hotel, and each guest was given a miniature Easter hat designed by the WOMPIs. . . . Eddie Albert, motion picture star and a national official of the American Cancer Society, came in from New York to head the local Cancer Society's annual fund-raising drive. . . . J. D. "Woody" Woodward, Warner Bros. publicist from Atlanta, visited for advance promotional work on "My Fair Lady." . . . Dorothy Edrington has resigned the secretaryship of the local IATSE film workers union. . . . Shelman Masce, formerly an exhibitor at New Port Richey, is now associated with the local Key-McCabe Funeral Home. . . . The Sunny Acres Park for Handicapped Children, long-range project which was brought to reality last year by the local Motion Picture Charity Club, will be the scene of a fund-raising carnival on Saturday, April 24. Local WOMPIs will staff a booth at the carnival and put their theatrical talents to use by selling popcorn, drinks, hotdogs, and balloons. Other booths will be staffed by the MPCC, officials of the Duval County Recreation Dept., and Girl Scouts. . . . Two of the best-known leaders of motion picture exhibitors in Florida gained recognition here for their positions of leadership in the field of education. Fred Kent, head of Kent Theatres and chairman of the State Junior College Board, was nominated by the Duval County School Board to serve as chairman of a committee charged with planning a new public-supported junior



Crowds greeted the showing of Trans-Lux's "A Stranger Knocks" after its censorship victory at the Brandt-Apollo, 42nd Street, New York. Record grosses were also reported at other New York metropolitan show cases for the controversial film.

college for this area. The second honored exhibitor is E. LaMar Sarra, vice-president and general counsel, Florida State Theatres, who is chairman of the state's Continuing Educational Council. He was one of two Floridians receiving distinguished service awards from the Florida Education Association as 10,000 public school teachers gathered here for the annual FEA convention. . . . Floyd Theatres' Volusia Drive-In, Daytona Beach, will soon be bulldozed out of existence to become part of a new suburban shopping center.

NEW HAVEN-HARTFORD

The Cuddy family's Strand, Winsted, sold the local Methodist church youth fellowship on sponsorship of a "live" magic show, the stage entertainment supplemented by cartoons and serial. Admission was 50 cents. . . . Mrs. Helen Greenway, widow of the long-time Loew's Palace manager, Fred R. Greenway, writes from Los Angeles to thank friends for the sympathy cards. . . . Milton LeRoy, president, Blue Hills Drive-In Theatre Corporation, has named Joe Fazzalano as house manager of the Blue Hills Drive-In, Bloomfield. This is a newly-created post. . . . Thomas Loy, West Hartford, on the home office staff of IATSE, New York, has been named executive vice-president of the Connecticut Republican Labor League, a "grass-roots" movement of Republican union members. Loy heads the IATSE publicity department and edits IATSE publications. . . . The long-shuttered Strand and Rialto, Stamford, are being demolished in connection with urban redevelopment. . . . The E. M. Loew circuit has announced its second new hard-top construction project in as many months. The company will spend \$350,000 in erection of a 1,000-seat theatre on land adjoining the E. M. Loew Norwich-New London Drive-In, Montville, Conn. With exception of Cinerama, the theatre, to be supervised by Bruno Weingarten, will be equipped to handle all projection. At the same time, the drive-in's facilities are being expanded, car capacity to be increased from 812 to 1,100. E. M. Loew has already announced plans for a \$200,000, 1,000-seat hard-top next to the company's Riverdale Drive-In, West Springfield, Mass. . . . Independent Connecticut exhibitor David E. Zimmer has sold the Main St., Bridgeport, building containing the Palace and Majestic Theatres and the Hotel Savoy to Anthony E. Debek, Fairfield, for \$235,000, the acquisition involving cash and mortgage transaction. Debek has taken over management of the Palace. The Majestic continues under lease to George Chrast, operator, Rivoli, Bridge-

port. . . . Leonard Sampson, Spodick, and Donn Iogha, Nutmeg Theatre Circuit, are running a Great Directors' Festival, consisting of screen classics from all over the world, at the Crown, New Haven. . . . Attorney Ted diLorenzo, Daly Theatre Corporation, and his wife expect their second visit from the stork this September. . . . Ray McNamara, resident manager for New England Theatres, Inc. (AB-PT), arranged for a Rotary Club luncheon talk by Jim Britt, Boston sportscaster, through Variety Club of New England. . . . The Hartford Redevelopment Agency is yet to come up with identity of operator of projected 850-seat theatre to be included in the multi-million dollar Bushnell Plaza commercial area, opposite the Municipal Building. . . . First new drive-in in suburban Hartford in a decade is planned for Windsor. John Brucker & Son, Boston, filed a petition with the Windsor Zoning Board of Appeals for Zone variance to permit construction of an outdoor theatre on a 19-acre tract. Lockwood and Gordon operates the town's only theatre, the hard-top Plaza. . . . Ernest A. Grecula, general manager, Connecticut Cinema, Inc., operators of the Art Cinema here, has been bound over to Connecticut Superior Court from Circuit Court 14 on a charge of showing obscene motion pictures, Grecula waived examination on the charge and was freed on \$100 bond. . . . General Cinema Corp. of Boston has opened its newly-constructed, deluxe Milford Cinema in the Connecticut Post Shopping Center, Milford, Conn. The theatre has 1,500 seats.

NEW ORLEANS

Edmond Joseph Langhette, Sr., 65, former employee of Transway, Inc., died after a lengthy illness. He was also formerly associated with Puffy Popcorn Distributing Company. He is survived by his widow, a son, and four grandchildren. . . . George Pabst and Alex Maillho, co-owners, Blue Ribbon Pictures Distributing Company, acquired for area distribution the product of Eldorado Pictures of Hollywood. . . . Mrs. Lawrence Woolner and Bernard Woolner stopped off while enroute from Hollywood to Europe to supervise the making of several films. . . . Pat Smith, MGM staff, was on the sick list. . . . Fred Williams has taken over the complete management of the Gil, Lafayette, La., from owners Mr. and Mrs. Gilbert Romero. . . . Gulf States Theatres scheduled April 1 for the reopening of the Airline Drive-In, Baton Rouge, La., and the Don Drive-In, Bossier City, La. . . . Paul Lazarus, Jr., executive vice president, Landau Releasing Organization; Erwin Lesser, Landau general sales manager; publicist Billy Baxter; Nat Nathanson, Allied Artists general sales manager; and star Tony Perkins were in connection with "The Fool Killer," which was produced on location in Knoxville, Tenn. Following an advertising seminar and a screening of the film, Allied Artists branch manager Ben Jordan, hosted a lunch for them, exhibitors and the press at Brennan's French Quarter Restaurant. The film will have its world premiere in Knoxville on April 28. . . . W. H. Cobb, president, Exhibitors Poster Exchange, and associates plan a conventional theatre on Veterans Memorial Highway across from the Lakeside Shopping Center. Construction is underway with opening date targeted for July 15. House will be known as the Lakeside and will cost between \$450,000 and \$500,000. . . . Viveca Lindorfs gave a program of dramatic readings at Louisiana State University. . . . Luke Conner, Warner Brothers exchange manager, was hailed as "Boss of the Year" by the WOMPI at a St. Patrick's Day luncheon in the Blue Room of the Roosevelt.

PHILADELPHIA

Ralph W. Pries, assistant chief barker, Variety Clubs International, received the annual Benjamin Franklin Award of the Motion Picture Preview Group at their luncheon at the Barclay Hotel which cited him as a leader of the entertainment industry for his charitable and humanitarian work for others. . . . Robert Emmett Ginna, co-producer, MGM's "Young Cassidy" was in for radio and tv promotional activities on behalf of the film. . . . Variety Club Tent 13 will hold a "Night At The Races" in the Bellevue Stratford clubrooms on April 24. . . . John Golder is handling a new no-charge Jam Handy safety reel, "Who's Driving." . . . George A. Hamid, Jr., Steel Pier, Atlantic City, N. J., has leased the Philadelphia Aquarama, and in his operation of it plans to revise its image and give it a professional touch.

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Engel To Budco Booking

PHILADELPHIA—Claude Schlanger announced that Joe Engel, former 20th Century-Fox salesman, had become head of Budco Theatres' booking and buying department handling 28 situations, which will be increased to 30 before the end of the year. He will headquarter in the Budco offices at 1313 Vine Street, Philadelphia.

PORTLAND

Margaret Solomon, Music Box manager, reports "How to Murder Your Wife" ends a successful eight-week engagement and will be followed by United Artists' "The Train," set for long run. . . . Jack Matlack is handling advance on the opening of George Stevens' "The Greatest Story Ever Told" at the Hollywood Cinerama on April 15. Carl Miller, Cinerama manager, reports progress is being made in complete renovating of house, with \$50,000-plus spent for painting, new drapes, and 550 yards of red carpet. Exterior changes include a new vertical sign and marquee. . . . Fox has 20th-Fox's "The Sound of Music" on a road show basis. Alton Robbins staged a press preview and a YMCA benefit opening. . . . Fred Hodge, Paramount manager, expects an upsurge in boxoffice for "My Fair Lady" following its eight Oscar awards.

SAN ANTONIO

Three local entertainment personalities were in Alamo Village near Brackettville, Tex., filming a commercial color picture from which 150 prints will be made for nationwide distribution. Leading the troupe is veteran actor Pedro Gonzales Gonzales. Others in the film being produced by Jamor Productions of San Antonio for Gebhardt Foods are radio personality Cary Deckard and model India Buchanan. James T. (Happy) Shahan, owner-operator of Alamo Village, said major film productions are being planned for the village soon. The site was that used by John Wayne for his film "Alamo." . . . "Kimberly Clark," the motion picture starring the late Jim Reeves, will be shown at the Texas here as part of a southwestern premiere on April 29. The picture was made in South Africa only months before Reeves' death in a plane crash last summer. Reeves' widow is scheduled to pay a visit here about a week prior to the opening of the film to discuss it with press, radio, and television representatives. . . . Big John Hamilton, local restaurateur-actor returned from a business trip to Hollywood concerning a forthcoming film to be made in Texas. He held the business conference with former Texan Chill Wills. . . . Johnny Crawford and Bob O'Donnell were honored by the San Antonio Motion Picture Advisory and Reviewing Board at a luncheon at the Wayfarer Motel. Crawford was here to promote his latest film, "Indian Paint," which was made by Tejas Productions and will be premiered at the Josephine. O'Donnell, a former San Antonian, is head of Eagle American Films, distributors of films with headquarters in Dallas. At one time, O'Donnell was manager of the Josephine here. . . . The San Antonio Little Theatre sponsored the opening night showing of "The Sound of Music" at Cinema II in North Star Mall. The affair was a black tie opening complete with champagne and a dance at the end of the showing. The following day, the film opened a regular road show engagement with performances nightly and matinee showings on

Wednesday, Saturday, and Sunday. . . . In conjunction with the showing of "Beach Blanket Bingo" at the downtown Texas, the Piggly Wiggly super-markets are giving away "Beach Blanket" bingo cards. The game will be played in conjunction with KTSA, and cash prizes and passes to see the film will be given to winners. . . . Richard Vaughan, manager, downtown Texas, staged a Pepsi Cola show with admission being six Pepsi bottle caps. . . . Larry Otwell, manager, downtown Empire, has installed a unique, eye-catching overhead sign at the theatre as part of a remodeling program which has brought a new look to the Empire. . . . James Bond proved his indestructibility here. Movie viewers watching "Goldfinger" at the suburban Olmos were not a bit bothered by firemen trying to find the source of smoke in the theatre. Fireman found the smoke, reported by a passerby shortly before 11 p.m., came from a short in the popcorn machine in the lobby. Not a single viewer moved from his seat, firemen reported. . . . "Circus World," with John Wayne and Claudia Cardinale, has been hooked for an exclusive run at the Olmos opening on April 15. The film will not be shown on a road show basis as it was in other showings in Dallas and Houston.

SEATTLE

Seattle P.I. advised entertainment advertisers that the newspaper will screen any advertising copy relying on raw sex or other morally questionable approaches. Arnold E. Wallstrom, advertising director, said more strict regulation of stage and screen promotion was required "because of excesses of a few advertisers." Listings of words and types of illustrations that should be avoided are being distributed to representatives of the entertainment industry to assist in eliminating the offensive. . . . The Disneyland Golden Horseshoe Revue was held over an extra day to accommodate crowds of more than 20,000 persons attending the Pacific Northwest Vacation and Travel Show held in the Seattle Center's Exhibition and Display Hall. . . . A special press preview of "The Sound of Music" was held at the Fifth Avenue. . . . Pre-theatre parties heralded the Y.W.C.A. sponsored Seattle premiere of "The Sound of Music" at the Fifth Avenue. Y.W.C.A. board members, committee members, and patrons held special gatherings to promote the opening-night showing, with proceeds going to the expansion and improvement of year-round camping facilities for girls in the Seattle area. . . . The opening of "The Greatest Story Ever Told" was held in the Martin Cinerama. The benefit premiere of the film aided the Eleanor Roosevelt Memorial Foundation, both locally and nationally, and the Seattle Chapter of the United Nations Association. . . . Twenty couples were named to serve as patrons of the American Cancer Society's March 31 benefit performance of the Cinerama film, "The Greatest Story Ever Told." Proceeds from the benefit went to finance cancer research and public and professional education and service to cancer patients. . . . Frederic A. Danz, president, Sterling chain and Sterling Bowling Co., announced that his firms have taken over operation of the Bellevue Bowl from William Weitzel through purchase of the lease-hold of the building and all equipment. Danz also announced plans for construction of a 40-lane bowling facility in the Sunset Village Shopping Center, Bellevue. . . . "The Train" has been tentatively set for about April 15 or 22 to follow "How to Murder Your Wife" at the Town.

REVIEWS

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SECTION TWO
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APRIL 14, 1965

ALLIED ARTISTS

The Pawnbroker

Allied Artists
(Landau)

DRAMA
114M.

ESTIMATE: Shatteringly powerful drama heightened by superb acting.

CAST: Rod Steiger, Geraldine Fitzgerald, Brock Peters, Jaime Sanchez, Thelma Oliver, Marketa Kibrell, Baruch Lumet, Juano Hernandez, Linda Geiser, Nancy R. Pollock, Raymond St. Jacques, John McCurry, Ed Morehouse, Eusebia Cosme, Warren Finnerty, Jack Adler, E. M. Margolese, Marianne Kanter. Executive producer, Worthington Miner; produced by Roger H. Lewis and Philip Langner; directed by Sidney Lumet; screenplay by David Friedkin and Morton Fine; from a novel by Edward Lewis Wallant.

STORY: Rod Steiger was a professor in Germany, happily married and the father of two children. Then came Hitler and the concentration camps. He watched his children die. He saw his lovely wife violated by Nazi officers. His friends disappeared one by one, yet his life was spared. In New York, he operates a pawnshop in Spanish Harlem, dealing every day in human misery. He has conditioned himself not to feel anything. His experiences have seemingly put him beyond love, hate, friendship or any other human emotion. His assistant at the pawnshop is eager young Puerto Rican Jaime Sanchez. The boy is brash but sensitive, and he sees another man beneath the cold, unfeeling exterior Steiger presents. A social worker in the area, Geraldine Fitzgerald, tries to get Steiger to open up, but she too is rebuffed. Steiger may refuse to participate in the mainstream of the present, but he is tormented by the memories of the past. He learns that Brock Peters, who finances his pawnshop, makes his money through prostitution. This is too close to the torments suffered by his wife before her death, and Steiger wants to get out of his dirty business. Peters forces him to admit that he knew the source of his income all along. Sanchez, desperate to achieve status, tries to get from Steiger an assurance that life is more than an empty grasping for wealth. Again rebuffed, the boy arranges a robbery of the pawnshop. By this time, Steiger is ready, even eager, to die. But Sanchez, who never thought the robbery would include murder, takes a bullet meant for the pawnbroker. Steiger realizes fully that no man can cut himself off from other men. The boy's sacrifice drives home the truth of his own involvement with humanity.

X-RAY: There is no way to synopsise this film to illustrate its shattering effect or dramatic power. To those who lament the screen's preoccupation with trivia, "The Pawnbroker" will serve as unassailable evidence that there is no more potent medium for dramatic expression. It is certainly not for all audiences. This is truly an adult film in the sense that it demands intellectual as well as physical maturity from its audience. Already, the film has had a profound effect on the

motion picture industry. It has been granted a Production Code seal despite scenes of nudity. This decision is proper because the film has been impeccably produced and directed and the scenes in question are dramatically valid and necessary. Rod Steiger has been honored for this performance already, and those honors have just begun. They had better polish an Academy Award for him because it is unlikely that a finer performance will hit the screen in 1965. He captures every nuance of an extremely difficult characterization. His control is absolute, and, as a result, the dramatic intensity of the film never lets up. Sidney Lumet has directed with rare power and understanding. A flashback technique evokes Steiger's memories in momentary snatches that work on the audience in a subliminal manner. This is amazingly effective. For those to whom motion pictures are something more than a means to escape the real world, "The Pawnbroker" is a must. They will think about it long after they have seen it.

AD LINES: "This Motion Picture Examines A Rarely Described Level Of Human Experience."

AMERICAN-INT.

Taboos Of The World

(Color)
(Italian-made)
(English narration)

DOCUMENTARY
97M

ESTIMATE: Outstanding, at times shocking novelty.

CREDITS: Commentary by Vincent Price; directed by Romolo Mariellini; produced by Guido Giambartolomei.

STORY: The wandering cameras depict some of the taboos of the Far East, India, Japan, China, Finland, Sweden, Lapland, etc. Seen are Buddhist monks, Japanese public baths, practitioners of the art of Karate, tattooing, deformed offspring of victims of the atom blasts, sacred cows of India, burial in the sacred Ganges River, holy men, veiled women of India, Indian prostitutes, Indian holy men, opium dens, self-mutilation cults, a leper colony, etc.

X-RAY: Patterned along "Mondo Cane" and "Mondo Pazzo" lines, this is an excellently photographed novelty which roams the world, the Far East in particular, to bring into the color camera's focus taboos of the world. Narration by well-known Vincent Prince is intelligent and an asset. Much of that shown is shocking and startling, but over-all, this in a very informative and interesting subject, although its running time is a trifle long. It's a most unique entry which brings a world-wide look at secret rites never before filmed. If the "Mondo" films proved successful for you, there is little reason to suspect that this one will not duplicate.

AD LINES: "It's The Film That Starts Where The Other 'Mondo' Pictures Chickened Out!"; "So You Think You've Seen Everything? Wait Until You See 'Taboos Of The World.'!"

COLUMBIA

Die, Die, My Darling

Columbia
(Made in England)
(Eastman Color by Pathe)

MELODRAMA
105M.

ESTIMATE: Good suspense shocker for horror fans.

CAST: Tallulah Bankhead, Stefanie Powers, Peter Vaughan, Maurice Kaufman, Yootha Joyce, Donald Sutherland, Gwendolyn Watts, Robert Dorning, Philip Gilbert, Diane King, Winifred Dennis. A Hammer Films Production; executive producer, Michael Carreras; produced by Anthony Hinds; directed by Silvio Narizzano; screenplay by Richard Matheson.

STORY: Young American Stefanie Powers arrives in London to marry fiance Maurice Kaufman. She goes to a small village to pay a courtesy visit to Tallulah Bankhead, mother of Powers former sweetheart, who died in a car accident. Bankhead turns out to be a religious fanatic surrounded by servants who are equally frightening. She imprisons Powers when she learns the girl is engaged. Bankhead is determined to cleanse the girl's soul so that she will be pure when she joins Bankhead's son in Heaven. Powers' efforts to escape are futile, and Bankhead punishes her terribly. Meanwhile, Kaufman, disturbed by her absence, decides to investigate. As he closes in, Bankhead decides the time has come to kill the girl. In a weirdly decorated cellar, Bankhead prepares her ritual of death. Kaufman arrives just in time, and Bankhead plunges the knife into her own heart.

X-RAY: The story of the terror-stricken beauty imprisoned by madmen or madwomen is not a new one. The worth of the effort then is in the manner of handling, and this colorful suspense shocker is handled to a fare-thee-well. Tallulah Bankhead is no stranger to the fine art of bravura acting, and here she proves conclusively that she can more than hold her own with other grand ladies of the screen who have found new impetus via the horror route. Miss Bankhead is a joy to behold, chewing the scenery outrageously and menacing the fragile and lovely Stefanie Powers without mercy. Color enhances the entry, and what could be just another in a long cycle of such films turns out to be an entertainment bonanza, particularly for those who favor the macabre in film-making. For us, Tallulah could do no wrong. It's a joy to watch her flip her lid.

TIP ON BIDDING: Better program rates.

AD LINES: "Stabbing Suspense . . . Shear shock . . . Don't Dare Miss This Nightmare Of Horror And Suspense"; "Tallulah Bankhead In A Horror Masterpiece."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set.

MGM**Gunfighters Of Casa Grande**

(6522) WESTERN
MGM 92M.
(Filmed abroad)
(Cinemascope)
(Metrocolor)

ESTIMATE: Big scale western lacking in names.

CAST: Alex Nicol, Jorge Mistral, Dick Bentley, Steve Rowland, Phil Posner, Mercedes Alonso, Diana Lorys, Maria Granada, Roberto Rey, Aldo Sambell, Anthony Fuentes, Angel Solano, Jose Martin, Jim Gillen, Mike Ekiss, Simon Arriaga, Fernando Villena, Emilio Rodriguez, Mario Borros, Ana Maria Custadio, Ivan Tubau, Jose Mayens, Mike Brendel, Maria Jose Collado. Produced by Lester Welch; directed by Roy Rowland; produced in association with Tecisa.

STORY: Raider Alex Nicol and his gunfighters, Steve Rowland, Dick Bentley, Phil Posner, and Jorge Mistral, attempt to take over the Casa Grande ranch. In order to reach it, they have to shoot their way through land owned by Angel Solano, during the course of which Nicol meets untamed peon Diana Lorys, who sees in Nicol the same savage drive for power she herself possesses. Nicol's big plan is to unite all the herds of cattle into one and move them to the border for sale and then double-cross the hidalgos when they reach the sales point. He has not, however, counted on the enmity of bandit Aldo Sambell. The cattle are moved to an area affording a defensive background needed to meet Sambell's attack with several hundred men. The savage attack is repulsed. But the gunfighters, individualists all, fight amongst themselves. Steve Rowland kills Phil Posner in a drunken argument over Maria Granada, maid to the don's daughter, Mercedes Alonzo. Finally, Dick Bentley, renegade doctor, kills Nicol in an argument over the planned double-cross of the Mexican neighbors.

X-RAY: This involved, large-scale, foreign-made western with a Mexican setting has many elements to overcome its lack of names. Performances, production, wide screen, and color are all satisfactory, and there is plenty of action. This is based on a story by Borden and Patricia Chase, and the time of the action is right after the Civil War. The film is best suited for action houses.

AD LINES: "No Border Big Enough To Hold Them; No Bullets Fast Enough To Stop them!"; They Could Out-Gun, Out-Run, and Out-Love Every Hellion In The West."

Operation Crossbow

(6529) MELODRAMA
MGM 116M.
(Panavision)
(Metrocolor)
(British-made)

ESTIMATE: Well-made, exciting tale of espionage in war.

CAST: Sophia Loren, George Peppard, Trevor Howard, John Mills, Richard Johnson, Tom Courtenay, Jeremy Kemp, Anthony Quayle, Lilli Palmer, Paul Henreid, Helmut Dantine, Barbara Ruetting, Richard Todd, Sylvia Syms, John Fraser, Maurice Denham, Patrick Wymark, Moray Watson, Richard Wattis, Allan Cuthbertson, Robert Brown. Produced by Carlo Ponti; directed by Michael Anderson.

STORY: Reports reach Allied intelligence early in World War II that the Germans are developing long range rockets, and Richard Johnson, deputy minister of supply, is placed in charge of the operation to find out if this is so and how they should be handled. Adviser Trevor Howard doubts the existence of the rockets and is against getting too involved in the search to the detriment of other efforts. Paul Henreid, director of a German base, is working on flying bombs and rockets, with

Hitler's aide, Helmut Dantine, overseeing the work. In London, John Mills is asked to get some agents into the right places who are linguists as well as engineers, since the Germans are seeking engineering skills. George Peppard, Tom Courtenay, and Jeremy Kemp are selected and trained for the job as the Germans set about perfecting their weapons. Peppard and Courtenay are dropped into Holland to be recruited by the Germans and are aided by underground contact Lilli Palmer, owner of a hotel. When Mills learns that Courtenay is wanted for murder, he tries to abort the operation but can't. Courtenay is arrested and freed to work for the Germans until Gestapo agent Anthony Quayle recognizes him from a visit to England and has him arrested and questioned. He goes to his death without talking. Peppard runs into complications when Sophia Loren, the estranged wife of the man he is impersonating, arrives at the hotel. He persuades her that her husband is dead and receives a promise that she won't betray him. When he leaves to go to work at the underground rocket plant, Palmer kills Loren to prevent a possible leak. Kemp arrives and also manages to get a job in the plant, and they transmit information back to London. A decision is made to bomb the plant before a long range rocket can be launched. The pair elude the Gestapo, which has gotten onto them, and manages to light the way for the bombers while holding off their pursuers. The bombs destroy everything and everyone.

X-RAY: Thrills galore alternately race and creep across the wide screen, revealing the details of a little known operation during World War II which conceivably could have been a factor in changing the scheme of things in favor of the Allies. Brave secret agents are followed as they thread their way through a maze of plots and counter-plots. What emerges is a suspenseful and superior film adventure that should please fans of this type of release. The performances are very good, and the direction and production are of high quality. The use of color is a plus factor that lends an air of realism to the overall proceedings. Incidentally, the stars herein are used to the realistic limits of their assignments, which in some cases are of short screen duration. This aspect, too, makes the outcome more reliable and more authentic. Loren, for instance, though top-billed, has a minimum of on-screen time. The screenplay is by Richard Imrie, Derry Quinn, and Ray Rigby.

TIP ON BIDDING: Higher rates.

AD LINES: "Three Secret Agents Set Out On A Mission That Changed The Progress Of World War II"; "Follow Three Secret Agents As They Face Death And High Adventure In A Secret Move Known as 'Operation Crossbow'."

Sandokan The Great

(6520) MELODRAMA
MGM 110M.
(Italian-made)
(Dubbed in English)
(Techniscope)
(Technicolor)

ESTIMATE: Action packed jungle adventure.

CAST: Steve Reeves, Genevieve Grad, Rik Battaglia, Maurice Poli, Andrea Bosic, Leo Anchoris, Joaquin Oliveras, Anandakumar, Antonio Molino Rojo, Maria Valdermarin, Enzo Fiermonte, Gino Mortuano. Produced by Joseph Fryd; directed by Umberto Lenzi.

STORY: During the reign of Queen Victoria, the British under Joaquin Oliveras, try to capture Steve Reeves, Sandokan, son of the Sultan of Mulunder. Reeves, however, escapes and takes Oliveras' niece, Genevieve Grad, with him as hostage. Reeves saves Grad from being killed by wild animals, from drowning in a jungle swamp, and from headhunters. They are ambushed by the British and imprisoned at Fort Victoria, where Reeves is to be hanged. He escapes again and rallies the Tigers of Mompracem against the British, who greatly outnumber

them. The British are defeated. Reeves and Grad face the future together.

X-RAY: This action packed jungle adventure with Steve Reeves, screen muscleman, does not feature too many of his impossible exploits, but rather pits him against the superior numbers of the dominating English imperialists, for whose defeat the film back-handedly apologizes in a foreword. There is truly enough action for several films, and devotees of such fare should be well pleased. The cast is good, with a full scale battle being the rousing climax. Reeves, of course is all that a hero should be and performs the various exploits in true strong man fashion. Color and scope enhance things and the dubbing is satisfactory.

AD LINES: "Heroism and High Adventure In The Malay Jungle!"; "One Man's Courage Pitted Against Jungle Beasts—Savage Headhunters—And The Might Of An Empire!"

She

MELODRAMA
106M.

MGM
(CinemaScope)
(Color)
(English-made)

ESTIMATE: Large-scale film version of famous novel is exploitable.

CAST: Ursula Andress, John Richardson, Peter Cushing, Bernard Cribbins, Rosanda Monteros, Christopher Lee, Andre Morell. A Seven Arts-Hammer Production; produced by Michael Carreras; directed by Robert Day; screenplay by David Chantler from the novel by H. Rider Haggard.

STORY: It is 1918 in Palestine. The war is over and British soldiers John Richardson, Peter Cushing, and Bernard Cribbins are at loose ends. Richardson is seen by Arab Christopher Lee, who recognizes him as the double of an ancient Egyptian priest. The handsome young Englishman is lured away by Rosanda Monteros, clubbed, and taken to a house where he is visited by Ursula Andress. Overcome by her beauty, he forgets all about Monteros, accepts a ring and a map from Andress, and promises to make a treacherous trip through the desert to prove his worth. At the end of the journey, he is told, is a fabled lost city and the promise of eternal life. The three English adventurers set out, overcoming many hardships enroute. They are saved from death by Monteros, who leads them to the lost city. Andress is absolute ruler. She has discovered the secret of immortality and has ruled for 2,000 years, awaiting the return of her Egyptian lover. Richardson is his reincarnation, and together they will reign forever. The story is frightening to Cushing, who tries to restrain Richardson, but he has become enslaved by Andress' beauty and power. Andress has Monteros killed as she can stand no rival for Richardson's love. Monteros' father leads a revolt against Andress just as she and Richardson are to step into the magic flame which will make him immortal as she is. Instead, the flame takes away Andress' immortality and she crumbles to dust before the horrified Richardson. He is now immortal and doomed to spend all his days in the lost city waiting until the flame returns to grant him the boon of death.

X-RAY: This story of H. Rider Haggard's famous immortal temptress, "She," has been brought to the screen in a rather leisurely fashion. The deliberate pace may well convey the Victorian period, but it does little to stir up the excitement or fulfill the promise of high adventure. Ursula Andress is required to do nothing more dramatic than look beautiful. This she has no trouble in accomplishing as she is truly a remarkable female. Costumes put a great deal of scenic flesh on display, and that should please the men in the audience if their attention begins to waver. For the ladies there is the handsome new face of John Richardson. From where we sit, this boy's screen future is assured. Color, native dances, and hordes of battling men fill the screen, but the story fails to set off many

sparks. It certainly can be exploited, however, and general audiences shouldn't be too disappointed. It doesn't figure to be the sophisticate's cup of tea, however.

TIP ON BIDDING: Fair program rates.

AD LINES: "No Man Could Resist Her . . . He Was Doomed To Live Forever As Her Slave"; "The Mystery Of Life Eternal . . . Solved By A Woman Of Matchless Beauty And Unspeakable Evil."

PARAMOUNT

Dr. Terror's House Of Horrors

Paramount
(Technicolor)
(English-made)
MELODRAMA 98M.

ESTIMATE: Off-beat horror entry has interest.

CAST: Peter Cushing, Christopher Lee, Roy Castle, Donald Sutherland, Neil McCallum, Alan Freeman, Max Adrian, Edward Underdown, Ursula Howells, Peter Madden, Katy Wild, Ann Bell, Sarah Nicholls, Bernard Lee, Jeremy Kemp, Kenny Lynch. Produced by Milton Subotsky and Max J. Rosenberg; directed by Freddie Francis.

STORY: Five passengers in a railway compartment are joined by a sixth, Peter Cushing, teller of fortunes, who eventually winds up telling the future of each of the occupants. Neil McCallum, a young architect, is told that he will be on his way to discuss the renovation of a huge house on a remote island with a wealthy widow, and he meets his death by a werewolf. Passenger Alan Freeman will find a strange weed growing near his cottage which multiplies until it surrounds the cottage and eventually kills the inhabitants. Roy Castle, a musician, is booked to play in the West Indies where he comes across a voodoo ritual. He plays the forbidden music, which brings about his death. Art critic Christopher Lee is tormented by an artist who has been wronged by him, and after he runs him down, severing his hand from the artist's body, he is tormented by the severed limb until he is blinded. This eliminates him as a critic. Donald Sutherland, a doctor, learns that he is to return to the states with his French bride, who turns out to be a vampire. He is persuaded by Max Adrian, the other doctor in town, to kill her by driving a stake through her heart. Adrian denies the story to police, and after they leave, it's determined that he, too, is a vampire. Each wonders if his destiny can be changed, and it is by the spectre of a different death. As the train pulls into a station, a paper headlines a train accident in which five passengers die.

X-RAY: There's a weird type of suspense and drama to be found in this off-beat horror entry, and interest is well maintained throughout as a number of unusual experiences unfold in an aura of the mysterious. It could serve as an effective entry on the program, and a bit of extra effort in exploitation and selling could bolster the reaction and returns. The acting, direction, and production, as well as the special effects, are competent, and the use of color adds to the effectiveness of the horror theme. Milton Subotsky wrote the screenplay.

AD LINE: "Could Your Future Be Involved With This Experience In Horror? Don't Miss The Suspenseful Revelation"; "An Unusual Excursion In Terror—As Five Men Board A Train Headed For The Unknown."

LOOK FOR REVIEWS . . .

UNITED ARTISTS

Mister Moses

COMEDY DRAMA
United Artists 113M.
(Frank Ross-Talbot)
(Panavision)
(Technicolor)
(Filmed in Africa)

ESTIMATE: Offbeat African adventure comedy is thoroughly entertaining.

CAST: Robert Mitchum, Carroll Baker, Ian Bannen, Alexander Knox, Raymond St. Jacques, Orlando Martins, Reginald Beckwith. Produced by Frank Ross; directed by Ronald Neame; screenplay by Charles Beaumont and Monja Danischewsky, based on the novel by Max Catto.

STORY: Robert Mitchum, diamond smuggler and carnival con-man, lives by his wits in Africa, fleecing the natives via a harmless "muscle tonic." An enraged tribe throws him and his wagon into the river and he drifts unconscious to a village where the native population has been converted by missionary Alexander Knox. Knox and daughter Carroll Baker nurse Mitchum back to health. District Commissioner Ian Bannen, engaged to Baker, is trying to evacuate the village, which is threatened by the flood waters of a new dam. The religious chief refuses to cooperate with the helicopter evacuation plan because the children of Israel walked to their promised land with their animals. The natives refuse to leave the animals behind. Mitchum adopts a friendly elephant and decides to take off. To raise some food, he puts on a magic show with the help of a flame-thrower. When he accidentally sets fire to a bush, the natives flee in panic. The next day, the chief announces that Mitchum (Joe Moses) has been sent to lead them to the promised land. Mitchum wants no part of the deal, but Baker threatens to expose him as a diamond smuggler. The long trek across the desert begins. All goes well despite would-be witch doctor Raymond St. Jacques, raised among the white men. He hopes to use his knowledge to destroy the natives' confidence in Christianity and to seize power for himself. Mitchum overcomes many obstacles, including parting the waters of a giant man-made lake. St. Jacques steals map and compass, and when Mitchum leaves to scout ahead, he seizes power, imprisons Baker, Knox and Bannen, and sets up pagan idols. Bannen learns that Mitchum is a smuggler and is sure he will not return to the caravan. He is wrong. Mitchum returns, defeats St. Jacques in a fierce battle, and leads the natives to their promised land. Like Moses, he is forbidden to enter, but Bannen agrees to drop all charges and let him go free. Baker, who has come to love him, leaves with him to an uncertain but never dull future.

X-RAY: This is an offbeat African adventure comedy that should please a wide audience. Robert Mitchum as a con man with a conscience and Carroll Baker, abandoning her sexpot image to play a missionary's daughter, head a fine cast and bring a hectic, funny, entertaining, and always interesting story to life. The African location provides some wonderful opportunities for the Technicolor cameras, which take full advantage of the scenery. A gentle elephant just about steals the show. In addition to some wildly funny situations as a modern Moses with more than a touch of larceny in his soul leads a tribe of simple natives to a promised land, there are explosive action sequences to attract fans who like their movies to move. Production and direction are first rate, and audiences everywhere should find it loads of fun.

TIP ON BIDDING: Better program rates.

AD LINES: "The Wildest, Funniest Exodus Ever Filmed . . . Thrills And Fun For Everyone"; "A Con Man With A Mission . . . A Missionary's Daughter . . . A Thrill-Packed Journey To A Promised Land . . . A Hectic Exodus Turns Africa Upside Down."

UNIVERSAL

Fluffy

COMEDY
(6513) 92M.
Universal
(Color)

ESTIMATE: Cute Comedy for youngsters and family audiences.

CAST: Tony Randall, Shirley Jones, Edward Andrews, Ernest Truex, Howard Morris, Dick Sargent, Celia Kaye, Adam Roarke, Harriet MacGibbon, Connie Gilchrist, Parley Baer, Whit Bissell, Stuart Randall. Produced by Gordon Kay; directed by Earl Bellamy.

STORY: Professor Tony Randall is conducting studios on a tame lion named Fluffy when the police arrive to investigate a report that a wild animal is loose. They are terrified by the appearance of the uncaged lion, and when they attempt to shoot him, Randall becomes enraged, takes their guns away, and puts them to sleep with knockout pills. The director suggests that he leave town for a while, taking Fluffy with him. He attempts to check into a hotel in a small town, but they are full until the owner's daughter, Shirley Jones, and her mother check out of their apartment with the intent of abandoning the father, Ernest Truex, who has been away on a hunting trip. Jones gives the clerk permission for Randall to use the vacant apartment, not knowing that the cat he mentions is a lion. They reach the apartment, being seen only by a drunk, who is stunned. Truex is on his way back, resisting the efforts of several friends to induce him to give up his unhappy existence at the hotel and come to Mexico with them in their trailer. Jones returns for some forgotten articles and is frightened by Fluffy and by a radio announcement detailing the escape of Randall and the lion. Truex arrives with a quarter of venison, is frightened by the lion, and takes off through a window. People suspect that the venison Fluffy is feeding on is Truex, while the latter realizes this is a good opportunity to escape. The town is up in arms, and Randall is jailed, but he escapes and is accidentally handcuffed to Jones. They return to the hotel hoping that Fluffy will return too and notice Truex's buddy picking up some of his things. She begins to suspect that Truex is still alive, and they find him at the trailer camp, picking up Fluffy enroute as well. Things are straightened out with Fluffy declared tame and Randall and Jones planning a future together.

X-RAY: This should make a cute addition to the show. It can be viewed and enjoyed by youngsters and family groups with its obvious humour and fun situations best appreciated by the non-sophisticates. Interest is well enough maintained throughout, and the acting, direction, and production are efficient and capable. An audience made up of pre-teen children seemed to have an enjoyable time. The screenplay is by Samuel F. Roeca. The use of color is an added asset for presentation.

AD LINES: "A Lion Plays Cupid And It's Fun All The Way"; "A Cute Comedy About A Tame Lion Who Creates Chaos When He Gets Loose."

The World Of Abbott And Costello

COMPILATION
(6510) 75M.
Universal

ESTIMATE: Compilation offers the best of team's films.

CREDITS: Narrated by Jack E. Leonard; produced by Max J. Rosenberg and Milton Subotsky; associate producer, Norman E. Gluck; narration written by Gene Wood; musical supervision by Joseph Gershenson.

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Kitten With A Whip—83m.—U5226

L

Last Man On Earth, The—86m.—A-I5241
Last Woman Of Shang, The—107m.—For.5264
Laterna Magika—119m.—For.5212
Les Abysses—90m.—For.5234
Let's Talk About Women—108m.—Emb.5218
Lili—81m.—MGM—Re.5226
Lilith—114m.—Col.5213
Living Between Two Worlds—78m.—Misc.5220
Lord Jim—154m.—Col.5257
Lost World Of Sinbad, The—90m.—A-I5261
Love Ala Carte—98m.—For.5243
Love Goddesses—82m.—Cont.5258
Love Has Many Faces—105m.—Col.5253
Luck Of Ginger Coffey, The—100m.—Cont.5217

M

Major Dundee—134m.—Col.5261
Malamondo—79m.—For.5234
Man From Button Willow, The—84m.—Misc.5251
Man In The Dark—80m.—U5250
Man Who Couldn't Walk, The—63m.—For.5264
Man Who Walked Through The Wall—99m.—For.5235
Marriage Italian Style—102m.—Emb.5241
Mary Poppins—140.—BV5209
Master Spy—71m.—AA5209
Mediterranean Holiday—128m.—Cont.5221
MGM's Big Parade Of Comedy—89m.—MGM ..5210
Mister Moses—113m.—UA5275
Mme. Olga's Massage Parlor—70m.—Misc.5266
Model Murder Case, The—90m.—For.5264
Mondo Pazzo—94m.—For.5251
Moro Witch Doctor—61m.—Fox5230
Murder Ahoy—93m.—MGM5214
My Blood Runs Cold—104m.—WB5270
My Fair Lady—170m.—WB5227
My Wife's Husband—85m.—For.5255

N

Naked Kiss, The—92m.—Misc.5227
Nasty Rabbit, The—85m.—Misc.5243
Night Train To Paris—65m.—Fox5219
Nightmare In The Sun—81m.—Misc.5231
Night Walker, The—86m.—U5242
None But The Brave—105m.—WB5255
Nothing But A Man—92m.—Misc.5259
Not On Your Life—90m.—For.5270
Nutty, Naughty Chateau—102m.—For.5232

O

Of Human Bondage—98m.—MGM5214
One Way Pendulum—90m.—For.5255
Onibaba—104m.—For.5264
Only One New York—75m.—Emb.5218
Operation Crossbow—116m.—MGM5274
Operation Snafu—93m.—A-I5257
Outlaws Is Coming, The—89m.—Col.5245
Outrage, The—97m.—MGM5219
Over There—1914-1918—90m.—For.5265

P

Pajama Party—83m.—A-I5229
Passionate Thief, The—100m.—Emb.5210
Pattern For Plunder—85m.—For.5235
Pawnbroker, The—114m.—AA-Landau5273
Pleasure Seekers, The—107m.—Fox5242
Psycho—109m.—Par.—Re.5247
Pumpkin Eater, The—110m.—For.5228

Q

Quick Before It Melts—98m.—MGM5238
Quo Vadis—168m.—MGM—RE.5214

R

Raiders From Beneath The Sea—73m.—Fox5247
Rattle Of A Simple Man—96m.—Cont.5237
Ready For The People—54m.—WB5227
Red Desert—116m.—For.5255
Red Lanterns—85m.—For.5271
Rio Conchos—107m.—Fox5219
Rounders, The—85m.—MGM5246
Roustabout—101m.—Par.5230

S

Sandokan The Great—110m.—MGM5274
Santa Claus Conquers The Martians—80m.—Emb.5230
Satan Bug, The—114m.—UA5262
Seance On A Wet Afternoon—115m.—For.5235
Secret Door, The—72m.—AA5209
Secret Invasion, The—95m.—UA5215
Send Me No Flowers—100m.—U5211
7 Dwarfs To The Rescue, The—84m.—For.5265
Seven Surprises—77m.—For.5235
Sex And The Single Girl—114m.—WB5242
She—106m.—MGM5274
Signpost To Murder—79m.—MGM5238
Sing And Swing—75m.—U5211
Slave Trade In The World Today—86m.—Cont.5233
So Dear To My Heart—82m.—Re.—BV5217
Sound Of Music, The—174m.—Fox5258
Strange Bedfellows—98m.—U5239
Sweet And Sour—98m.—For.5260
Swingin' Summer, A—80m.—Misc.5266
Sword Of Ali Baba—81m.—U5270
Sylvia—115m.—Par.5249

T

Taboos of the World—97m.—A-I5273
Taggart—85m.—U5239
Terrace, The—90m.—For.5243
T-a-m-i Show, The—113-1/2m.—Misc.5231
Tattooed Police Horse, The—48m.—BV5225
Taxi For Tobruk—90m.—For.5265
Thank Heaven For Small Favors—84m.—For.5265
36 Hours—115m.—MGM5233
Those Callows—131m.—BV5229
Three Penny Opera—83m.—Emb.5237
Time Travelers, The—82m.—A-I5225
Tomb Of Ligeia—81m.—A-I5253
Topkapi—120m.—UA5215
Train, The—133m.—UA5259
Truth About Spring, The—102m.—U5270
Two On A Guillotine—107m.—WB5247

U

Umbrellas Of Cherbourg, The—90m.—For.5243
Unearthly Stranger—68m.—A-I5241

V

Vice And Virtue—103m.—MGM5262
Visit, The—100m.—Fox5214
Voyage To The End Of The Universe—81m.—A-I5213

W

War Party—72m.—Fox5262
Where Love Has Gone—114m.—Par.5222
Why Bother To Knock?—88m.—For.5244
Wild Seed, The—99m.—U5263
Witchcraft—79m.—Fox5222
Woman In The Dunes—123m.—For.5236
Woman Is A Woman, A—80m.—For.5248
Woman Of Straw—117m.—UA5215
World Of Abbott And Costello, The—75m.—U ..5275
World Of Suzie Wong, The—129m.—Par.—Re.5262
World Without Sun—93m.—Col.5241

Y

Yellow Rolls-Royce, The—122m.—MGM5246
Yolanta—82m.—For.5265
Young Cassidy—110m.—MGM5258
Young Lovers, The—108m.—MGM5222
Youngblood Hawke—137m.—WB5227
Young Fury—80m.—Par.5249
Your Cheatin' Heart—99m.—MGM5222
You're Never Too Young—102m.—Par.—Re.5222

Z

Zebra In The Kitchen—93m.—MGM5262
Zorba The Greek—142m.—Fox5238

The World Of Abbott And Costello

(Continued from page 5275)

CONTENT: Comedians Bud Abbott and Lou Costello are seen in sequences from the following films, "Abbott and Costello Go To Mars," "Lost In Alaska," "Abbott and Costello Meet The Mummy," "Abbott and Costello In The Foreign Legion," "The Naughty Nineties," "The Wistful Widow of Wagon Gap,"

"Hit The Ice," "Buck Privates Come Home," "Little Giant," "Mexican Hayride," "Buck Privates," "In The Navy," "Who Done It?," "In Society," "Comin' Round The Mountain," "Abbott and Costello Meet Frankenstein," "Abbott and Costello Meet The Keystone Kops," and "Ride 'Em Cowboy."

X-RAY: The films of the comedy team of Bud Abbott and Lou Costello have been fine-combed for their funniest routines, and these have been expertly combined into a feature

that should provide a lot of fun for those who used to appreciate the broad and slapstick efforts of the zany pair. Comedian Jack E. Leonard provides an amusing narration over the clips, and the entry as a whole should be well accepted by receptive audiences. The technical work is good, and it's a smart bet for the program.

AD LINES: "Hilarious Fun The Abbott And Costello Way"; "A Riot Of Comedy For The Fun Fan."



APRIL 14, 1965

SECTION THREE
Vol. 73 NO. 12

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

Entire Town Of Dundee Attends Fla. Premiere

The town of Dundee, Fla., 1500 population, fulfilled the fondest dream of every American exhibitor this week when every man, woman, and child in the town went to the movies.

On "D-Day" ("Dundee Day") Columbia Pictures transported the entire population 200 miles to Miami's Carib Theatre to attend a special premiere and luncheon for Jerry Bresler's "Major Dundee."

One of the most unusual promotional ideas of recent years, the "Dundee Day" fete focused national attention on the film and the town through a massive all media publicity campaign for the event.

The idea of taking the town to the movies originated when Wometco executives decided to hold a promotional screening of the Charlton Heston starrer in anticipation of the opening of "Major Dundee" in nine dates in the Greater Miami area.

"Dundee Day" problems that had to be overcome included transportation for a whole town and provisions for food as well as entertainment. Adequate guarantees that little Dundee, Florida would be safe and secure while all its residents were viewing the Civil War adventure-drama demanded attention.

A fleet of Greyhound Buses, emblazoned with "Major Dundee" banners and escorted by a corps of motorcycle police, carrying the Dundee residents to Miami in the biggest audience caravan in motion picture history. A prominent Miami restaurant hosted the group at a special picnic prior to the screening.

The Florida State Police, after a study of the Dundee security problem, provided in addition to the motorcycle escort, a full complement of police to protect the deserted town.

Mayors Robert High, of Miami, and Mel Richardson, of Miami Beach, officially proclaimed "Dundee Day" in the area.

"Shenandoah's Ads

Universal's "Shenandoah," will be pre-sold with a large national magazine advertising campaign in the Saturday Evening Post, Life and Look, it was announced yesterday by David A. Lipton, vice-president in charge of advertising and publicity.

The Saturday Evening Post ad will be a two-page four-color spread in the May 8th issue on the newsstands on April 27th and will serve to launch the extensive national advertising, publicity and promotional campaign Universal is developing on the picture. The Life and Look magazine ads be in the July 2nd and July 13th issues respectively which will be on the newsstands June 29th, keyed to the initial city openings of the picture. The three magazines have a combined circulation of almost 2,000,000 and an estimated readership in excess of 85,000,000.

"Great Race" Cars On Display In WB-Firestone Promotion



The Times, Cincinnati, Ohio, recently celebrated its first anniversary as a first-run house with United Artists' "How To Murder Your Wife," before an invited audience who climaxed the affair with champagne and cake. A model is seen emerging from the anniversary cake after a parade around downtown streets.

LOOK FOR EXPLOITATION EVERY OTHER WEEK IN MOTION PICTURE EXHIBITOR

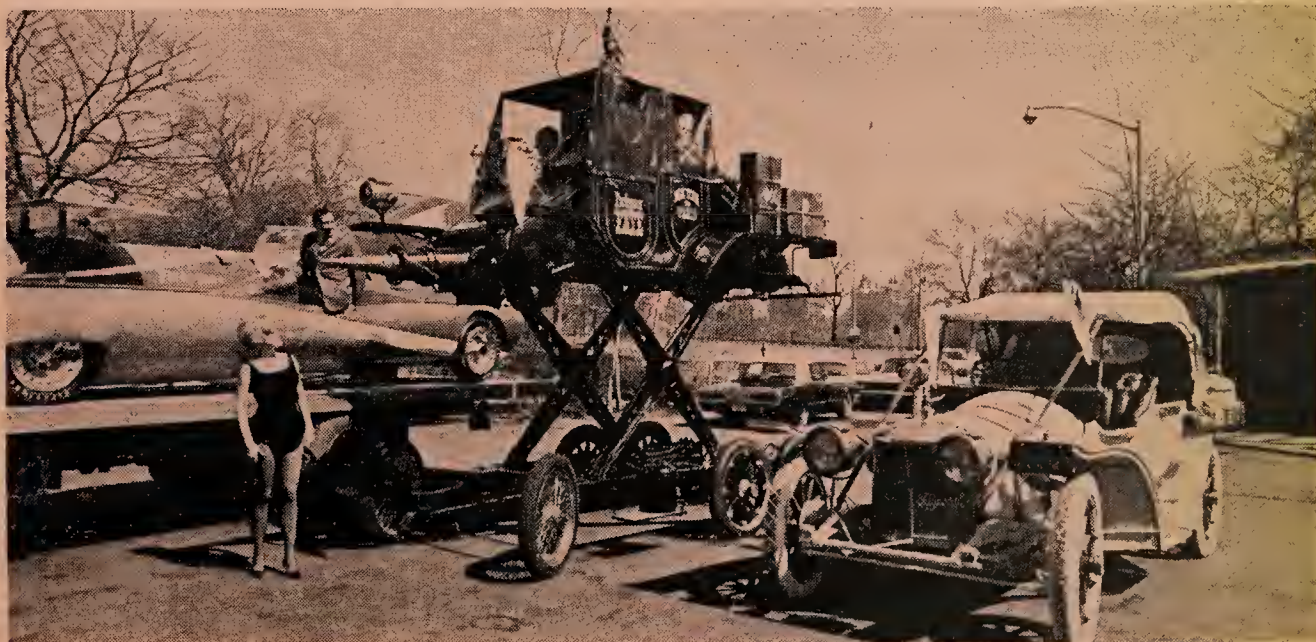
Three of the world's most remarkable cars, went on view to the general public at the International Automobile Show in the New York Coliseum, and were previewed at the Tavern-on-the-Green in Central Park as the highlight of a press luncheon held by Warner Bros. Pictures and the Firestone Tire & Rubber Company to announce their multi-million-dollar promotional campaign focusing on the motion picture, "The Great Race."

The cars are: Firestone's fabulous jet-powered "Green Monster," driven by Art Arfons, the world's fastest car and driver, and Warner Bros.' fantastic "Leslie Special" and "Hannibal 8," driven by Tony Curtis and Jack Lemmon, respectively, in film.

The joint preview of the fastest and funniest cars at the Auto Show marked the beginning of the Warner Bros.-Firestone campaign that will continue through this year and well into 1966, according to the announcement by Richard Lederer, vice-president of Warner Bros., and A. E. Brubaker, director of public relations for Firestone.

Involved in the extensive promotion will be the joint exhibition of the three cars at major automobile and racing events and state fairs throughout the United States, following the nine-day automobile show in New York. Chief among these will be the Indianapolis 500-mile Memorial Day Classic.

The long-range cooperation between Firestone
(Continued on page EX-666)



Preview of the two wildest cars at the International Automobile Show, both from Warners' "The Great Race," was held recently at Tavern on the Green in Central Park, New York. Model Melinda Rose looks up at the Hannibal Eight, which designer Danny Lee has piloted eight feet above ground. Lee also designed the all-white Leslie Special phaeton. In background is the world speed record-holder Art Arfons in his "Green Monster."

TOA Issues Suggestions For Mother's Day Tie-Ins

The Theatre Owners of America reminds that Mother's Day is May 9th, and suggests that exhibitors cash in with a program for the entire family; because Mother's Day is as good a time as any for the whole family to celebrate.

On stage, or in your lobby, you might arrange one of a number of special program items . . . especially for your early shows. A department store might set up a fashion show; local beauty salons might arrange hair-styling demonstrations. In either instance, cooperating stores not only help publicize their participation, but they help distribute tickets (which might even be coupons redeemable at the boxoffice, at a slight discount with the stores making up the difference). You help the good work along in your own advertising and a special trailer.

The combination of dinner and a movie, at a family rate, is a "natural" to any budget-minded family. Work it out with the best restaurant in your immediate neighborhood . . . the publicity and advertising details, the financial arrangements, the promoted flowers to be given the mother of the family.

Because the project must necessarily be pretty much of an all-day affair, with families coming in to dine when and as their own time-tables permit, either before or after attending your show, try selling the combination deal in advance, via organizations . . . church groups, men's clubs, etc. . . . This not only gives you additional publicity media, it gives cooperating restaurant some idea of what might be needed in the way of menu-planning. And, of course, it gives the ticket-buying families an opportunity to plan their Mother's Day programs to their own satisfaction . . . something they'll appreciate.

In a small town, or in the vicinity immediate to your theatre, a "personal" invitation to your Mother's Day show might be extended to the mothers, via door to door distribution of a handout which, when turned in at the boxoffice, serves as a guest admission. Distribution should be done by the theatre manager himself, and he does it by ringing doorbells and asking for the mother of the family.

Apart from the word-of-mouth benefits that might accrue from this stunt, this once-or-twice-a-year approach to audiences, on a personal basis, can give the showman an opportunity to sell not only his theatre and himself; it can give him a chance to learn. Brief—and be sure they are brief, because as many homes as possible should be covered—conversations might lead to a greater understanding of audience interests and demands, to important suggestions for the betterment of theatre operations, to valuable leads for future organizational tie-ups, etc.

Saturday night, May 8th, should not be overlooked in your Mother's Day activities. Call attention to your Saturday night programming along the lines of: "If You're Going to be Too Busy, Mother's Day, Celebrate the Night Before!" Flowers for the ladies, of course, and coffee and cake might be served on the house, if your lobby permits.

Admit free all mothers over 60, or other strategic figure. The actual age might be geared to some local number—the age of the theatre manager, perhaps, or his own mother's age . . . a street address or highway number . . . the number of a nearby school. Point is, of course, the mothers admitted free are bound to be accompanied by mem-



A model dressed in a bridal gown distributed wedding "favors" in a Rochester, N. Y., store as part of the promotion for Embassy's "Marriage Italian Style," RKO Palace.

bers of their family.

For mothers only! Set it up in your lobby . . . a "wishing well" inside which are a considerable number of packages and envelopes, each tied to a separate string. Packages contain promoted gifts of one sort or another—preferably, "vanity" gifts like perfume, lipstick, or other cosmetics—envelopes contain merchandise certificates for hosiery, beauty services, etc., and guest tickets. Every mother gets a chance to choose her own gift, by pulling up the string of her choice.

Mothers, who do most of the shopping, are especially budget-conscious. Mother's Day celebrating depends, in some part, on them . . . whether the family goes out to a movie, goes out to dinner, etc. Make it easy, by tying-in with a supermarket chain, or with all the stores in a shopping center, or with a single large merchant!

Offer Mother's Day guest admissions to all persons bringing in a total of, say, \$30 worth of supermarket cash register tapes . . . sales receipts in that amount from two or three shopping center stores, or from the single large merchant. Co-operating chain, or stores, buy the tickets from you at a reasonable discount, and help publicize their "Be Our Guest on Mother's Day" promotion.

Many theatres make use of "gift books" . . . a quantity of tickets usable throughout the year, or for a limited period of time, at any—or most—performances and at any theatre on the circuit. Individual theatres may do the same, or may adapt the idea to Mother's Day. Gift books guarantee movie pleasure for months to come . . . and guarantee audiences, as well.

If your theatre does not have such a set-up, then it might be well to look into it now, and initiate it for Mother's Day. Or, even to



Century Theatres' Rialto recently used a live model and a cut-out, blow-up of Jack Lemmon in a display in Foamland's corner window on Kings Highway, Brooklyn, N. Y., to create pedestrian traffic and excitement for United Artists' "How To Murder Your Wife."

use Mother's Day as a trial run.

Print special cards, with Mother's Day art, and room for mother's name and address, admitting bearer to your theatre at any time . . . during matinee performances . . . only on one or two days a week . . . whatever you choose (bearing in mind that (a) the offer must be truly attractive to potential purchasers, financially and as a gift, and (b) women rarely go to the movies alone; they will be accompanied by other women, by their husbands, by their children . . . and you must make it easy for them to use their Mother's Day Gift Cards.

Mother's Day Gift Cards might be sold at your theatre, and as a package deal by candy shops . . . gift shops and merchants . . . florists. A department store might want to handle the entire operation with you . . . or the management of a shopping center.

If your lobby permits, a local photographer might set up shop in a corner . . . taking pictures of Mother (and Father!) and the entire family, at a special Mother's Day price.

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Fifteen cents per word (include name or initials, box number and address in count). Minimum words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTIONS, 339 West 44th St., New York 36, N. Y.

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The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

GENERAL-RESIDENT MANAGER, first run 1400 seat theatre southwest Chicago suburbs, 21 years. Theatre sold, available now. Complete operation. Excellent references, will relocate, consider any reasonable offer. Married, no children. R. A. CHRISMAN, 1533 Maple Ave., Downers Grove, Ill. Phone WO 9-1090. (47)

X-CEPTIONAL EXHIBITOR executive, low forties, 20 years background, owned hard-tops and drive-in, large operation. Experience every phase of business. Seeks growth circuit position in California. Resume forwarded. BOX B47, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

ART MANAGER seeks position in art theatre. 13 years experience. Married. Reliable, with excellent references. BOX C331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: Experienced manager for first run drive-in theatre in Northern Calif. area. Send resume and recent picture to BOX D331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

EXPERIENCED A-1 projectionist, licensed New York, Connecticut, non-union. Know theatre business from A to Z. Can manager if necessary. Live in NYC. Would invest with right party only. BOX E331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

MANAGER, promotion minded with 18 years experience in best first run conventional houses. Experienced in all phases. Neat, fairly man, will relocate. Sober, good references. BOX G331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

45 YEARS of experience in management and projection. Age 59, semi-retired, money no object. Doctor prescribes warmer climate for my ill son. What have you to offer? BOX A331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

PROJECTIONIST—re-entry—desires position in western Pennsylvania or West Virginia area. BOX B331, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

PROJECTIONIST, experienced, reliable, non-union, high school graduate. Currently working in neighborhood theatre. Seeking better employment, larger scale, full time. Go anywhere for right offer. Contact BARRY R. MACFARLANE, c/o Hotel Duncan, 1151 Chapel St., New Haven, Conn. 06511. (47)

WANTED: EXPERIENCED, publicity minded manager for eastern New York State first run theatre. Excellent references needed. Position available in June. BOX A47, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: Projectionist for a summer movie located on Cape Cod. July 1 to Labor Day, two shows nightly. Please state experience. Reply to SHAFIR, 600 W. 111th St., New York, N. Y. (47)

HELP WANTED: Assistant manager for full time position in NYC art type theatre. Give background, qualifications, age, etc. Reply BOX C47, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

MANAGER, experienced, family man, conventional or drive-in, including exploitation, advertising, concessions, now employed. Contact immediately if you are ready to do business. BOX A414, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

ASSISTANT MANAGER wanted for downtown, first run Philadelphia theatre. \$100 per week to start, chance for advancement. BOX B414, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

MANAGER, currently art house in Midwest, wants theatre NYC area. Exploitation minded. 8 years experience booking and dist. major exchanges. Top references. BOX C414, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

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YOUNG, MARRIED MAN seeks change. Prefer indoor house. Manager or assistant position accepted. All inquiries answered. BOX E414, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: Manager for summer operation only, Southern N. J. seashore resort, June 6th to September 11th. Car necessary. Good salary and bonus. State qualifications and references. BOX G414, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

THEATRE MANAGER—Radio Personality. Available. Best references. Relocate Southern California, Nevada, Arizona or Utah. Write or phone LYLE C. YOUNG, 134 Palo Verde, Palm Springs, Calif. Phone 324-3772, 325-2744. (414)

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WILL LEASE OR BUY theatre Eastern Pennsylvania, New Jersey, Delaware, or New York City vicinity, population 5,000 or over. BOX 282, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

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COMPLETE THEATRE and booth equipment available. Simplex projectors and sound system; seating; miscellaneous equipment. KENNETT FIRE COMPANY, Kennett Square, Pa. Phone (215) 444-3915.

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MOTION PICTURE

EXHIBITOR

APRIL 21, 1965

Volume 73

Number 13

IN TWO SECTIONS • THIS IS SECTION ONE

Join this

FUNNY

Wild

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APRIL 21, 1965

OUR 47th YEAR

PLUCKING A POLITICAL PLUM

DESPITE THE RECENT SUPREME COURT RULINGS that all but rendered censor boards powerless, there are new rumblings of censorship all through the land. Some of these efforts are motivated by a sincere desire to protect the young from obscenity, but others have about them the sour smell of politics.

For example, the State of Pennsylvania issued a statement some time ago indicating that the actual cost to the motion picture industry during the year 1954-55 was more than \$190,000 for the "privilege" of submitting all films for a censor's license. Over a period of 41 years, the industry was soaked by the Pennsylvania Censor Board to the tune of \$6,500,000, while the board's total expenses during that time came to about \$4,500,000. In other words, a profit of \$2,000,000 was realized at the expense of the motion picture industry.

Breaking this down even further, it appears that cost per rejected film was well over \$1,000. It can be seen, therefore, that the end of censorship removes a fat chunk of loot from state treasuries.

The number of American-made pictures rejected by censor

boards is minute, and yet the cost of censorship, for the most part, falls on the shoulders of major American companies. Paying a license fee for the privilege of having some political hack certify that "Mary Poppins" isn't obscene borders on idiocy, and yet that was the situation facing the industry while prior censorship was unchecked on state and municipal levels.

The records of the Legion of Decency show that since 1936, only 85 pictures have been condemned, and *only 13 were American-made*. Pictures rapped by censors as objectionable in the past are turning up with no cuts on television, where they are seen by people of all ages.

The question of obscenity belongs in the courts and not with political hacks and others who have no qualifications to judge films or to impose their own standards of morality on entire communities. Political censorship, even if it were legal, is repugnant in a democracy.

Censorship must not be a profit-making operation. Yet, when distributors sued for a refund on censorship fees, the courts ruled against them. What other industry is so treated?

DOES OSCAR NEED A FACELIFT?

EVERYONE IS INTERESTED in the Academy Awards. This is proven by the tremendous audience that watches the event on television and by the spurt in business provided by Oscar for the fortunate winning films and players. The outcome is important to performers, directors, studios, workers in the motion picture industry, and theatres everywhere. No one can argue with the results. The ballots are marked with fairness and counted with honesty.

However, a feeling persists that all is not sweetness and light. A year is 12 months long, and that is a fair-sized chunk of time. Voters reviewing the product of a full year might very well forget some of the better films of the year that were released in January or February. These films deserve the same consideration as their more fortunate competitors who come in under the Oscar deadline and are fresh in everybody's mind.

Such a situation also results in some top pictures being held back for release late in the year in the hope that this will aid them in the Oscar race and bring extra dollars to the box-office. Exhibitors need all the good pictures they can get, and they need them all through the year. Orderly release is a must, and certain exhibitor leaders, notably Ed Hyman, have worked for it tirelessly. Still, we are as far away from it as ever, and anything that makes orderly release even more of an impossibility should be changed.

We don't presume to have all the answers, but we do think the problem should be considered. If some system could be created whereby the releases of the first half of the year would be judged at the end of this six month period, it would serve many purposes. For one thing, it would give such honored

films and stars a boxoffice boost that would be meaningful to theatres everywhere. It would also result in an extra load of publicity, and that too would help.

Perhaps the best of the first half of the year could compete for final Oscars against the best of the second half of the year, resulting in an Academy Awards show with an added element of suspense and interest. It might also serve to satisfy many critics who claim that the annual awards show is too cluttered with presentations that are meaningless to the general public. This would be a race worth watching.

We can't help but feel that many fine pictures and performances don't get a fair shake in the race for Academy Awards because they seem to be "old hat" by the time the voting is conducted. From where we sit, it appears that films like "The Unsinkable Molly Brown" or "Seven Days In May" were hurt by being released early in the year, while winners like "My Fair Lady," "Mary Poppins," "Zorba The Greek," and "Yesterday, Today and Tomorrow" were still exciting the crowds in theatres. The new has an unfair advantage.

This year has seen already the release of some wonderful films that we would hate to see lost when balloting commences in 1966. Pictures like "The Pawnbroker" or "The Collector" deserve a far better fate.

We don't know what kind of machinery would be best, but we would like to see the subject pursued by some of the fine minds in the Motion Picture Academy of Arts and Sciences. Let's make Oscar even more of a prize than he is already.

How about it, Academy? And what do you say, Mr. Distributor and Mr. Exhibitor?

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Mr. and Mrs. David Roscn became the parents of a boy born on April 15. This makes the ninth grandchild of Samuel Roscn, executive vice-president of Stanley Warner Corporation; he is also a grandson of Jacob Fabian, for whom he is being named. His name will be Jacob Burt Rosen.

Obituaries

William J. Clancy, Sr., 60, manager, State, Newark, Delaware, for the past 36 years, died at the Memorial Hospital, Wilmington, Del., after a brief illness. Surviving are his widow, four sons, six grandchildren, two brothers, and a sister.

Distribs Fight N. Y. Censor

NEW YORK—Columbia Pictures, MGM, Paramount Film Distributing Corporation, 20th Century-Fox, United Artists, Universal Film Exchanges, Inc., Warner Brothers Distributing Corporation, and Allied Artists have filed an action in the Supreme Court of Albany County to test the validity of the new regulations which the New York Board of Regents issued on March 26 in an attempt to bring their procedure into conformity with the decision of the U.S. Supreme Court which held the New York censorship statute unconstitutional.

Judge Sidney F. Foster scheduled a hearing on this action for April 23 in Albany.

The plaintiffs seek an injunction against the Board of Regents to prevent them from enforcing the new regulations and seek a determination that the statute is unconstitutional and not operative. They are represented by John R. Davison, Esq., of Albany.

Meanwhile, the producers have been submitting films to the Regents under protest.

Accessory Rates Fought

MILWAUKEE—At a regular meeting of the board of Allied Theatre Owners of Wisconsin, it was resolved that the matter of the increase in the standard accessory rates of National Screen Service be referred to the board of National Allied.

It was further resolved that the board protests strongly the action of National Screen Service in establishing a \$2.00 minimum on accessories which, in effect, would be discriminating against the small theatres.

Engel To Assist Beck

PHILADELPHIA—Joe Engel, former 20th-Fox salesman, who is going with Claude Schlanger's Budco Theatres, will be an assistant to Pat Beck at the Budco Philadelphia offices. This will clarify the item that appeared in MOTION PICTURE EXHIBITOR last week.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., APRIL 19

MGM Profit Increases; O'Brien Sees Better '65

NEW YORK—Metro-Goldwyn-Mayer, Inc., in a quarterly report to stockholders, announced that operations for the 28 weeks ended March 18, 1965, the first two quarters of the current fiscal year, resulted in a net profit of \$3,611,000 or \$1.38 per share as compared to a net profit of \$1,886,000 or 73 cents per share for the similar period a year ago. Earnings for the second quarter of the current fiscal year amounted to \$2,045,000 or 78 cents per share as compared to a net profit of \$1,201,000 or 47 cents per share in the corresponding period last year.

A quarterly dividend check at the regular rate of 37½ cents per share accompanied the report to stockholders.

In his letter to stockholders, Robert H. O'Brien, president of MGM, stated, "The upward trend in our earnings continued throughout the second quarter. As I stated at the annual meeting of stockholders . . . we are confident that 1965 will be a better year than 1964 as all our major divisions are in improved positions and we are moving into the summer with an unusually strong line-up of releases for this peak motion picture season. The quality and strength of our Summer schedule is evidenced in the selection of three of our pictures to be run in succession by Radio City Music Hall."

In the area of motion picture distribution, MGM's policy has been to license them to theatres as the main and primary market, followed by subsequent licensing to television networks and stations. In line with this policy, 30 feature films have been licensed to NBC for the 1965-66 broadcast season and 78 cartoons have been licensed to CBS for a three year period beginning in the fall. The company also licenses features and shorts to



Ralph W. Pries, left, vice-president, Berlo Vending Company division of ABC Consolidated Corporation, and first assistant international chief barker, Variety Clubs International, recently received the annual Benjamin Franklin Award of the Philadelphia Motion Picture Preview Group for his charitable and humanitarian work for others. Making the presentation at the Barclay Hotel luncheon is president Mrs. Arthur Goldsmith, as David E. Milgram, chief barker, Variety Club Tent 13, looks on.



BROADWAY GROSSES

Easter Means Booming Business

NEW YORK—The Easter week-end business was booming in the Broadway first-runs with the hard ticket attractions and their reserved seats leading the way.

"OPERATION CROSSBOW" (MGM). Radio City Music Hall, with holiday stage show, claimed \$120,000 for Thursday through Sunday, with the third week expected to top \$211,000.

"IN HARM'S WAY" (Paramount). DeMille reported \$28,000 for the second week.

"THE GREATEST STORY EVER TOLD" (United Artists). Warner Cinerama did \$41,131 on the ninth week of 12 shows.

"MAJOR DUNDEE" (Columbia). Loew's Capitol did \$22,000 on the second week.

"LORD JIM" (Columbia). Loew's State with reserved seat policy did \$58,000 on the eighth week of 14 shows.

"THE TRAIN" (UA). Fifth week at the Astor was announced as \$26,000.

"THE SATAN BUG" (UA). Victoria reported \$18,000 for the opening week.

"MY FAIR LADY" (Warners). Criterion with road show policy did a wow \$89,064 on the 26th week of 16 shows.

"CHEYENNE AUTUMN" (Warners). RKO Palace claimed \$20,000 for the opening week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli recorded a seventh week total of \$70,000 on a hard ticket policy with extra holiday shows.

individual television stations from which a substantial revenue is derived. For the 1965-66 television season, MGM will have five series on the networks.

Loew's Earnings Soar

NEW YORK—Loew's Theatres, Inc., announced that the earnings for the first six months ended Feb. 28 of the current fiscal year showed income from operations of \$2,187,400, equal to 99 cents per share and capital gains of \$457,000, equal to 21 cents per share, a total net income of \$2,644,400, equal to \$1.20 per share, after deduction for income taxes of \$2,612,000. For the comparable period last year, Loew's Theatres, Inc., reported income from operations of \$757,500 equal to 30 cents per share and capital losses of \$396,000, equal to 16 cents per share, a total net income of \$361,500 equal to 14 cents per share, after deduction for income taxes of \$380,000.

The second quarter ended February 28, 1965, showed income from operations of \$1,272,500 or 58 cents per share and capital gains of \$322,500 or 14 cents per share, a total net income of \$1,595,000 or 72 cents per share. For the comparable period last year, income from operations was \$374,200 or 15 cents per share, capital losses \$396,000 or 16 cents per share, resulting in a net loss of \$21,800 or one cent per share.

Blind Bidding Eyes On Uncle Sam

TOA's Aarons Urges FTC To Reveal Study Details; Redstone Seeks Exhibitor Voice In Code Changes

WASHINGTON, D. C.—Theatre Owners of America's board of directors at a winter meeting here failed to consider the proposed constitution for a projected single exhibitor organization, but only because Allied States had not yet endorsed the document. The board did approve the actions of the TOA unification committee in connection with development of plans.

The proposed constitution had been jointly prepared by the TOA and Allied unification committees, so no difficulty is expected in gaining the needed Allied endorsement.

In an authorized letter to Ralph Hetzel, acting president, Motion Picture Association of America, Sumner Redstone, TOA president, said exhibitors should be given a voice in any proposed revision of the Production Code. Redstone reminded Hetzel of the active TOA committee which has met from time to time with members of the Screen Producers Guild and the Production Code Administration to create better liaison between exhibition and production. He said, "TOA feels it would be most helpful if the voice of exhibition could be included in any discussions of this vital subject. We would like to have the opportunity to be present and discuss our recommendations and to be heard prior to any revisions."

The board voted a continuing fight against pay-tv and "a three-pronged attack," as well as financial support for the fight.

Over the protests of Army and Air Force Motion Picture Service chief Robert Quick, the board voted to begin a study of how to reduce military base theatre competition with nearby commercial theatres. Quick said he would resign from TOA if such a study is begun.

In his report, Redstone decried blind bidding and "the tremendous shortage of quality motion pictures for virtually every month of the year, except, possibly, the summer months and a few brief holiday periods."

Stuart Aarons, chairman of TOA's legal advisory council, and Stanley Warner Theatres counsel, urged in his report to the board that the findings of the Federal Trade Commission's study of compliance with the industry anti-trust decrees in the Paramount case for the Justice Department be made available to the industry.

"If this were an FBI report," Aarons said, "there might be some justification for keeping it secret, but this report . . . is analagous to the reports of so many commissions which are made public year after year on so many subjects. Facts are facts whether or not they may give rise to proceedings under the decrees. Similarly, recommendations are predicated on considered opinions or judgments, and this industry is entitled to know the recommendations of one of its arms of government in regard to such vital matters as blind bidding, delayed availabilities, unreasonable clearances, and modifications of the consent judgments."

He added that it is to be hoped that "something definitive" on the FTC report will be

Phila. D. A. Proposes Board To Review All Penna. Films

PHILADELPHIA — District Attorney James C. Crumlish, Jr., proposed that "a Motion Picture Preview Board" be formed to view motion pictures before they are shown in the state. The board would not have the power to declare a film obscene, but would institute civil proceedings to have films found objectionable declared obscene, in court.

Specific time limits be paced upon the initiation of court action by the board and final determination by the court so the machinery itself would not prohibit showing of the film "without prompt judicial determination."

Crumlish said he had submitted an outline of his proposal to Senator Louis C. Johanson, Democrat, Philadelphia, and Representative Joshua Eilberg, House Majority Leader, for action.

Recent decisions of the U. S. Supreme Court emphasizing freedom of thought and expression, Crumlish said, "have opened the floodgates to filth and smut. I am more alarmed than ever over the almost offensive material, described as art." He said he was satisfied that his proposal "is constitutional and will be effective."

"Ulysses" To Matsoukas

NEW YORK—The world-wide motion picture and publication rights to C. P. Rodocanachi's "Forever Ulysses," adventure novel depicting the entertaining life, loves, and amazing career of a modern "Odysseus," were acquired by Nick John Matsoukas, veteran motion picture advertising executive and publicist.

It will be republished again as a paper back and in hard cover edition. As a motion picture, it will be filmed in color on the Greek island of Cephalonia, in Athens, Egypt, the Sudan, several European capitals, America, and Buenos Aires.

Matsoukas has worked for the past 25 years in motion picture production and distribution. He has held executive positions with Magna Pictures, producers of Rodgers and Hammerstein's "Oklahoma!" and "South Pacific" in Todd-AO; with Skouras Theatres interests; and with United Artists, as well as other major motion picture companies.

made available prior to TOA's annual convention next fall.

Aarons' report also touched on censorship developments, pay tv, the U.S. Supreme Court decision upholding splits in the Viking, Philadelphia case, and the "John Goldfarb, Please Come Home" litigation.

Of the court's decision in the Maryland and New York State censorship laws which were held unconstitutional, Aarons said it "did not go so far as the MPAA hoped it would; but it is clear the Supreme Court has dealt a severe blow to censorship boards, whatever is left of them. I think that our industry owes a great deal of gratitude to Sidney Schreiber and his associate, Miss Barbara Scott, of the MPAA, for their brilliant, effective, and untiring efforts in handling on a regional scale, all censorship problems."

Observers See No Vote On Ohio CATV Regulation

COLUMBUS, O.—Guyer bill to place CATV under regulation of the Public Utilities Commission was referred to a sub-committee of the Ohio Senate Public Utilities-Public Works committee "for study." Political observers believe that the bill will not be reported out for a floor vote.

Sen. Tennyson Guyer, Republican, Findlay, chairman of the committee and sponsor of the bill, asked the sub-committee to study testimony given to the whole committee and report back, but he set no date. Sub-committee members include Sens. Ray T. Miller Jr., Democrat, Cleveland; James Thorpe, Republican, Canton; and Donald J. Pease, Democrat, Oberlin.

Guyer said that "it is imperative that some kind of ground rules, guide lines and provisions should be established for CATV. The committee hearings have called the public's attention to the need for uniformity and regulation by an appropriate agency." Guyer added that he expects the Federal Communications Commission to speed up its entrance into this field.

The Ohio Bell Telephone Co. announced that the PUCO has accepted its rate schedule for CATV service to cable franchise holders. Rates range from \$8.25 to \$16.25 per month for each quarter-mile of cable. The phone company guarantees good transmission up to 11 miles from central equipment.

Greenfield, O., City Council granted a 20-year permit to Tower Antennas Inc., of Coshocton, O., to use the city's rights-of-way for construction of a CATV system. A Tower spokesman told city council that the coaxial cable antenna should give Greenfield reception from 11 stations in Columbus, Dayton, Cincinnati, and Huntington, W. Va., plus educational television stations. During the first year, Tower will make a survey to determine whether it can sign up a sufficient number of subscribers to justify its investment, estimated at about \$75,000.

Wometco Profit Surge

MIAMI, FLA.—Mitchell Wolfson, president, Wometco Enterprises, Inc., reported to the annual stockholders meeting at 21.9 per cent profit rise for the first quarter.

He said, "In my opinion we should be able to continue the trend . . . Thus, we can reasonably expect a projected gross income of \$38 million in 1965, compared with last year's gross of almost \$32 million. We also expect net income for 1965 to increase by some 20 per cent over 1964 earnings." Last year, the company earned \$3,053,597, or \$1.37 a share.

In the first quarter, profit increased to \$855,561, or 39 cents a share, from \$710,904, or 32 cents a share, a year earlier. Revenue rose to \$7,983,472 from \$6,658,365.

Wolfson also said the company has purchased the largest Coca-Cola bottling plant in western Canada for over \$1 million from Coca-Cola, Ltd., of Canada, a subsidiary of Coca-Cola Company.

He said Wometco has several areas of expansion under consideration, and "if they develop to finalization, they will make 1965 prospects still brighter than what I have predicted."

UA Reports '64 Was Best Year Ever; Current Year Should Set New Record

NEW YORK—1964 was by far the most successful year in the history of United Artists. Net profits were more than twice the highest earnings of any previous year, it was announced by Robert S. Benjamin, chairman of the board, and Arthur B. Krim, president.

Profit from operations for the year 1964, before taxes, amounted to \$18,621,000. Net earnings, after taxes, aggregated \$9,261,000 or \$4.72 per share which compared with a net loss of \$831,000 in 1963 or 42 cents per share. The per share figures for both years are computed on the 1,962,311 shares outstanding at the end of 1964. The gross income for 1964 totaled a record \$180,852,000, as compared with \$124,573,000 for 1963.

The company also announced that the estimated net earnings, after taxes, for the first quarter of 1965 would reach an all time high for any quarter in its history, of approximately \$3,025,000 or \$1.50 per share, as compared to the first quarter of 1964 which totaled \$2,078,000 or \$1.03 per share. The per share figures for both quarters are computed on the 2,011,368 shares outstanding at the end of the first quarter of 1965.

In a letter to stockholders to be incorporated in the annual report, Benjamin and Krim outlined the excellent prospects for the future on the basis of which the second quarter of 1965 is expected to exceed the record breaking first quarter. They stated further that all indications point to an even more successful year in 1965 than the record year of 1964, and that this trend will continue through 1966 as well.

As a result of the increased cash flow from operations and long term refinancing, direct bank loans and contingent obligations relating to motion picture production were reduced during the six months ending March 31, 1965, by approximately \$20,000,000.

UA executives Benjamin and Krim said a key contributor to profit so far this year is the James Bond thriller, "Goldfinger," that has been setting boxoffice records at many theatres. The film rentals on this picture should exceed more than \$20 million in the domestic market and over \$20 million abroad, it was said. This will exceed the company's previous top grossing film, "Around The World In 80 Days," which brought in \$35 million rentals. "Goldfinger" will also wind up as one of the industry's biggest grossers ever.

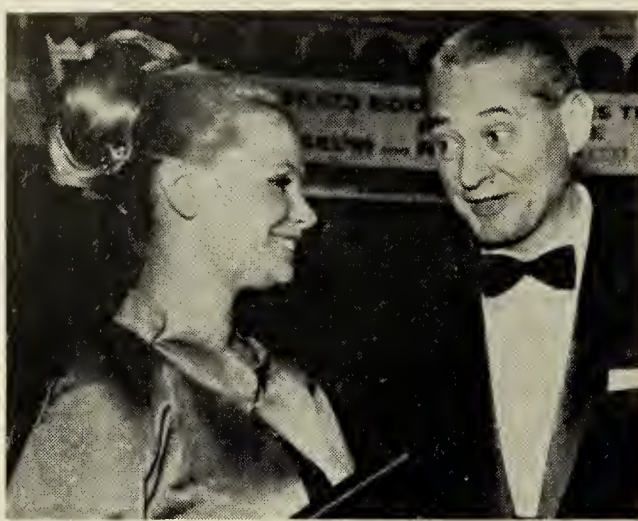
United Artists' optimistic forecast is based, in part, on another James Bond film, "Thunderball," the fourth in the series. This will be released in England in September and in the U. S. in December.

United Artists is also hopeful of cashing in on the growing audience for Peter Sellers' movies with the comedy, "What's New Pussycat," to be released this summer.

With "A Hard Day's Night" an outstanding success for the company, UA also expected much from the second Beatles film, "Eight Arms To Hold You," also to be released this summer.

"The Greatest Story Ever Told" was reported doing very well with advance sales for the reserved-seat engagements 76 per cent ahead of the successful "It's A Mad, Mad, Mad, Mad World" for a comparable date. The executives said that "Greatest Story" will begin to contribute to the profit in 1966.

Other films contributing to earnings so far this year are "How To Murder Your Wife,"



United Artists executive vice-president Arnold M. Picker and Joanna Dunham, who portrays Mary Magdalene in the film, attended the recent premiere of George Stevens' "The Greatest Story Ever Told" at the Casino Cinerama in London.

General Cinema Income Up; Building Boom Continues

WILMINGTON, DEL. — General Cinema Corporation, headquartered in Boston, operators of 99 drive-in, shopping center, suburban and resort theatres, and 15 bowling centers throughout the United States, held its annual meeting of stockholders. Directors were re-elected.

Robert Kurland, assistant secretary, told newsmen he was unable to furnish figures on the first quarter but said that "this has so far been a very good year in the entertainment industry, and General Cinema is sharing in this general industry-wide prosperity."

Revenues in 1964 totalled \$20,815,058, compared with \$15,637,297 in 1963.

Kurland said the company has under construction and proposed 31 new theatres in shopping centers in the 14 states of Colorado, Connecticut, Illinois, Maryland, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, Pennsylvania, South Carolina, Texas, and Wisconsin.

Spanish Film Week Launched

NEW YORK—A delegation of Spanish film personalities headed by Jose Maria Garcia Escudero, director general of Cinematographie for the Spanish government, arrived to participate in the current Spanish Film Week at the Museum of Modern Art.

Other members of the visiting delegation are David Jato, director of Uniespana; Jose Luis Bibildos, executive producer of "Llanta por un Bandido" (Weep for a Bandit); Juan Antonio Bardem, director and author of "Nunca Pasa Nada" (Nothing Ever Happens); and three leading young Spanish actresses—Diana Lorys, Elisa Montes, and Laura Velenzuela.

"The Train," and "Topkapi."

The company said three of its network television shows of the 1964-65 season have been renewed for the tv season beginning in September. In addition, three new shows have been sold to the networks, giving the company six shows for the new season, the most it will have had on network tv at one time.

Schermer Joins Carthay; Levin To Stress Theatres

BEVERLY HILLS, CALIF.—Jules Schermer, widely-known motion picture and television producer, has been named a vice-president-production executive of Carthay Center Productions, Inc., film-producing subsidiary of National General Corporation.

Irving H. Levin, NGC executive vice-president and head of Carthay, pointed to Schermer's 25-year background as an outstanding production executive and producer, during which time Schermer was associated with 20th Century-Fox, Paramount, Columbia, and Warner Bros., where at the latter studio he served for six years as supervising producer in WB's television department.

Levin added, "Large expansion plans for new theatres by our company and other exhibitors throughout the country today, are definite indications of the emergence of a new and bright resurgence for the entire motion picture industry. We are entering an era more exciting, more prosperous and more imaginative than the 'talkies' or the introduction of the wide screen."

Levin, along with Albert Jaeger, Carthay administrative vice-president, has handled the initial production transactions of the company for the past year. During that period, NGC and Columbia Pictures Corporation announced a multi-million-dollar, multiple-picture program for two major films with the Bud Yorkin-Norman Lear production organization: "Divorce American Style," to star Dick Van Dyke, and "What Are Little Girls Made Of," based on the Muriel Resnik best seller, "Girl In The Turquoise Bikini."

While Jaeger will continue with Schermer to be active in all phases of Carthay's production schedule, Levin will now devote more time to operations of NGC's 218-theatre circuit and its ambitious expansion program—particularly in the east—as well as the company's varied corporate diversifications.

Sokolov To Fox Studio

HOLLYWOOD—Harry E. Sokolov has been named executive assistant to Richard D. Zanuck, vice-president in charge of production at 20th Century-Fox studios. Sokolov had been executive assistant to 20th-Fox president Darryl F. Zanuck at the company's New York office.

As Richard Zanuck's executive assistant, Sokolov also will assume many duties performed by the late Fred L. Metzler at the studio, and will be part of all high-level negotiations and executive functions.

For 10 years prior to joining 20th-Fox, Sokolov was vice-president, general counsel, and a director of Charles K. Feldman Enterprises, including Famous Artists Agency and Famous Artists Productions.

Electronovision Speed Record

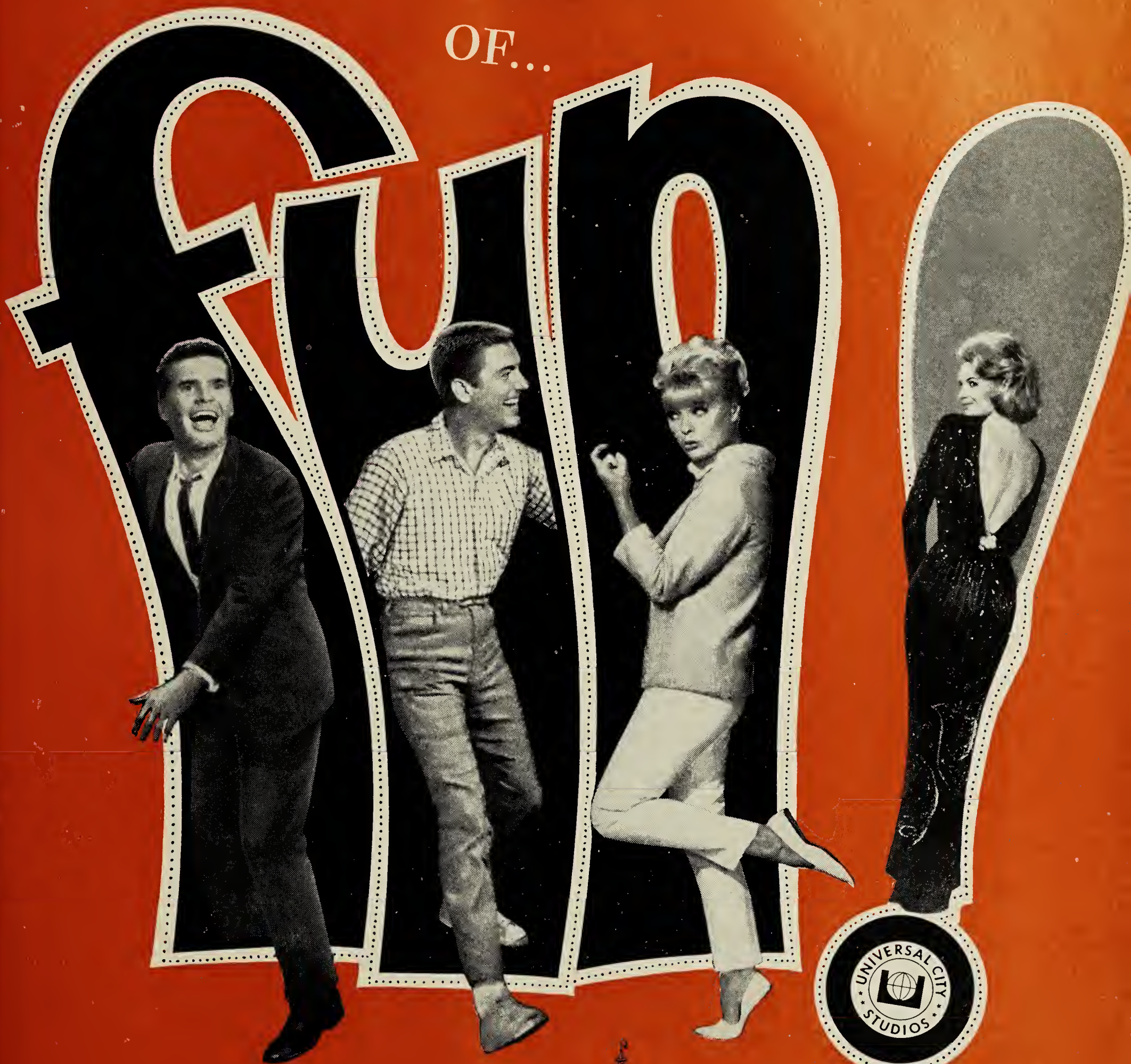
HOLLYWOOD—A new record was believed established with the completion of Teatro-filming of Bill Sargent's "Harlow," Electronovision production for Magna release, in eight days of shooting at Desilu Cahuenga Studios.

The film, first in which the Electronovision multiple cameras technique has been used on a motion picture sound stage, was brought in on schedule and under budget.

Marshall Naify will present the feature nation-wide May 12, just five weeks after shooting ends.

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A UNIVERSAL - ROSS HUNTER - CHEROKEE PICTURE

Subscription TV Stockholders Meet In Atmosphere Clouded By Problems

WILMINGTON, DEL.—Subscription Television, Inc., notified stockholders that while the management did not intend to make a general solicitation of proxies for the annual meeting held April 19, "It is hoped that as many stockholders as possible will attend the meeting and vote in person."

The management was to nominate for membership on the board the six existing directors, John J. Burke, Richard C. Hemingway, N. B. Hunt, Lewis B. Reich, Donald Royce, and Sylvester L. (Pat) Weaver, Jr.

Stockholders were to consider and act upon a proposal, approved by the board of directors, to reduce the capital of the corporation by \$2,500 by retiring 2,500 shares of common stock, par value \$1, owned by the corporation, and upon a proposal to ratify the board's selection of Arthur Andersen & Co. as independent auditors for fiscal 1965.

President Sylvester's pre-meeting letter to stockholders observed that the company "has been weathering a crisis since the California electorate outlawed our business last November. We expect to have the California legislation overturned as unconstitutional, and litigation with that objective is in progress."

The company has a \$117,000,000 law suit against the theatre owners who were among the proponents of the California legislation, and a claim for at least \$14,000,000 against the State of California.

It also has "hardware" for the STV system, two interrogators, and 25,000 selectors, which cost, including the research, well over

\$4,000,000, stored for future use. The company has spent with two telephone companies almost \$4,000,000 on grid systems, which now pass 35,000 homes, and work has been partly done to pass almost twice as many more.

"Although many steps must be taken," Weaver says, "it is possible to convert these grids into community antenna (CATV) systems. Oversimplifying, the major cost of CATV systems is in laying the wire. Ours is laid. It would be necessary to alter the amplification system, get new rates from the telephone company, get Public Utility Commission approval for new rates, get people to subscribe to the service, make the installations, build a receiving tower, select 12 tv services for the 12 channels which would be provided and do many other things. Your company intends to press the development of this plan."

The company has "been hit" with a number of law suits, "none of which," Weaver says, are based on "merit or equity." It has terminated many commitments and settled or compromised others, but "a hard core of disputed claims remains."

"These difficulties," Weaver says, "our shortage of cash and our need for time" to fight the California legislation have resulted in New York proceedings under Chapter XI of the Bankruptcy Act. "We are not bankrupt, however, and expect to be allowed to remain as a debtor in possession while working toward a solution of our present difficulties."

Minority Report Bitterly Attacks New Dallas Classification Measure

DALLAS—The proposed movie ordinance to keep youngsters from seeing unsuitable movies is "a satisfactory compromise and is acceptable to the Citizens Committee for Decent Movies," the committee's chairman stated.

Hershel Forester endorsed the work of a special citizens' committee appointed by the Dallas City Council in February. The committee sent the recommended ordinance to council members which in turn passed it unanimously into city law.

Briefly, the ordinance would provide procedures for classifying films by a film board as suitable or unsuitable for young people (those under 18) and provide penalties for movie exhibitors and youngsters.

Fines would be up to \$200 per violation, and there would be a possibility of confiscating films and equipment or declaring illegal movie showings a public nuisance.

If exhibitors persist in showing films classed as unsuitable to young people, they could have their license taken away to keep them from showing such "adult" pictures at all.

"This ordinance is a satisfactory compromise and is acceptable to the Citizens Committee for Decent Movies and should be acceptable to every citizen here in Dallas," Forester wrote council members before the passage of the ordinance.

It was Forester's group, with the aid of

City Councilman Joe H. Goldman, who made the push for the ordinance to limit viewing of movies which could be considered harmful for young people. The citizen's committee under the chairmanship of Dist. Judge Clarence Guittard, worked for many hours before recommending the ordinance.

While the majority of the committee approved the recommended, some members, including a motion picture distribution executive, fought bitterly and refused to sign a recommendation.

The minority of the committee found the recommendations too stringent as to age limit, and considered the document as censorship.

The committee found that some motion pictures could incite criminal violence, promiscuity, and delinquency in young people—a finding the minority disagreed with.

"A majority believes that something must be done about these movies, and this ordinance is the way to do it," Forester wrote the council members.

John Q. Adams, Interstate Circuit, Inc., executive, the leading opponent of the ordinance on the committee, sent opinions against the ordinance in a letter to the council member which appeared in local papers. He claimed "public opinion" was against the proposed ordinance. It was also claimed that the ordinance was "unconstitutional and unenforceable."



Monty Berman, elder statesman of Variety Club of Great Britain and internationally renowned theatrical customer, is seen with a model wearing one of the Beefeater costumes he designed and manufactured for the Variety Clubs International convention in San Francisco on May 11-14 to promote the 1966 London convention. The costumes will be seen at the British Variety booth at the convention.

Something-Every-Minute On Variety Meet Agenda

SAN FRANCISCO—James Carreras, Variety Clubs International chief barker, will arrive from his London headquarters a week prior to the May 11 opening of the 38th annual convention here at the Fairmont Hotel.

Carreras will head what is expected to be one of the largest contingents of delegates from throughout the globe for a convention which Jack D. Marpole, general chairman, promises will be "The most memorable conclave in the entire history of Variety."

The various convention committees have set up, according to the released agenda, a "something-doing-every-minute, never-a-dull moment" schedule that includes a lunch, cocktail party, and dinner every evening for the four day session. Highlights are the "Night in Chinatown" dinner dance; "Stars of Tomorrow" luncheon; "A Night on the Barbary Coast" dinner dance; and climaxed with the Humanitarian Award dinner dance.

Columbia Pictures, American-International Pictures, Pepsi Cola, and Coca Cola will each participate in staging one of the social events. According to advance commitments made to Marpole, a greater contingent of Hollywood star personalities will attend than has ever previously been present at a Variety convention.

Velde Heads UA Meets

HOUSTON—United Artists vice-president James R. Velde presided at the second in the current series of nation-wide top-level sales conferences.

Velde was joined by assistant general sales manager Al Fitter. Also taking part in the sessions were UA southern division manager Eugene Jacobs, supervisor of branch operations Jules K. Chapman, and exploitation manager Al Fisher.

Neighboring UA branches participating in the Houston sessions were New Orleans, Memphis, Kansas City, Oklahoma City, and Dallas. The meetings ultimately will cover all the company's 35 branches in the United States and Canada over a six-week period.

The NEW YORK Scene

By Mel Konecuff

ASIDES: TO UNIVERSAL'S MILT LIVINGSTON: YOU'RE RIGHT, "SHENANDOAH" is a fine drama about the Civil War, and James Stewart and cast are great. That luncheon visit with Brooklyn's own Rosemary Forsyth, who is introduced in the film, was a delight, especially as she wasn't looking for any publicity. Hope she made her dental appointment okay.

TO MARIE HAMILTON: It was nice seeing you again the other day.

TO MGM's MEL ASCH: Don't fret. We'll try to get to see James Garner while he's shooting "Mister Buddwing" in town.

TO Paramount's WARREN HARRIS: You're right—that was an unusual post-opening ad on "In Harm's Way," wherein review quotes were intentionally omitted because, in your opinion, the average moviegoer does not believe the same tired old adjectives used over and over again. Besides, the blank space surrounded by quotation marks was a good attention-getter. One question, though! So why did you finally succumb a bit later and use the critics' quotes? Incidentally, we understand that Jackie Mason denied posing for the finger pointing section of the ad.

TO producer JOE BESCH: Hope W. B. Huie's book is as good as expected. He's a fascinating chap.

TO UA's BILL WERNETH: Hope the projection room is still in one piece following the visit of Gerry and the Pacemakers the other afternoon prior to the start of their tour. By the way, they're boasting about Carroll Baker's personal collection of rare African art objects assembled during the filming of "Mister Moses" in Africa. We'd like to hear a little about co-star Robert Mitchum's collection.

TO Canadian Consul General HARRY A. SCOTT: Sorry we couldn't make your special screening of the new National Film Board of Canada's shorts at the Museum of Modern Art. Heard they were very impressive.

TO the Museum of Modern Art's ELIZABETH SHAW: That line-up of Spanish features this week sounds interesting, as does the still portfolio in connection with your horror film series, which wound up last week.

TO MGM's EMERY AUSTIN: UNDERSTAND THE THREE MONTH, 29-CITY TOUR of the auto used in "The Yellow Rolls-Royce" starts in Philadelphia on Sunday. Did you ever see Philadelphia on a Sunday? (EDITOR'S aside to MEL KONECOFF: Watch it, buddy! That's the home office you're knocking.)

TO CONNIE DE NAVE: Thanks for the invite to meet England's Freddie and the Dreamers. We'll see.

TO LEE MOSELLE, president of Filmways: Did you pay attention to the suggestion the other morning that breakfast at the St. Regis would be in order every day, what with all the good fortune that has befallen the company? With 3½ hours of top tv; practically doubled earnings for the first six months of fiscal 1965; "The Sandpiper" to go into Radio City Music Hall for July 4; "The Loved Ones" and "The Cincinnati Kid" awaiting release; "Ice Station Zebra," with Gregory Peck, and "Don't Make Waves" and "Day of the Arrow" about to go into production; two new books in the larder; and "The Americanization of Emily" and "Topkapi" in release—what more can one ask for?

TO Columbia's IRA TULIPAN: Did you see the piece in the paper tearing apart that carbohydrate diet we were discussing?

TO Universal's PHIL GERARD: Yes, we were shocked to hear about Billy Friedberg passing on. He was a nice guy full of talent.

TO NBC's CHARLIE POWELL: Am still trying to locate that copy for you.

TO D. JOHN PHILLIPS: Don't worry. We'll do it yet one of these days.

TO PAUL KAMEY at Universal: The company's campaign for "Strange Bedfellows" for the Florida opening was indeed impressive. In case you don't know, the campaign book alone weighed 12 pounds-10 ounces, measured 18 by 24 inches, and will cost Universal 12 dollars when you ship it to producer Melvin Frank in Hollywood.

Für CHARLES AZNAVOUR: Warum haben wir noch nicht erhalten eine platte "Por Mania"? Sie sind sehr gut ins "Taxi For Tobruck" bei kino Fine Arts. (Alright, so our French sounds remotely like German).

AA, RKO Steal Spotlight To Hail 'Dillinger' Campaign

NEW YORK—Allied Artists, in conjunction with RKO Theatres, held an advertising and promotional seminar on the Zimbalist Company production, "Young Dillinger," which was attended by over 80 film buyers, circuit heads, and exhibitors, as well as Claude A. Giroux, president of Allied Artists; Harry Mandel, president RKO Theatres; Mathew Polon, general manager of RKO Theatres; and Joe Solomon, representing the companion feature, "My Baby Is Black."

The meeting was opened by Polon who introduced Nat Nathanson, vice-president and general sales manager of Allied Artists, and they spoke of the great value of this special exploitation combination show. Claude Giroux, president of Allied Artists, was then introduced, as was Solomon.

Jack Goldstein, national director of advertising and publicity for Allied Artists,

then presented the national campaign. Goldstein outlined the national ad approach as well as special radio spot announcements and tv trailers; a special tape carrying the actual voice of Nick Adams, star of "Young Dillinger," greeted the many showmen in attendance with a personal message. The paperback book promotion with Belmont was pointed out, with sales of this book already soaring high. A four-page tabloid newspaper was introduced showing Dillinger in vivid tabloid style as Public Enemy No. 1. Goldstein also pointed out the great showmanship displayed by RKO Theatres in the blending of the campaign feature, "My Baby Is Black," to "Young Dillinger." Tremendous saturation on radio and television was stressed by Goldstein with the tv campaign geared to reach 35 million homes in the metropolitan area. \$50,000 will be spent by AA in New York.

Record Non-Road Show Guarantees For "Sandpiper"

NEW YORK—"Rarely in the history of Metro-Goldwyn-Mayer have we had a picture that has not only generated great excitement within the company, but has created an almost unprecedented amount of exhibitor interest and competition as Martin Ransohoff's "The Sandpiper," MGM's vice-president and general sales manager Morris Lefko said.

"We fully expect," Lefko continued, "The Sandpiper" to not only be our most important summer release in recent years, but that it will be one of our biggest grossing films." Three months in advance of its general release date, the Richard Burton-Elizabeth Taylor starrer has already attracted the largest money guarantees for a non-roadshow production in the history of the Company.

"The Sandpiper," which was directed by Academy Award winner Vincent Minnelli from a screenplay by Dalton Trumbo and Michael Wilson, is being groomed by MGM for one of the most extensive playoffs in recent years. MGM has 500 prints now available for distribution throughout the country during the peak movie-going season beginning in early July. Arrangements for additional prints are now being made to meet the anticipated additional heavy demand.

NGC Promotes Thedford

BEVERLY HILLS, CALIF. — William H. Thedford was named an assistant vice-president of National General Corporation at a board of directors meeting, it was announced by Eugene V. Klein, president and chairman.

Thedford first joined Fox West Coast Theatres as a doorman in 1932. In 1958, he became Pacific Coast division manager of Fox West Coast Theatres, and recently he was named co-director of theatre operations for National General.

Thedford shares responsibility for theatre operations with Dan A. Polier, who is also an assistant vice-president of the company.

The board also declared a regular quarterly cash dividend of four cents per common share, payable on June 1 to shareholders of record May 14, 1965.

Jessel To Assist Levine

HOLLYWOOD—George Jessel has been appointed to the post of special assistant to producer Joseph E. Levine, it was announced jointly by Howard W. Koch, Paramount vice-president and studio and production head, and Levine.

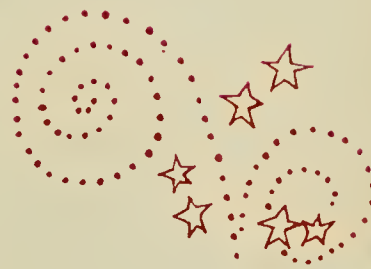


A highlight of the recent Bosses' Luncheon, an annual affair of the New Orleans WOMPI at the Roosevelt Hotel, was the naming of Luke Conner, branch manager, Warner Brothers, as "Boss of the Year" by Helen Bila, president of the New Orleans WOMPI.



“CAT BALLOU”

has
shootin’
and
train robbin’
and
rustlin’
and
fightin’
and
some
dang busted fancy
lovin’
too!



**DO AUDIENCES THINK THIS IS THE
WAY TO MAKE A FUNNY PICTURE?**

YOU BET THEY DO!

BUT DON'T TAKE OUR WORD FOR IT

DO AUDIENCES THINK THIS IS THE WAY TO MAKE A FUNNY PICTURE?
ASK THE MEN WHO'VE PREVIEWED

CAT BALLOU

ASK PERICLES CHRISS!
STATE THEATRE, AUSTIN

ASK MANUEL RODRIGUEZ!
RHODES THEATRE, ATLANTA

ASK FRANK CURRAN!
COOLIDGE THEATRE, BOSTON

ASK HERB FRANK!
CAPITOL THEATRE, MADISON, WISC.

ASK RAY THOMPSON!
CHICAGO THEATRE, CHICAGO

ASK SEYMOUR BROND!
LOEW'S ORPHEUM, NEW YORK

ASK FRANK COULTER!
BYRD THEATRE, RICHMOND

ASK BOB BLASINGAME!
CENTRE THEATRE, DENVER

ASK BUD KRAMER!
HARVARD SQUARE, BOSTON

ASK FRANK KRUEGER!
PUNCH AND JUDY THEATRE, DETROIT

**WORLD PREMIERE DENVER, CENTRE THEATRE
MAY 7TH**

Backed by a week-long promotional she-bang to end all she-bangs!

City-wide salute to the film and its stars!

Parades, Balls, and Vintage-Train P.A.!

All backed by National Press and T.V. Coverage!

IS THAT THE WAY TO LAUNCH A FUNNY PICTURE?

YOU BET IT IS!

COLUMBIA PICTURES presents
A HAROLD HECHT Production

CAT

BALLOU

starring

JANE FONDA • LEE MARVIN

MICHAEL CALLAN • DWAYNE HICKMAN • NAT KING COLE • STUBBY KAYE

Screenplay by WALTER NEWMAN and FRANK R. PIERSON • Produced by HAROLD HECHT • Directed by ELLIOT SILVERSTEIN

COLUMBIA COLOR

So SMILE, when you say 'Cat Ballou' pardner, and book it **FOR THE SUMMER** from COLUMBIA

Spectacular Industry Rise Seen Carrying Into 1965

NEW YORK—The motion picture industry experienced a spectacular year-to-year rise in earnings in 1964. A new report just issued by The Value Line Investment Survey projects another impressive profits gain during this year for the seven major motion picture procedures under continuing review.

The report states that average weekly attendance and box office admission weekly are improving. It points out that suburban new theatre construction is on the upgrade. Moreover, television, once the motion picture industry's mortal enemy, is now providing a lucrative market for Hollywood's old feature films and an outlet for filmed tv series. Each of these factors is contributing to the motion industry's revenue and profit upswing.

The Value Line report cautions that movie industry management must continue to reduce motion picture production costs and fixed overhead. If it does not, the report indicates that profits from big box office producers may continue to be negligible or even non-existent.

The report suggests that Hollywood's voluntary adoption of generally accepted accounting practices and timely revelation of pertinent film expense-income data could signify a positive attempt to meet the operating challenge and could engender investor interest and confidence.

AIP's Heiber To N. Y.

NEW YORK—American International Pictures' eastern division sales manager, Ed Heiber, will now be headquartered in the company's New York office at 165 West 46th Street, it was announced by AIP vice-president in charge of sales and distribution, Leon P. Blender.

Heiber has been with American International for six years with offices in Philadelphia.

Nathanson Named AA V-P

HOLLYWOOD—At a meeting of the board of directors of Allied Artists Pictures Corp. at its studio here, Nat Nathanson, who was recently appointed domestic general sales manager, was elected to serve as a vice-president of the company.

James Stern, television general sales manager, was made vice-president of Allied Artists Television Corporation.

Jackter Appoints Pickman As His Exec Assistant

NEW YORK—Rube Jackter, vice-president and general sales manager of Columbia Pictures, announced that he has appointed Jerry Pickman as his executive assistant.

Pickman, who joined Columbia in May, 1963, and has been serving in an executive position in the sales department, will assist Jackter in over-all managerial duties and responsibilities.

Prior to joining Columbia, Pickman held important advertising and distribution posts with Paramount Pictures. He first entered the industry in 1945 with Century-Fox.

Milt Goodman, who has been serving as assistant general sales manager, continues in that post.

LONDON Observations

By Jock MacGregor

THE PRODUCER GROUPS ARE RECOMMENDING THAT FIRST FEATURE QUOTA for 1966 should continue at 30 per cent, but assurances will again be sought from the Rank and ABC circuits, which set the booking pattern for the country, that they will again endeavor to maintain their present higher level of British films provided suitable product is available. (For the record, no less than 70 pictures, of which 40 are in color, are currently ready for release or in actual production.)

The British Film Producers Association, however, is to press for the inclusion of 70mm and other non-standard films within the quota and is suggesting that a theatre could show a foreign hit for three years without interrupting a run. It would then play British until the quota has been fulfilled. This could be a two-edged sword for their members. While in the West End, the Dominion has for some years shown only foreign 70mms, Rank's other show houses have considerably exceeded their quota obligations. I can hear producers screaming blue murder at the suggestion that their 35mm epics should be premed in at least one roadshow house.

British 70mms are in short supply. They could, of course, be switched from house to house, but this could be detrimental to the producer and confusing to the public. Ironically, only recently, Paramount's Russell Hadley was tearing his hair trying to find suitable quota for the Plaza as the long 70mm "Becket" run did not count. In the provincial keys, the policy could hold back important British movies while road show imports lingered above holdover figures and play havoc with subsequent runs. Currently, 70mm films do not count for or against quota but contribute to (and, if British, draw from) the Eady Fund. A change can only cause trouble.

IF GOOD WILL IS THE KEY TO SUCCESS, EDDIE BRYSON IS HOME AND DRY with his new distribution company, Fully recovered from the illness which caused his resignation as Columbia's chief here, he launched it with a small lunch. From Columbia came Pat Williamson with special blessings from Mo Rothman. Also present was Ken Rive of Gala, who is offering him office space and will call on him to handle some special releases. Eddie starts modestly with two Columbia reissue programs, "From Here to Eternity" and a unit, "Prize of Gold" and "Gunman's Walk." Shortly, these will be augmented with new British and continental product. With his intimate knowledge of the U. K. market, he believes that 80 per cent of the business in view of changing patterns can be conducted from London, and that the rest can be covered by forays on the provinces. He is finalising arrangements to act as producer's representative—a job which he considers no longer to be one of "spying" but to be of prime importance to all sides in view of the growth of independents—for some top men. His co-director is Alan Tucker, former Columbia publicity chief. In turn, Eddie is joining Alan's publicity company, which represents Rogers and Cowan here.

THE FILM WORLD IS REELING FROM LABOR'S BUDGET. THE NEW TAXES HIT all sides. Particularly hard on new and small companies and individuals is the ban on all entertaining expenses save those involving overseas buyers. Money so spent must now be taxed. Mind you, the wits have it that one company won't be affected at all: it hasn't pushed the boat out in years. Actually, I was embarrassed after a recent promoted function which had gone a bit sour and some of the press corps had adjourned to a pub for a beer and a sandwich—we were paying ourselves—to hear the views expressed on the hospitality ratings of various companies. Some managing directors might not have been so flattered.

MAYBE IT WAS SOME CONSOLATION FOR HAVING MISSED THAT TRIP TO New York to find a section of Greenwich Village complete with perspective skyline dominated by the Empire State recreated in a Thameside meadow for "Promise Her Anything." This was one of those strange studio visits for the trade press during which neither an artist was observed nor a shot was made. Indeed, we were on our way back to London without even the traditional group photo being taken. Over lunch, we talked with Stanley Rubin, producer of this Seven Arts comedy for Paramount release, who has been having problems making what must surely be the most American picture ever to be planned for British quota and Eady levy. Originally titled "The Baby Sitter" and set in the U. S., he has had to find American fittings and props and artists who meet labor requirements and have the right accents.

ABC Films Expanding To Include Theatrical Pix

NEW YORK—Henry G. Plitt, president of ABC Films, wholly owned subsidiary of ABC-Paramount Theatres specializing in tv product, announced it had expanded into the field of theatrical motion picture distribution.

First of its newly acquired theatrical motion picture, is the Mario Viccaro-produced Italian Technicolor feature, "Go, Go, Go, World," which Plitt, a former president of Paramount Gulf Theatres, tested at the Saenger, New Orleans, where it outgrossed "Mondo Cane," a film in a similar tradition.

In addition to Plitt, who heads the company, its theatrical staff is keyed by the company's executive vice-president, Harold J. Klein. Klein, for two-score years, was vice-president and general manager of J & J Theatres, New York City.

A line-up of the product to flow following "Go, Go," includes Anita Ekberg in "Last Train From Shanghai"; "L'Affaire of Nina B," starring Nadja Tiller; "Les Culottes Rouges (Red Pants); and "Engagement, Italian Style," starring Rosssano Brazzi.

ATLANTA

Weis Theatres announced plans to build a new 900-seat house in Statesboro, Ga. . . . Howard Schuessers, formerly with Lam Amusement Company, Rome, Ga., has joined Curley Burns Enterprises as office manager. . . . Martin Theatres opened their new Beverly, a 650-seat house located in the Columbus Square Shopping Center. . . . O. O. Ray, Jr., has been named manager of the Cobb Thunderbird, Forest Park, Ga. Leo Young, former Thunderbird manager, has been named general manager for the R. C. Cobb circuit. . . . Al Stout, former salesman for Allied Artists in Charlotte, N. C., came here as sales manager for Paramount, replacing Webber Howell for many years with the exchange. . . . Martin Theatres Georgia on the Northeast Expressway at Druid Hill Road opened with a road-show engagement of "The Greatest Story Ever Told"; and the Martin, a Village cinema in the Broadcliff Shopping Center, also opened. This makes five new theatres Martin has opened in a little more than two months. Sam George will manage the Georgia.

BUFFALO

Sidney J. Cohen, president, Allied Theatres of New York State, Inc., members of the N. Y. Allied board, and all interested parties from all parts of the state will attend a public hearing on Assemblyman J. Lewis Fox's bill on the regulation of CATV in the state of New York, to be held April 27. . . . Anthony T. Kolinski, chief barker, headed Buffalo Variety Club's spring membership luncheon. A brief business session to discuss the progress of the club, instructions to delegates to the Variety International convention in San Francisco, and other business came before the general membership. Following new members introduced: Warren Potash, Mike Klein, Ed Little, Sam Dine, Jim Fuller, Bob Olin, Hal Youngblood, Jim Makris, Marc Lippman, Tony Mercirio, Weldon A. Waters, Peter Sukerneck, Edward V. Crowe, Norman Schruttt, John Radice, Richard L. Smith, Sam Krieter, Charles Finnerty, Richard Aaron, and Stan Jasinski. . . . "No Academy Awards! Just 'One of the great American movies!'—N. Y. Tribune," is the way manager Fred Keller, Circle Art, headed his ad on "Nothing But A Man" a day after the various Oscars were announced, added "Merely A film of which this country can be proud."—N. Y. Times." . . . Sidney J. Cohen, president, Allied Theatre Owners of New York State, Inc. and Howard Herman, New Jersey Allied head, issued a communication of the forthcoming combined convention, Monday through Thursday, Aug. 2-5, at the famous Concord Hotel, Lake Kiamesha. . . . The special morning youth group shows recently discontinued at Schine's Granada, where "My Fair Lady" is enjoying a record run at advanced prices and reserved seats, will be resumed May 1. . . . Norman Pader, MGM ad-pub representative, has been in Buffalo doing some tub-thumping for "Clarence, the Cross-Eyed Lion," now having a simultaneous engagement at the Abbott and Baily and the Skyway Lakeshore and West Twin drive-ins. . . . Westergren has arranged to present "Mary Poppins" at the Colvin simultaneously with the downtown Century for two weeks and will have an indefinite exclusive community run thereafter. . . . William E. McKnight, manager, Seneca, community theatre that the South Buffalo Business Men's association is sponsoring, is running two kiddie matinees on Saturdays, one at 11:30 a.m. and one at 2 p.m. . . . Frank Arena, city manager, Loew's Theatres, announces that the Joseph E. Levine

Production, "Harlow," will be shown at Shea's Buffalo, starting July 7. Three yet to be selected drive-ins also will show it.

CHICAGO

Harry Hersch, 74, retired chief electrician, Granada, died of a heart attack at Edgewater Hospital. . . . M and R Amusement Co. opened its Double Drive-In for the season. Si Griever does the booking. . . . Teatro del Lago and the Spanish Court buildings, built by Sam Meyers of Wilmette, Ill. in the 1920's, completed negotiations for the sale of the properties after a year of negotiations. The new owners' plan means that the Teatro will close its doors in September. Plato C. Foufas, general partner with three other North Shore residents in the Plaza del Lago development, says that work on the big project is to start this fall. "Sweeping changes for the area are planned," Foufas announced. Sam Meyers' property will become a shopping center with 100,000 square feet of shops and offices and parking for 350 cars; eight bi-level townhouses, with a total of 38 luxurious apartment units; and a high-rise apartment building across the street. . . . Martha K. Baumberger was appointed motion picture consultant for the city of Evanston, Ill., by Manager Wayne F. Anderson. The new consultant replaces a three-member police board. Anderson said, "The change was made to take a function that is not squarely in the center of police work out of the police department's youth bureau." Mrs. Baumberger, former teacher, served as a State Department secretary in Ethiopia. Assigned her new duties at once, she will serve the city in a dual capacity, continuing as public information officer of the Evanston office of civil defense. .

CINCINNATI

"Sound of Music," with the largest advance reserved-seat sale for any movie in the greater Cincinnati area, opened at International '70 with a benefit performance for the Mentally Retarded Fund. . . . Cincinnati Theatres held its Academy Award contest on a WKRC-TV Academy Award preview program preceding the Hollywood ceremonies. The contest, conducted by Cincinnati Theatres plus Scandinavian Airlines, Thomas Cook & Son, and WKRC-TV, drew thousands of entries. The winning contestant receives a free trip to Europe. . . . A. H. Duren, newly appointed Warners division sales manager for the Cleveland, Indianapolis, Pittsburgh, and local areas, is to be headquartered here. Ralph Salyer, long-time salesman, succeeds Durn as branch manager. . . . Arch Hall's "Nasty Rabbit" and "Deadwood '76" are being released through J. M. G. Film Co., which has also acquired a new "Country Music" film for early summer release.

The suburban New Sharon, Sharonville, O., after years of neglect, has been transformed into a sparkling intimate theatre operated by Mrs. Thelma Gallaher, a housewife who has at last achieved a life-long ambition to be in show biz. . . . Constance Mandross has been promoted to manager, Chakeres house at St. Mary's, O. This pleases her dad, Conrad Mandross, district manager for the Chakeres circuit. Other managerial appointments within the Chakeres chain include John Bowman, North Xenia Drive-In, which opened after remodeling; Lester Lambert, manager, and his wife, concessions, Southland '75 Drive-In, Dayton, O., and Merle Horst, formerly manager, Kenton, to the Regent, Springfield, O. . . . Mike Beininger, field rep-

resentative for MGM, has been appearing on area tv programs to acquaint viewers with films in general and particularly on the upcoming products during MGM's 40th anniversary. His most recent guest appearance was on the Ann Colone show, WANE-TV, Ft. Wayne, Ind. . . . J. E. Jones, RKO International '70 manager and assistant to RKO district manager Joe Alexander, has assumed the additional duties of managing the Palace Building. . . . Cincinnati Theatres' Keith, Esquire, Hyde Park, and Valley have a 1965 Academy Award contest under way—the prize being a one-week vacation in Europe. Winner of the contest will be determined by two factors: (1) Naming Academy Award selections of "first" in 18 categories most closely to match final Academy Award choices; (2) 25-word or less written statement about "Why I go to a movie."

DALLAS

Funeral services were held here for Walter W. Ahlschlager, 77, a world famous architect and designer. He designed the Roxy which through the years remained his favorite accomplishment. It was considered the world's largest until construction of the Radio City Music Hall. . . . The Circle started a daily opening policy. Starting performances will be at 7 p.m. nightly and matinees on Saturday and Sundays. . . . James O. Cherry, city manager, Interstate Theatres, announced the opening of additional ticket offices for the showing at the Inwood of "The Sound of Music." The ticket offices will be at downtown Neiman-Marcus, the Preston State Bank Ticket Agency, the Sun Rexal Drug Store in Richardson Heights, and customer service department of Sears. . . . Jack Briley replaced Ed Cure as booker at the local Paramount exchange. . . . John Q. Adams, executive vice-president, Interstate; Raymond Willie, vice-president and general manager, Interstate; W. E. Mitchell, vice-president and general manager, Texas Consolidated Theatres; Conrad Brady, assistant to Willie; Pat Hudgins, assistant to Mitchell; Frances Barr, director of advertising and exploitation; Hal Cheatham, Dallas advertising chief; and Art Katzen, Houston city advertising head, will go to New York to present a special promotion campaign for the upcoming Universal release, "Shenandoah." The presentation will be made to representatives from the theatre circuits operated by American Broadcasting-Paramount Theatres. . . . Actress Greer Garson served as honorary chairman for the premiere showing of "The Sound of Music" at the Inwood, sponsored by the Dallas Federation of Music Clubs, to raise funds for young artists' scholarships. Tickets were sold for \$5 for the lower floor and \$3 for the balcony.

DENVER

Daylight Saving Time is again the issue in the state legislature. Despite its defeat a few years ago when the people were given a chance to vote on the subject, the house has already passed the measure and it has cleared the senate committee. . . . Universal here is to have a new head booker when Jack Micheletti assumes the post, replacing Floyd Brethour, who recently resigned to become associated with Westland Theatres, Inc., Colorado Springs. Jim Lachrig will be assistant booker. . . . A new Walker Crystal Gain screen and Simplex X-L projectors are being installed by National Theatre Supply in a couple of houses in the territory, the screen going to the West, Rock Springs, Wyo., and

the projectors to the Orpheum, Ogden, Utah. . . . The Zia, Springer, N. M., has been purchased by Carl J. Garitson from John C. Wood. . . . The newly opened Metropolitan National Bank in the heart of film row hosted a lavish cocktail party for film row personnel. . . . John Vos, veteran Paramount exchange man here, is being moved to Kansas City where he will be in sales. . . . All the patients of the Stanley Nursing Home won prizes in a Bingo Party held as a special service project of the local WOMPI organization. . . . Frank Monaco, local Buena Vista exchange, is being promoted to head the Kansas City office of that firm. . . . The Del Mar, Morrill, Nebr., is being reopened by Palmer Allen. . . . Sam Feinstein is recuperating at home following a series of operations in St. Luke's Hospital where he has been confined for some time. . . . Orlene Mills is reopening the Pastime, Pinebluffs, Wyo. . . . Funeral services were held for Mrs. Thelma Graves, Boulder, Colo., wife of Claude Graves, a partner in the Flatiron there. She was also sister of Elden Menagh, who manages the Sunset Drive-In, Ft. Collins, Colo. . . . A "sell out" last year, the tickets for the annual meeting of the Rocky Mountain Motion Picture Association April 20-21 at the Brown Palace are going fast.

DETROIT

The new Summit Cinerama will interrupt its run of "Cinerama Circus" April 14 for a one night reserved seat sale for a performance of John Sturges' first all-out comedy, "The Hallelujah Trail." The firm is scheduled for release at the Summit early summer. Arrangements have been completed for state-wide ticket agencies now handling Cinerama Music Hall tickets to do likewise for the Summit. Outlets include 45 branches of the Automobile Club of Michigan, Sears Roebuck stores, travel agencies—in all about 75 places. The Music Hall will resume its policy of low price morning performances for young people for "The Greatest Story Ever Told" as it has been doing on previous attractions.

HOUSTON

Johnny Crawford, star of the Texas-made motion picture, "Indian Paint," visited here to promote the new film. . . . A cycle of Alec Guinness films is current at the River Oaks. . . . Arthur Graeter, owner of the House of Glass, purchased some furnishings of the Paramount in New York at auction. Among the items on display at his House of Glass are a rare antique French bronze and enamel clock and candelabra mantel set. . . . Youngsters under 12 are being admitted free to the Yale, managed by Alvin Guggenheim. . . . There is the recorded introduction by Burt Lancaster to a ballet featuring screen star Shirley Jones appearing at the International Club's Continental Room. The ballet is based on "Elmer Gantry." . . . Plans will be announced within three weeks for a 1,200 seat theatre to be built for a major circuit on a two acre site in Pasadena. Cost of the facility will be about \$400,000. Al Lever, city manager, Interstate Theatres, said he could neither confirm nor deny the report at this time. Construction plans for two other motion picture theatres, one for Interstate and one for Loew's were announced earlier. . . . Bob Hope is expected to come to Houston on April 29 for a benefit golf tournament for St. Joseph's Hospital. . . . George Christian, Houston Post, offered one sound track album from "The Sound of Music" to the reader who sent in first the picture appearing in

the Sunday newspaper drawn by Al Hirschfeld and containing four times the name of his daughter concealed in the drawing. The first person circling the names and sending them in is to be given the album.

MIAMI, FLA.

"The town that went to the movies" is Dundee, Florida! Some 500 citizens of the tiny (pop. 1,564) central Florida town journeyed in seven charter buses and 25 cars, escorted by state police at up to 70 miles per hour, the length of the 210 miles via U. S. 27 from Dundee to Miami, where in connection with the opening of "Major Dundee" at Wometco's first run theatres, "Dundee Day" was proclaimed by the mayors of Miami, Miami Beach, Hialeah, and Dade County. The Dundee townspeople, ranging in age from 23 months to 82 years, some 90 per cent of whom had never before been to Miami, were guests at the Carib Theatre pre-opening of Columbia Pictures' Civil War film starring Charlton Heston and Richard Harris. The Dundee-ans smiled and cheered; exchanged crates of oranges from their citrus-rich area for the keys to the Dade cities and bags of pecans for proclamations in their honor. First stop was the Hialeah race track, where the Hialeah High School band played for them; after the splendid box chicken lunch prepared for all, the caravan proceeded to Miami Beach for the premiere at the Carib, where Dade County Mayor Chuck Hal made Dundee Dade's 28th city. In the lobby of the show-place theatre was a silver centerpiece given to James Low, lord provost of Dundee, Scotland, in 1894 (Dundee, Florida, was founded by Scotsmen from Dundee, Scotland) and now owned by Wometco Enterprises, Inc., president Mitchell Wolfson. Dundee itself is too small to have a theatre of its own, but it does have a sign on the City Hall bulletin board pleading with people to stop running after the fire engine! Jack Mitchell, Wometco publicist, conceived the idea of the townspeople of Dundee coming down for the premiere and was both pleased and surprised at how heartily his suggestion was received by Dundee Mayor Lovell and the town as a whole. . . . Louis Wolfson, Wometco Enterprises, Inc., vice-president, and son of owner-president Mitchell Wolfson, was well on his way to complete recovery from a moderate heart attack. Sonny Shepherd, another Wometco vice-president, was recovering from surgery. . . . 35 Negro students took part in a "stand-in" at the Gibson, Chattahoochee, Fla. There were no arrests. A couple of the students were pushed but there were no fights.

NEW HAVEN-HARTFORD

Mrs. Helen Simon, daughter of Mr. and Mrs. Paul Tolis, Tolis Theatres, Meriden, gave birth to a baby boy. . . . Lockwood and Gordon, showing Warners' "My Fair Lady" at the Cine Webb, Wethersfield, is accepting reservations at specified retail outlets in Bristol, Waterbury, New Britain, Middletown, Meriden, Torrington, New London, Groton, and Norwich. . . . George H. Wilkinson, Jr., Motion Picture Theatre Owners of Connecticut president, and operator of the Wilkinson, Wallingford, brought back Paramount's "It Started in Naples" as companion feature for the same distributor's "Sylvia." . . . Newest bulletin from the Greater Hartford Chamber of Commerce remarks that area business performance is exuberant rather than satisfactory, the appellation accorded the similar time span of a year ago. . . . Springfield, Mass., notes: MGM slotted Western Massachusetts premiere of "Quick Before It Melts" day-and-date into

the downtown Poli, Springfield, and Memorial Ave. Drive-In, West Springfield. Redstone Theatres' Cinema 1, West Springfield, currently showing Warners' "My Fair Lady," is handling reservations in retail outlets in Springfield. Holyoke, Northampton, Chicopee, Westfield, Amherst, Wilbraham, all in Massachusetts, and in Thompsonville, Conn. . . . Stanley Warner announced booking of 20th-Fox's "The Sound of Music" for the deluxe Cinemart in the suburban Hamden Shop-

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ping Mart. Opening day is apparently dependent on staying power of tremendously-popular Buena Vista's "Mary Poppins." . . . The Maurice Bailey Theatres have completed installation of new luxury loges at the Whitney, New Haven, now on a first-run basis. . . . Henry Cohan, manager, Perakos Beverly, Bridgeport, sold a local retailer on sponsorship of a stage fashion show to accompany screening of Columbia's "Love Has Many Faces." . . . The Sampson and Spodick County Cinema, Fairfield, and the Perakos Hi-Way, Bridgeport, ran a cooperative teaser ad campaign on 20th-Fox's "John Goldfarb, Please Come Home!" . . . Perakos Theatres will spend upwards of \$35,000 on remodeling the Hi-Way, Bridgeport, highlights to include new carpeting and new decor for lobby, walls, and lounges.

NEW ORLEANS

Eugene Picker, vice president, United Artists, was in for the charity premiere which launched "The Greatest Story Ever Told" at the Martin Cinerama. The benefit was sponsored by Pelican State Chapter One, National Police Officers Association of America, and the proceeds will be used to send underprivileged children to camp this summer. . . . Press representative Barry Lorie and actress Elizabeth Ashley were in on promotion for Columbia's "Ship Of Fools." It was somewhat of a homecoming for Miss Ashley, who was born in Ocala, Fla., and moved with her family to Baton Rouge when she was five years old. . . . Henry G. (Hank) Plitt, formerly with Paramount Gulf Theatres, now heads ABC Films, distributors of "Go, Go, Go, World," and was in for the launching of its U. S. premiere at the Saenger. . . . G. W. Allen reopened the Alco, Camden, Ala., which had been closed for several weeks. . . . Charles Waterall, Sr., reopened the Bolinger, Bolinger, Alabama, the town's only theatre, which had been closed for many years. . . . Kenneth Wilkinson is now a student booker at Universal exchange. . . . Bernard Woolner, Jr., was appointed business manager of Woolner Brothers' drive-in theatre operations here. . . . WOMPI Alma Lee Maholland, of MPA, is recuperating at home after several weeks of hospital confinement for injuries to her

left leg severely injured in a fall. . . . WOMPI Rolande Guma, Moisant Field International Airport, injured her toe while giving herself a pedicure. . . . Anthony Perkins was in in connection with "The Fool Killer," which was filmed on location in and around Knoxville, Tenn. In his party were Nat Nathanson, general sales manager, Allied Artists; and Paul Lazarus, Jr., executive vice president, Landau Organization; Erwin Lesser, general sales manager; and Billy Baxter, publicist.

PHILADELPHIA

The Philadelphia branch NAACP, Youth Council, picked the Goldman Theatre because it was claimed they refused to hire qualified Negroes as ticket takers, ushers, projectionists, concessionaires and cashiers. . . . Claude Schlanger's Budco Circuit took the Lansdowne from Don Stott, whose lease expired. . . . The Schlanger Circuit also purchased a nine-acre tract on Route 73, Pennsauken, N. J., for a 1000-car drive-in. The tract is adjacent to the Atlantic Thrift Market. Opening of this drive-in is scheduled for June 15. . . . A general membership meeting of Tent 13 Variety Club will be held at the Bellevue-Stratford Hotel on April 26. Plans for Old Newsboys' Day will be discussed. . . . Ed Heiber, American International Pictures' eastern division sales manager, is moving his office from the local exchange to the company's New York office.

SALT LAKE CITY

Local radio station KSL recently broadcast its "Night-Capers" program from Las Vegas with a telephone hook-up from Salt Lake City. Moderator was Herb Jepko and the master of ceremonies was Eugene Jelesnik. Stars appearing were Ted Lewis, Jonathan Winters, Jose Ferrer, Sarah Vaughn, Marvin Cohen, and many others. THE EXHIBITOR correspondent Viola B. Hutton also appeared on the all-night program which is intended as a good will gesture on a world wide basis. . . . Melvin S. Smart, veteran theatre operator and one of the founders of Idaho's oldest town, Franklin, died in a Salt Lake City hospital. He operated the Lyric for many years as well as theatres in Provo, Utah, and Fillmore, Idaho. . . . The only Cinerama Theatre excepting Salt Lake City, between Denver and the Pacific Coast, was opened in Las Vegas.

SAN ANTONIO

George M. Watson, city manager, Interstate Theatres, has booked "Zorba the Greek" to be shown at one of the local Interstate houses. . . . Tom Powers, city manager, Cinema Arts Theatres, has already booked for showing here at the Texas the Beatles film which was recently shot in the Bahamas. . . . More than 500 patrons attended the premiere showing of "The Sound of Music" at the Cinema II. Ted E. Waggoner, manager, literally rolled out a red carpet from the lobby to the outside drive so that the guests alighting from their cars were able to walk to the lobby in completely covered, carpeted comfort. A special staff of attendants were engaged to park guests' cars. Preceding the premiere showing was a champagne party in the lobby, and a dance at the conclusion of the premiere was held for the San Antonio Little Theatre building fund. It was a black tie affair with admission at \$10. . . . Bill O'Donnell, head of Cinema Arts Theatres, with headquarters in Dallas, was in on a visit with his wife, Winifred. During his stay here he announced plans for the redecorating of the circuit's downtown Texas.

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PHYSICAL THEATRE ● EXTRA PROFITS



COVER PHOTO • New Westland Studio will be built on site of Algiers D-1, Wayne, Mich. airie, by Charles and Martin Shafer. Combo may be biggest to date. See story Page PE-7.

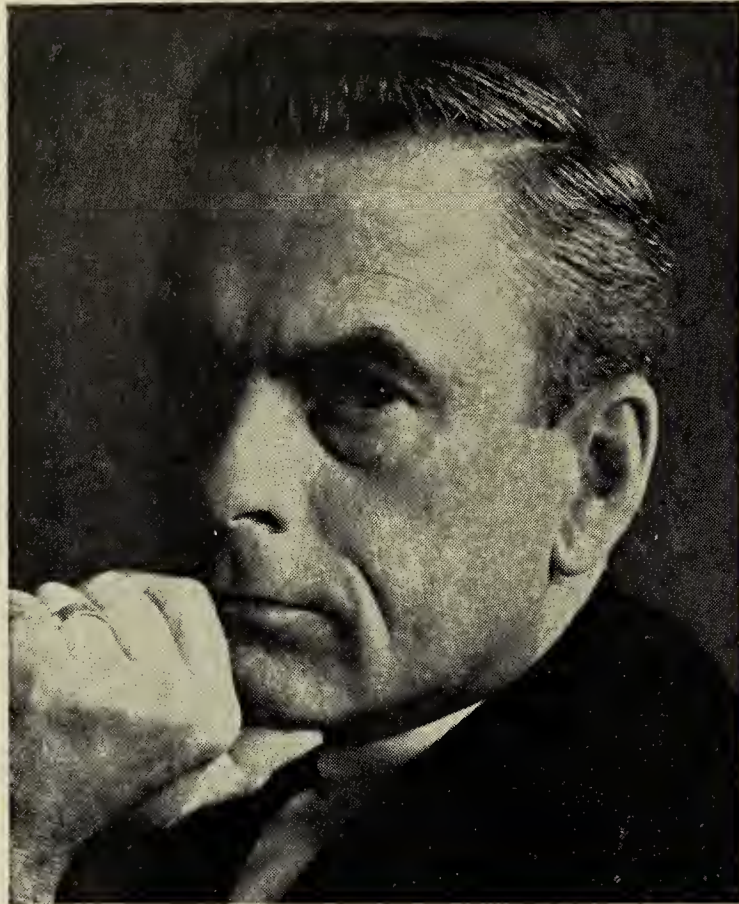
Volume 20

Number 4

April 21, 1965

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

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Editorial

How Movies Are Better Than Ever

A FRANK APPRAISAL of the typical announcements circulated in the event of a new theatre opening or remodeling is that they leave much to be desired. After years of covering new theatre openings, we know almost automatically which individuals and circuits are public-relations-wise enough to prepare a sound, literate and informative publicity piece.

Unhappily, too many theatres open with a slipshod public relations effort permitting the event to pass after generating a fraction of the potential news media coverage possible.

Let's look at a few facts of life regarding the most used and accessible of the news media—daily and weekly newspapers. Community and small town papers are nearly always news hungry and an ideal "plant" for a theatre story. Chances are, a theatre opening will warrant assignment of a reporter to cover the event. When this happens, it is up to you to work with the reporter if you expect a thorough, lively story. The chances of working with a budding Hemingway are slim, nevertheless, there are certain things you can do whether the task is assisting a newsman or attending to the preparation of a news release yourself.

Anyone with a standing connection in a business as publicity-dependent as ours knows that people like to read names. Though "who's going to be there" is important, remember that few things are forgotten as quickly as a string of names. *With many theatre stories, we are appalled at the poor handling of material relating to the technical aspects of putting a picture of the screen.* This presents a real opportunity for the theatreman, as subjects dealing with the "inside" story rate high on most editor's lists.

With the modern theatre, one of the strongest selling points seems to be that you can offer your patrons a superior entertainment experience due to heightened screen realism and surroundings scientifically planned for comfort and ease. One of our biggest gripes is that catch-all sentence "*the latest projection and sound*"—or "*the most modern in comforts and conveniences.*" What a wealth of wonderful publicity material lies buried in the above gloss-overs! We might suggest a basic theme for the kind of publicity we've been talking about—"HOW Movies Are Better Than Ever."

Where do you get this kind of information? The architect designing your new theatre, for instance, will probably be glad to go into the more complicated aspects of special design features intended to enhance the viewing or listening experience. Your theatre supply dealer also knows a great deal about why the modern picture can be strikingly free of distracting flicker or annoying technical imperfections.

Making the public conscious of the fact that a great deal of research and experience has gone into a product makes them feel that elusive personal relationship so often lost or neglected in modern social situations. No doubt the art of bringing a personal element into material about machinery is a fine one, but witness the campaigns of Detroit's automotive ad agencies. We remain convinced that theatremen pass up a great deal as regards technical material in their publicity efforts. A little more effort, and this would not be so prevalent in exhibition publicity.

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Al deProspero, editor

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A certain percentage of this total goes for projection equipment when you install 35mm projectors. But why limit yourself to the old? Especially when you are already committed to a large expenditure for something that will be new in every other respect?

You can get the Norelco AAI 70/35mm projection system by adding only about 1 1/2% to your original building cost.

The Norelco system brings out all of the impact and brilliance the wide screen films are made for. You couldn't ask for a more rugged or well engineered mechanism. Norelco, you know, is the one that is built for 70mm—not modified to accommodate it. It even gives you a 35mm conversion kit that sets up in four minutes flat.

The AAI 70/35mm places you in a strong competitive position right now. For the future there is little question that 70mm will be more of a necessity than an advantage.

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Watch your patrons' eyes!

Flashlights And Flying Saucers Indicate Poor Lighting Practises Are Being Used

■ Want a tip from us on how to tell the truly well-run theatre? Just watch the patron's eyes!

Above all, it must be remembered that the experience of motion pictures is dominantly a visual one. This means far more than the matter of the picture on the screen. Architects, among others, know that your patron spends a good deal of time looking away from the screen. At other times, he naturally follows the practice of over-the-road drivers who focus on the edge of the highway when faced with the bright lights of an oncoming car.

The visual considerations in theatre design, taken one by one, are imposing enough. Each, in its own way, is vital to the successful operation of theatre. If we regard the movie patron in terms of his broad needs, it is our responsibility to provide for his safety, comfort, and entertainment. Bad lighting in any part of the theatre will work directly against one or all of the above.

While the theatremen need not be informed in depth on subjects such as contrast lighting or complex visual notions such as resolution, he should be able to put into practice the pragmatic applications of progress made in lighting technology during recent years.

A theatre, in many ways, would make an ideal "mock-up" or dummy illustration of one of the most fascinating parts of the human body—the eye. This delicate organ, with its nerve tissue connecting it with the brain, comprises the most versatile and efficient optical system imaginable.

Indeed, students of the photographic sciences can find few better approaches to their science than by analyzing the eye. The retina, a sensitive membrane which receives images formed by the lens and transmits its impressions to the brain via the optical nerve, when compared to a piece of photo or light sensitive film, is infinitely superior.

It does not wear out though billions of "pictures" are registered on its wondrous surface—it functions under a great range of light conditions—and even stores impressions for subsequent transmission.

The cornea, which admits light to the eye might be compared to a fine lens system. Na-

tural contractile tissue in the iris, which is perforated by the pupil, makes even a sophisticated shutter system look primitive.

The projection system in most theatres is capable of creating the illusion of natural, rather than interrupted motion by the rapidity with which it changes separate impressions and by utilizing the natural ability of the eye to retain impressions after the stimulus has been replaced.

Trick camera work, including such devices as optical fades, dissolves, and cuts come easily to the eye. When subjected to high contrast lighting or made to adjust sharp transitions from light to dark zones, the eye performs a variety of feats each as impressive as any superimposition or fade accomplished in the laboratory.

The human eye, though it is one of the most striking examples of nature's handiwork, cannot perform some of the functions we would like it to, especially when lighting conditions are man-made. Its adaptation potential, while partially effective in a great many situations, is tied to a process of adjustment that, like body temperature variations, is best accomplished at a "natural rate."

You owe it to your patrons to safeguard their movements by providing correct lighting levels in all parts of the theatre. Minimum lighting levels are required before the eye can distinguish faithfully such things as color, form, contour and depth.

These considerations extend to the picture

you show on your theatre screen, where more sophisticated visual suggestions such as "wetness" or "weight"—despite the best photography—can be ruined by poor reproduction of the original image.

All that the eye requires to do its job, provided of course that it is healthy, is adequate light. Unlike a carbon arc projector, it will function in many cases for a lifetime without corrections (refocusing by eyeglasses)—and will even work under water! The key to using the eye wisely is adhering to approximations of conditions found in nature, meaning the quality of daylight, the transitions during different periods of the day, etc.

We know that nothing else but a modern projection lamp can approximate natural light, for example. For this reason, complicated and expensive equipment is required to effect the recreation of original scenes on the screen. Anything less than a perfect picture is not good enough. Hot spots, focus drift, dim corners, keystoneing, and like problems all play havoc with your patron's eyes.

In addition, each aspect of photographic quality, such as contrast, depth, color, etc., has an extension in the physical theatre. By this we mean that contrast, necessary to distinguish tonal gradations, and hence, form and depth in a picture, is also necessary if patrons are to avoid bowling each other over as they walk in the aisles.

Patrons, of all people, are the ones a service industry must please. Though the very questions of good interior lighting and good color or resolution on a theatre's screen are, as we said, relative, the theatregoing public is not above registering their dissatisfaction with poor handling of such things.

The critical abilities of the public, regardless of what has been said, were turned on America's motion picture theatres for some years after the war. Why, as some asked, pay to watch a picture in a theatre not nearly as comfortable as the patron's home on a screen *not even as bright as the one on the TV set?*

We are currently in a period of high standards as regards furnishings and projection and sound quality. Theatres that have yet to come up to these new standards need not be told. Just look at the patron's eyes.

PHYSICAL THEATRE

Vol. 20, No. 4

April 21, 1965

EXTRA PROFITS

Al deProspero, editor

April 17, 1965

New ABC Stand For Total Merchandising

■ Merchandising conscious theatremen and concessionaires will find plenty of food for thought packed into the design of a new, custom merchandiser, which incorporates a host of features originated by P. K. Moser, vice-president of the Miami Berlo Vending Division of ABC Consolidated Corp.

The stand, designed for the new Capri Theatre Birmingham, Alabama, combines strong merchandising features with full service conveniences for the concessions workers at the theatre. Patron and employee response, according to Moser, has been gratifying.

The application of human engineering principles—designing a piece of equipment with the physical and psychological needs of the user in mind—is evident throughout. The stand itself, and the service wall behind it, have been constructed much like the modern kitchen; an attendant can stand in one place and reach everything required.

A direct result is that the theatre's customers get faster, more accurate service, particularly during the peak sales before and following the feature motion picture.

Employee fatigue during rush periods typical at motion picture theatre concession areas can, as some customers will readily testify, cause short tempers which, in one way or another, harm sales and patron relations for the theatre. Making the employee's job easier, as food service operators know, is a safeguard that quick courteous service can be counted on.

In another merchandising area—that of display—the stand literally shines. The wall displays seen behind the stand are actually unusual photographs of products offered at the stand, glamourized by using rear-lit transparencies of the items. Moser maintains that the combination of color and glitter has already proven itself in increased customer interest.

Moser also announced that his division of ABC is ready to begin operation of food and refreshment service at the Airport Drive-In Theatre, newest of Birmingham's entertainment centers.

The Airport will feature two-laned cafeteria type service which, during off-periods, can be cut to one lane—one cashier operation.

Though food and refreshment service in theatres continues to be the largest activity of ABC, whose sales and revenues for 1964 reached an all time record of \$116,137,917, an increase of 13.2 per cent over 1963, the company brings to its theatre operations knowledge gained from diverse experience in all

phases of food service.

Net income after taxes increased 36.8 per cent to \$3,857,788, compared with the prior year's \$2,819,971.

As an example of ABC's growing interests in mass feeding, in the past year alone, ABC was credited with securing multi-million dollar contracts with the RKO chain and with a major theatre circuit in California. In addition, ABC contracted to provide food and refreshment service at the spectacular domed stadium in Houston, Texas.

ABC food service at the indoor stadium, which accommodates 46,000 for Houston Astros' home games and 55,000 for the AFL Houston Oilers' games, will include five clubs and restaurants, 34 refreshment stands, 11 popcorn and peanut stands, eight commissaries, fifty-six private suites, and catering facilities for special events.

As an additional service to the motion picture industry, the Ballantyne Division of ABC

manufactures theatre sound equipment, including transistorized sound systems and speakers for drive-in theatres, and provides complete furnishings for all types of theatres.

Ballantyne is equipped to start from the bare walls and completely outfit an indoor theatre, or start with the surfaced drive-in and completely equip the theatre from booth to screen. It also manufactures special type fryers for the drive-in and restaurant trades.

ABC is also active in automatic vending service at business and industrial sites. At the end of 1964, the company was providing a complete food service in more than 100 factories, including installations at General Motors, Ford, Chrysler, General Electric, and other plants.

It offers a comprehensive food service in many areas other than motion picture theatres, including institutional feeding, stadiums, auditoriums and parks, toll-roads, air-ports, in-flight feeding, and public restaurants.



Full Service ABC Installation At The Capri

Michigan's First Indoor Drive-In

■ Charles and Martin Shafer have modestly announced "the most luxurious, modern and best equipped theatre in the nation for Wayne, Michigan, which will introduce a new era in the world of entertainment." After having seen what they did with a shell of four walls to rebuild the La Parisien, they might just be telling the truth.

The Westland Studio, which will take a year to build, is budgeted at \$675,000. The new indoor theatre will be built "in conjunction" with the Algiers, D-I, which the Shafers are already operating.

This will make the combined plants the first indoor-outdoor theatre in Michigan, and one of the largest combined units in the country.

The location is directly across from the Westland Shopping Center, currently nearing completion. This marks the third project of its kind built by the J. L. Hudson Company during the past ten years.

Seating capacity at the Westland Studio is to be 1,050, with a paved lighted parking lot adjoining which will accommodate 500 cars. Policy will be first-run.

The marquee will have radiant heating. There will be rocking chair seats with 40" spacing, in-out-outdoor boxoffices, and an elevated, fireside lounge. Architect is Yosh Machida.

Equipment is to include 70mm, Cinemascope, and standard 35mm with a transistorized, high-fidelity sound reproduction system.

The decor will be of the same type as the new La Parisien, which featured fibre-sprayed walls.

The Shafers also operate the Wayne, and State-Wayne theatre.

Neighborhood Adds Indoor

Officials of Neighborhood Theatre, Inc., announced today that they will operate a new theatre to be constructed as an integral part of the Beacon Field Mall Shopping Center, south of Alexandria in Fairfax County, Va.

Under a long term lease that has just been consummated, the theatre will be the second step in construction of the large, enclosed mall shopping center.

The new house will seat between 900-1,000 people and will embody all the new innovations in motion picture sound, projection and seating equipment. It will be the tenth theatre operated by the Neighborhood Circuit in the Northern Virginia area, the latest addition being the Marumscos in Woodbridge.

Officials of the Richmond-owned-and-operated chain announced that plans are now on the drawing board and construction will be pointed towards a early Fall opening.

Century Refurbishes Avalon

FLORAL PARK, N. Y.—Century's Avalon Theatre, Kings Highway, Brooklyn had a gala re-opening recently after being closed for ten weeks undergoing extensive alterations for complete refurbishing and modernization.



Do you plan to keep on absorbing losses from the destruction, theft and rough handling of your speakers? Don't surrender so easily! Fight back with Simplex speakers. They are tamper-proof. Weather-proof. Take bouncing, dropping, kicking and hitting with rare fortitude. Even if worse does come to worse, you can merely replace some of the key components. The price? Better than competitive. Simplex speakers. See 'em. Hear 'em. Buy 'em.

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Comeback Set For Old Midland

■ The Midland Theatre, long a theatrical landmark in Kansas City, is to reopen in late May or early June under plans announced this week by Durwood Theatres.

"Sound of Music" has been set as the opening attraction, to play on a reserved seat basis with ten showings per week, including matinees Tuesday, Saturdays, Sundays.

The theatre is to be brought back to its position as a premiere showcase of the mid-



"Open Entrance"—

west, according to Stanley H. Durwood, president of the circuit. The Midland name is being restored because of its long prominence.

The theatre opened in 1927 and for years was the midwest flagship of the Loew circuit. It has been closed since July, 1963, after about two years as the Saxon Theatre under

Durwood operation.

It was the inability of the Durwoods to obtain necessary utilities and suitable air conditioning which caused closing of the theatre. Now the circuit has acquired the land and the theatre property through a combination of purchases and lease agreements, and thus has control necessary to install proper equipment and operate a modern theatre, Durwood said.

An entirely new air conditioning system of 180 tons capacity is being installed. The building and the theatre are being restored to retain the original beauty of the interior, including wall hangings, crystal chandeliers and many other features familiar to theatre goers.

Half-million Investment

The cost of acquiring the property and bringing it up to the standards required for major entertainment centers will be well above \$500,000. The value of the theatre to the downtown area will be many times that, according to views expressed by merchants and city officials.

A considerable change in the appearance of the front of the theatre is coming about through a more open type entrance, made possible by removing one of two lines of front doors formerly used. The inside line of doors will be of glass, the change designed to

provide a sheltered inner court.

The outside of the building is being cleaned, tuck pointed and painted. A new treatment of the marquee will have three signs, one on the face of the marquee and one on each end.

Extensive restoration is going forward inside, seating being rebuilt and spaced generously for maximum comfort. The seating capacity will be 1,352, all on the orchestra floor. Mezzanine and balcony seating are being retained to serve possible future needs for a large seating capacity in the downtown area. "Gold seats" originated by the Durwood theatre in Kansas City will be a part of the Midland plan.

The Studio Theatre will reopen in the lower lounge of the Midland, a theatre within a theatre as it was during the Saxon period. It will retain its original concept of an intimate atmosphere with informal seating of just 150. The policy will be flexible with art pictures, reissues, key sub runs and at times, first runs.

Four floors of offices adjacent to the Midland are being renewed. The first tenant is to be the city offices of Durwood Theatres, occupying quarters on the second floor. The city offices are headed by M. Robert Goodfriend, general manager, and now are in the Capri Theatre, another downtown reserved seat theatre of the circuit.

Adding the Midland to the operation will bring to six the number of theatres operated in downtown Kansas City under the Durwood banner. In addition to the Capri, Midland and Studio, are the Empire, reserved seats, with the Academy Theatre in its upper lounge, and the Roxy Theatre, continuous run first run.

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Mezzy Named ABC V-P

PHILADELPHIA—Jacob Beresin, president of ABC Consolidated Corporation, has announced the appointment of Paul Mezzy to



MEZZY

vice president of the corporation's Berlo Division. He will be in charge of sales and operations for the division's eastern branches from Harrisburg, Pa., to Nashville, Tenn.

A native of Philadelphia, Mezzy attended Simon Gratz High School and the Charles Morris Price School of Business. After several years with the National Theatre Supply Company, he joined ABC's Berlo Division as a supervisor, then moved to Richmond, Va., as manager of the company's branch there.

He returned to Philadelphia headquarters as a vice-presidential assistant in 1963. His new appointment comes after twelve years of service with ABC Consolidated Corporation.

Two New R.C. Drinks

COLUMBUS, GA.—Royal Crown Cola Co., with 460 bottlers located over the United States (plus 72 more overseas), will bring out two new drinks shortly.

One of the new beverages, described as a "golden citrus cola," will be known as "Lift." The other is yet to be named but, according to a Royal Crown official, will have a "folksy" name.

TESMA Joining '65 Industry Show

NEW YORK—Theatre Equipment and Supply Manufacturers Association will participate with Theatre Owners of America and National Association of Concessionaires in sponsoring the 1965 Motion Picture and Concessions Industries Trade Show in Los Angeles. The show will be held during the concurrent conventions of TOA and NAC at the Ambassador Hotel Oct. 27-30.

This was announced jointly by Sumner M. Redstone, TOA president; Edward S. Redstone, president of NAC, and Arthur J. Hatch, president of TESMA.

A special section of the Trade Show area has been set aside for theatre equipment manufacturers and suppliers. TESMA last joined with NAC and TOA in a convention trade show in 1963 at the Americana Hotel in New York.

Commenting on TESMA's participation this year, NAC president Redstone said: "By TESMA joining as an active participant in the 1965 Trade Show, delegates attending the concurrent conventions are assured of seeing one of the most complete and all-embracing expositions of concession, theatre and vending equipment, supplies and services displayed under one roof."

Myers Heads NAC Comm.

CHICAGO—Edward S. Redstone, president, National Association of Concessionaires has announced the appointment of Van Myers, Wometco Enterprises, Miami, Florida as chairman of the association's special services committee. Myers is a director-at-large of NAC and is also chairman of its legislative committee.

Committee members who will serve with Myers are Knute Boyle, Theatre Candy Company, Inc., Pittsburgh, Penna.; Johnny Johnston, R. S. Concession and Vending Company, Inc., Oakhurst, N. J.; and Robert Tankersley, Western Service and Supply, Inc., Denver, Colo.

The principal function of this committee is to develop and recommend services that would be beneficial to the NAC membership. Currently, Myers' committee is concerned with the gathering and publishing of pertinent articles dealing with all types of refreshment facilities to form the basis for a third supplement to the titled, NAC Concession Handbook "a guide to more profits through better concession management," which is to be distributed at the organization's 1965 convention.

Plan Two Ohio Twins

COLUMBUS, O.—Twin indoor theatres will be built in the Town and Country Shopping Center and the Great Western Shopping Center by General Cinema Corp. of Boston, and the Don M. Casto Organization of Columbus, it was announced here by Frank S. Benson, vice-president of Casto.

The de-luxe houses are to be completed by late summer or early fall. A third twin theatre will be built in the Columbus area. Site will be disclosed later. Each treatre, to be named Cinema I and Cinema II, will seat 1,250 in one section and 750 in the other. The auditoriums will be joined by a common lobby, featuring an art gallery. Screens will envelop the end walls and concealed stereophonic high fidelity speakers will be used. Air conditioning will be theromstatically changeable for heating or cooling.

TOA president Redstone stated that the inclusion of TESMA in the 1965 NAC-TOA Trade Show was another reason why every exhibitor should be in Los Angeles in October.

"The new merchandise, plus improvements in existing products, along with the displays of concessions and vending equipment, makes attendance at the convention a sound and worthwhile investment," he said.

TESMA president Hatch said he thought the new TOA-NAC-TESMA pact was a good one, particularly because by the terms of the arrangement, TESMA-member-manufacturers would display their equipment in one section of the trade show. He also said it was his

conviction that plans for the trade show and its location in Los Angeles would give manufacturers an opportunity to talk to many of their customers in the West Coast area and show them equipment that had been discussed verbally and by mail until this time.

"Our association with TOA and NAC always has been stimulating," Hatch said. "I firmly believe that the attendance at the 1965 Trade Show will live up to expectations and that theatre owners will get a better idea about the newer equipment that they have heard about and become more familiar with improved equipment that has come on the market in the last few years."



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THE NATIONAL ASSOCIATION OF CONCESSIONAIRES was well represented at the recent SHOW-A-RAMA convention of the United Theatre Owners of the Heart of America in Kansas City, Mo. NAC speakers on a Concessions Forum conducted as part of the convention program were: Seated (l to r) Edward S. Redstone, Northeast Drive-In Theatre Corp., Boston, NAC president; Spiro J. Popos, Alliance Amusement Co., Chicago, past NAC president who helped co-ordinate the NAC concessions program; Julian Lefkowitz, L & L Concession Company, Detroit; John L. (Jack) Burlington, newly appointed vice-president, general automatic products, The Vendo Company, Kansas City. Standing (l to r) were: Woodie Latimer, L & L Popcorn Company, Kansas City, who acted as moderator of the concessions forum and Louis L. Abramson, NAC executive director, Chicago.

NAC Contest Brochures Distributed

CHICAGO—Distribution of the "Concession Idea Man Of The Year" Award Contest brochures has begun by the National Association of Concessionaires, sponsors of the contest.

An initial mailing of 25,000 copies of the brochure containing complete information about the contest, its rules and an official entry form is being made to refreshment concession operators and managers in the following fields: amusement parks; arenas; auditoriums; ball parks; bowling lanes; motion picture theatres; driving ranges; golf courses; government parks; ice rinks industrial vendors; kiddielands; roller rinks; stadiums; schools; and theme parks.

The winner, to be selected from among entries submitted to NAC in the form of the most original and outstanding presentation of a successful refreshment concession merchandising campaign, will receive a free all-expense trip to the 1965 NAC Los Angeles Convention. Several merit awards will also be made to runners-up.

Any individual operating or managing a refreshment concession facility in the United States and Canada is eligible to participate. A panel of industry leaders will be appointed by NAC to judge the entries which must be submitted to the National Association of

Concessionaires at their headquarters located at 201 North Wells Street, Chicago, before Aug. 15, 1965. Entries are to be in the form of a scrapbook or folder describing the entire merchandising campaign, including everything connected with the promotion, such as photographs, ads and other material used, with a complete outline telling how the whole promotion was put together and what was accomplished.

Jack O'Brien, New England Theatres Service Corporation, Boston, second vice-president of NAC and Contest Committee Chairman, pointed out that each contestant, no matter what the size of his refreshment concession operation or his volume of business has an equal chance to win. Neatness and formal presentation do not count. What does count, O'Brien explained, is the quality and originality of the presentation.

O'Brien also stated that response to the initial announcement of the association's "Concession Idea Man Of The Year" Award Contest has been very gratifying. Several large theatre chains, he said, have already alerted their staffs to the contest and are ordering large quantities of the contest brochure for dissemination among their managers.

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CARBONS, INC.

BOONTON, N. J.

Royal Crown Names Uzzell President

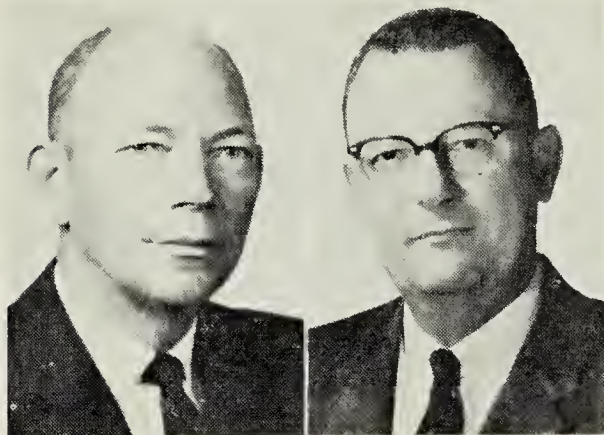
RICHMOND, VA.—William E. Uzzell, vice president—marketing of Royal Crown Cola Company, was elected president and chief executive officer. He succeeds Wilbur H. Glenn, president since 1955, who marks his 33rd year with the company this year.

Glenn was elected chairman of the finance committee and appointed by the board to serve on the executive committee.

In accepting his new position as president of the soft drink firm, Uzzell said, "Mr. Glenn's record is one of outstanding progress in growth for the company and offers us both a priceless heritage and challenge for the future." Uzzell comes to his new assignment with a broad background of soft drink marketing experience. He becomes the fifth president in the history of the 61-year company.

Born in Louisburg, N. C., and a graduate of the University of North Carolina, Uzzell joined Royal Crown Cola Company in early 1938 as a special sales representative. He was a divisional manager in Tennessee during the years 1939-1942. During World War II, he served as a lieutenant in the U. S. Navy, seeing action principally in the Pacific.

Upon release from the Navy, Uzzell was transferred to company headquarters in 1946. In 1950 he became a division sales manager



UZZELL

ANSLEY

and by 1956 had risen to general sales manager. In 1957 he was named vice-president and general sales manager, and in 1961 became vice-president and director of marketing. Uzzell is a member of the board of directors, executive committee, and a member of the advisory board of the First National Bank of Columbus, Ga.

Name Marketing Director

In a simultaneous action, the board elected Bradford D. Ansley, vice-president and general sales manager, to succeed Uzzell as vice-president and director of marketing.

Ansley joined the company as vice-president and general sales manager in 1961 after serving as a consultant in marketing, sales training and public relations. He is a graduate of Emory University and early in his career was associated with metropolitan newspapers in Atlanta, Ga., and Miami, Fla., the Associated Press and the Columbia Broadcasting System. He served as a lieutenant-commander in the Navy in World War II and the Korean War.

Chairman Lauds Glenn's Record

In commenting on the actions, Edward L. Norton, chairman of the board, said, "These moves are steps in a planned program which anticipates the continuation of our growth of the past ten years during which Wilbur Glenn has contributed so much to the company." He said he expects the company will continue to innovate and pioneer in the soft drink industry, which reached sales of \$2½ billion in 1964.

In other actions, the Royal Crown board re-elected all other company officers to new one-year terms in their present positions, and appointed board committees. The newly named executive committee includes Col. John H. Glenn, Jr., who was elected to the board of directors in Oct., 1964.

The board of directors also scheduled its annual meeting in Richmond, to coincide with the dedication of a completely new bottling plant facility there.

New Ditchburn Distribs

CHICAGO—Ditchburn Vending Machines, Inc., subsidiary of the Ditchburn Organization of England, announced further additions to their growing team of U. S. distributors.

The following have been appointed Ditchburn distributors (all of them also distribute Wurlitzer phonographs) Harry Jacobs, United, Inc., 1907 North Third Street, Milwaukee, Wis. (State of Wis.); Sam Weisman and David Koenigsberg, State Sales & Service Corp., 1825 Guilford Avenue, Baltimore, Md. (Md., Va., Wash. D. C., Dela.); and Harold Kaufman, Playmor Amusement Company, 2714 Beverly Road, Brooklyn, New York (Greater N. Y.).

Richard L. Cole, executive vice-president of Ditchburn, advises that he is negotiating with other Wurlitzer distributors and that announcements will be made shortly.

Ditchburn manufactures a line of compact and economically priced vending machines for cold drinks, hot drinks, snacks and all purpose merchandisers.

Bennett To Amer. Mat.

The appointment of H. Paul Bennett to the post of regional sales manager for the New England States and greater New York City and Long Island has been announced by American Mat Corporation of Wapakoneta, Ohio.

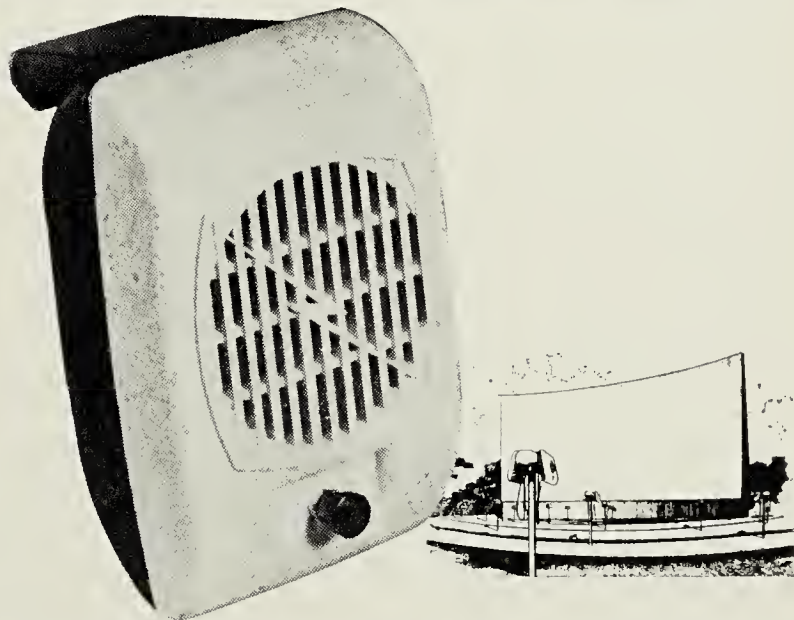


BENNETT

Bennett will handle the complete line of vinyl, rubber, composition, steel and wood commercial, industrial and institutional floor matting manufactured by American Mat, and will headquarter in Boston.

Previously associated with that company for many years as director of national accounts, Bennett replaces Howard Northridge who retired from the position.

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Broumas Readies Two New Units

SILVER SPRING, MD.—John G. Broumas, president of the rapidly expanding Broumas circuit, reported that work is nearing completion on the Andrews Manor Theatre, in Washington, D. C., and the Randallstown Theatre, in Baltimore, Md.

It was reported that the finishing touches are being put on the Andrews Manor, located in the Andrews Manor Shopping Center, in Camp Springs, Md., a Washington, D. C. suburb.

The new Broumas unit will feature a two story lobby custom designed for the utmost in luxurious movie patronage. A thousand plushly upholstered seats, staggered and pitched so that each patron will have an unobstructed view of the screen are planned. The Andrews Manor will be equipped with 70mm and conventional 35mm projection equipment, as well as six channel stereo sound.

According to Ed Rosenfeld, Broumas head of theatre supervision, the theatre is expected to open with in the next two months.

The second unit, according to Broumas, will open in about sixty days. The theatre is located in Baltimore, Md., and is named the Randallstown.

It will be equipped with 70mm as well as conventional 35mm projection equipment. The entire auditorium will be surrounded with stereophonic six channel sound. The Randallstown will seat one-thousand people in living room comfort type chairs, staggered and so pitched as to give everyone a completely unobstructed view. The custom designed lobby will accommodate as many as four-hundred patrons, eliminating the long lines of patrons waiting to see the next feature. The lobby will be decorated in soft hues, featuring the use of natural wood paneling.

According to George Shepp, Maryland district manager, Baltimore theatre veteran Maurice Dackman has been appointed manager of the new Randallstown.

The Andrews Manor and the Randallstown will be the nineteenth and twentieth new theatres erected by the rapidly expanding circuit within the past twenty months.



Morton Thalhimer, Jr. (L) vice-president of Neighborhood Theatre, Inc., with Bernard Libby, representing owners of the Beacon Field Shopping Center, after negotiating deal to locate indoor theatre in the new center.

Century Briefs Managers On Booth Equipment

FLORAL PARK, N. Y.—Century Theatre managers attended a seminar on "Projection and Sound" at the company's home office here recently, presided over by Leslie R. Schwartz, president, and Martin H. Newman, vice-president.

"Projection and Sound" was the fourth in a series of seminars conducted by the circuit for Century managers. Previous seminars covered film buying and booking, advertising and theatre operations.

Schwartz conveyed to the group the importance of maintaining a constant vigilance for perfection in all areas of theatre operations.

Martin H. Newman introduced Walter E. Dunn, head of Century's purchasing and maintenance department, who conducted the meeting.

With the use of color slides, Dunn illustrated a visual explanation of projection and sound equipment. Component parts of the equipment and their functions were explained in complete detail.

Common irregularities that take place in projection and sound were dramatically conveyed to the group. It was pointed out that the circuit is installing in key theatres, a third projector to insure against equipment failure.

In addition, the circuit has embarked on a campaign of installing doors at the head of the orchestra aisles and on mezzanine vomitories to afford the patron absolute enjoyment free from extraneous noise.

At the conclusion of the discussion, the managers were invited into the projection booth to ask questions regarding the equipment.

Glasco To St. Louis

ST. LOUIS—The manufacturing operations of the Glasco Division of Universal Match Corporation will be transferred from Muncie, Ind., to St. Louis, UMC vice-president Robert R. Kelly announced.

The move is expected to be completed shortly after mid-year.

New Loew's Mich. D-I

NEW YORK—A new, luxury 1,500-car drive-in theatre, in the Detroit, Michigan, suburban area, has been leased by the expanding Loew's Theatre circuit, it was announced here by Arthur M. Tolchin and Bernard Myerson, the theatre circuit's chief executives.

Loew's will operate the new open air theatre under a long-term lease signed recently with Krim Theatrical Enterprises, the developers of what is to be a major shopping center and motel complex adjacent to the drive-in theatre site.

Located at 19-Mile Road and Van Dyke, in Sterling Township, Macomb County, seven miles from thriving Warren, Michigan, the new theatre will be in the hub of one of the most explosive population areas in the middle west.

Design and equipment will represent the ultimate in luxury drive-in theatre conception with detailed plans and specifications already drafted.

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- ☐ CARBONS, INC., Lorraine Arc Carbons
- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ MIRACLE EQUIP. CO., Miracle Power Rides
- ☐ NATIONAL THEATRE SUPPLY CO., Simplex Drive-In Speakers
- ☐ NORTH AMERICAN PHILIPS CO., INC., Nor-elco 70/35mm Projectors
- ☐ RCA SERVICE CO., Theatre Sound Service
- ☐ STRONG ELECTRIC CORP., THE, "Bi-Powr" Rectifiers
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ISSUE OF APRIL 21, 1965

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 27 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



APRIL 21, 1965

SECTION TWO
VOL. 73 NO. 13

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinemascope
CS—Cinemascope
DC—Deluxe Color

DS—Dyallscope
EC—Eastman Color
MC—MetroColor

PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor

TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

- 6414 BLOOD ON THE ARROW—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western
- 6410 MASTER SPY—D-71m.—Stephen Murray, June Thorburn—5209 (9-2-64)—Fair programmer—English-made
- 6407 NAKED KISS, THE—D-92m.—Constance Towers, Anthony Eisley—5227 (11-4-64)—Fair Adult Programmer
- 6406 NEVER PUT IT IN WRITING—C-93m.—Pat Boone, Milo O'Shea—5161 (4-29-64)—Cute suspense comedy—Filmed in Ireland
- PAWNBROKER, THE—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau
- 6405 SECRET DOOR, THE—MD-72m.—Robert Hutton, Sandra Dorne—5209 (9-2-64)—Spy yarn for program—English-made
- 6411 STATION SIX SAHARA—D-99m.—Carroll Baker, Peter Van Eyck—5197 (8-19-64)—Interesting drama—Filmed abroad
- 6409 STOP TRAIN 349—D-95m.—Jose Ferrer, Sean Flynn, Nicole Courcel—5189 (4-22-64)—Interesting topical drama—(Filmed abroad)
- 6408 THIN RED LINE, THE—MD-99m.—(CS)—Karl Dullea, Jack Warden—5161 (4-29-64)—Good war film
- UMBRELLAS OF CHERBOURG, THE—NOV-90m.—Catherine Deneuve—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau

COMING

BIKINI PARADISE—(EC)—Janette Scott, Kelron Moore

BLOOD AND BLACK LACE—Cameron Mitchell

CITY OF FEAR—Terry Moore

ESCAPE BY NIGHT—Terence Longdon, Jennifer Jayne—English

FINGER ON THE TRIGGER—Rory Calhoun

HOT SPY, COLD CORPSE—Kerwin Mathews

HUMAN DUPLICATORS—George Nader

LAST MESSAGE FROM SAIGON—Burt Reynolds

LIFE IN DANGER, A—Derrin Nesbitt, Julie Hopkins

MARA OF THE WILDERNESS—(EC)—Adam West, Linda Saunders

MUTINY IN OUTER SPACE—William Leslie

RACING FEVER—(C)—Joe Morrison, Barbara Blyert

TAFFY AND THE JUNGLE HUNTER—(TC)—Jacques Bergerac, Manuel Padula

TICKLE ME—Elvis Presley

WE JOINED THE NAVY—Kenneth More

YOUNG DILLINGER—Nick Adams

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

- 417 ATRAGON—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made
- 406 BIKINI BEACH—CMU-100m.—(PV; PC)—Frankie Avalon, Annette Funicello—5189 (7-22-64)—Best for teen tastes
- 815 BLACK SABBATH—MD-99m.—(PC)—Boris Karloff, Susy Anderson, Mark Dammon—5161 (4-29-64)—Three-part horror entry is well made, intriguing—Italian-made; English dialogue—
- 6410 CONQUERED CITY—M-91m.—David Niven, Ben Gazzara, Lea Massari—5257 (3-3-65)—War-time meller has names to help—Filmed abroad
- A13 DIARY OF A BACHELOR—NOV-88m.—William Traylor, Dagne Crane—5217 (10-7-64)—Fair sexploitation entry
- 814 EVIL EYE, THE—MD-92m.—John Saxon, Leticia Roman, Valentina Cortesa—5173 (6-10-64)—Good whodunit for program—Italian-made; dubbed in English
- 412 GODZILLA VS THE THING—FAN-90m.—(Colorscope; PC)—Japanese cast—5213 (9-23-64)—Japanese fairy tale of monsters aimed at juveniles—Japanese-made; dubbed in English
- 402 GOLIATH AND THE VAMPIRES—MD-91m.—(Colorscope)—Gordon Scott, Glanna Marla Canale—5161 (4-29-64)—Interesting spectacle—Italian-made; dubbed in English
- 403 LAST MAN ON EARTH, THE—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made
- 6501 LOST WORLD OF SINBAD, THE—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair Import has potential—Japanese-made; dubbed in English
- 405 MASQUE OF THE RED DEATH—MD-90m.—(PV; PC)—Vincent Price, Hazel Court—5169 (5-27-64)—Effective horror drama
- 6411 OPERATION SNAFU—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made
- 416 PAJAMA PARTY—CMU-83m.—(PV; PC)—Tommy Kirk, Annette Funicello, Elsa Lanchester—5229 (11-18-64)—Good for teens and family crowd
- 6416 TABOOS OF THE WORLD—DOC. 97m.—(C)—Narration by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty
- 407 TIME TRAVELERS, THE—SFD-82m.—(C)—Preston Foster, Merry Anders—5225 (11-4-64)—Good science fiction entry
- 6419 TOMB OF LIGEIA—MD-81m.—(C)—Vincent Price, Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made
- 404 UNEARTHLY STRANGER—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made
- 408 VOYAGE TO THE END OF THE UNIVERSE—D-81m.—Dennis Stephens—5213 (9-23-64)—Science fiction programmer

TO BE REVIEWED

BEACH BLANKET BINGO—(PV; C)—Frankie Avalon, Annette Funicello

GO GO MANIA—(TC)—The Beatles—English-made

HOUSE AT THE END OF THE WORLD—(C; S)—Boris Karloff

NAVAJO RUN—Johnny Seven, Virginia Vincent

SKI PARTY—(PV; C)—Frankie Avalon, Deborah Walley, Dwayne Hickman

SWINGERS PARADISE—(TR; C)—Cliff Richard

UNDER AGE—Anne MacAdams, Roland Royter

WAR LORDS OF THE DEEP—Vincent Price, Susan Hart, Ta b Hunter—English-made

WAR OF THE ZOMBIES—(C; S)—John Drew Barrymore

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Across The River	Misc.
Adventures Of Scaramouche	A2 Emb
• Agony And The Ecstasy, The	Fox
• Amanda	MGM
Americanization Of Emily, The	B MGM
• Amorous Adventure Of Moll Flanders	Par.
Anatomy Of A Marriage	A4 For
Andy	A3 U
• Apache Gold	Col.
Apache Rifles	A1 Fox
Ape Woman, The	A3 Emb.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

• Aphrodite, Goddess Of Love .. A2 Emb.
 • Archangels, The Emb.
 • Arizona Raiders, The Col.
 • Around the World Under the Sea MGM
 • Art Of Love A4 U
 • Atragon A1 A-I
 • Awful Dr. Orlof, The For.

B

Baby, The Rain Must Fall A2 Col.
 Back Door To Hell A2 Fox
 Banana Peel For.
 • Battle of the Bulge WB
 • Battle of Villa Fiorita, The WB
 Bay Of Angels A3 For.
 • Beach Blanket Bingo A2 AI
 Bedtime Story A3 U
 • Bear, The A1 Emb.
 Behold A Pale Horse A2 Col.
 Bebo's Girl A3 Cont.
 • Bedford Incident, The Col.
 Bikini Beach A3 A-I
 • Bikini Paradise AA
 Black Like Me A4 Misc.
 • Black Spurs A2 Par.
 Black Sabbath B AI
 Black Torment, The For.
 • Blindfold U
 • Blood And Black Lace AA
 Blood On The Arrow A2 AA
 • Boeing-Boeing Par.
 • Born Free Col.
 Boy Ten Feet Tall, A AI Par.
 Brain, The For.
 • Brainstorm WB
 Bridge On The River Kwai, The-RE A1 Col.
 • Buddha A3 Misc.
 Bullet For A Badman A2 U
 • Bus Riley's Back In Town A3 U
 Bus, The Misc.

C

Caddy, The-Re AI Par.
 Carry On Spying For.
 Cartouche A3 Emb.
 Casablan For.
 • Casanova '70 Emb.
 Castle Of Blood Misc.
 • Cat Ballou Col.
 Cheyenne Autumn AI WB
 • Cincinnati Kid, The MGM
 Circle of Love Cont.
 Circus World AI Par.
 • City In The Sea AI AI
 • City Of Fear AA
 Clarence The Cross-Eyed Lion... MGM
 Cleopatra B
 Code 7, Victim 5 A3 Col.
 • Collector, The Col.
 • Congo Vito Col.
 Conquered City A-I
 Contempt C Emb.
 Cool World, The A4 Misc.
 Crack In The World A2 Par.
 • Crack Of The Whip WB
 Crazy Desire B EMB
 • Curse Of The Fly, The For.
 Curse of the Mummy's Tomb, The A2 Col.
 Curse of The Stone Hand Misc.

D

Dear Bridgett AI Fox
 Dear Heart A3 WB
 • Devils of Darkness For.
 Diary Of A Bachelor B AI
 Diary of a Chambermaid, The .. For.
 Die, Die, My Darling A3 Col.
 • Dingaka Emb.
 Disorderly Orderly, The AI Par.
 Distant Trumpet, A A2 WB
 • Do Not Disturb For.
 Dr. Terror's House Of Horrors .. A2 Par.
 • Doctor Zhivago MGM
 Dragon Sky For.

E

Earth Dies Screaming, The AI Fox
 East Of Sudan AI Col.
 • El Greco For.
 Emil And The Detectives AI BV
 • Escape By Night A2 AA
 Escape From Hell Island Misc.
 Evil of Frankenstein, The A2 U
 Evil Eye A2 A-I

F

Face of the Screaming Werewolf Misc.
 • Faceless Men, The U
 Face Of War, The For.
 Fall Sete A2 Col.

BUENA VISTA DISTRIBUTED DURING THE PAST 12 MONTHS

160 **EMIL AND THE DETECTIVES**—C-99m.—(TC)—Walter Slezak, Bryan Russell—5221 (10-21-64)—Engaging Disney comedy for family and young viewers in particular—Filmed in Germany
 157 **MARY POPPINS**—MUC-140m.—(TC)—Julie Andrews, Dick Van Dyke—5209 (9-2-64)—Colorful, pleasant entertainment from Disney
 156 **MOON-SPINNERS, THE**—D-119m.—(TC)—Hayley Mills, Eli Wallach—5181 (6-24-64)—Good adventure entry
 158 **SO DEAR TO MY HEART**—CD-82m.—(TC)—Burt Ives, Luana Patton, Bobby Driscoll—5217 (10-7-64)—Reissue has world of selling opportunities—Reissue
TATTOOED POLICE HORSE, THE—D-48m.—(TC)—Sandy Sanders, Shirley Skiles—5225 (11-4-64)—Interesting featurette
THOSE CALLOWAYS—D-131m.—(TC)—Brian Keith, Vera Miles, Brandon de Wilde—5229 (11-18-64)—Interesting outdoor drama could use a bit of editing

TO BE REVIEWED

THAT DARN CAT—(TC)—Hayley Mills, Dean Jones
MONKEY'S UNCLE, THE—(TC)—Annette, Tommy Kirk
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA DISTRIBUTED DURING THE PAST 12 MONTHS

65015 **BABY, THE RAIN MUST FALL**—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
 65004 **BEHOLD A PALE HORSE**—D-118m.—Gregory Peck, Anthony Quinn—5197 (8-19-64)—Off-beat drama is well made—Filmed abroad
 64030 **BRIDGE ON THE RIVER KWAI, THE**—MD-161m.—(CS; TC)—William Holden, Alec Guinness, Jack Hawkins—5165 (5-13-64)—Reissue is high rating adventure story
 65011 **CODE 7, VICTIM 5**—MD-88m.—(TS; TC)—Lex Barker, Ann Smyrner—5229 (11-18-64)—Good program entry—Filmed in South Africa
 65009 **CURSE OF THE MUMMY'S TOMB, THE**—MD—(TS; TC)—Terance Morgan—5249 (2-3-65)—Exploitable horror entry—English-made
DIE, DIE, MY DARLING—MD-105m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made
 65013 **EAST OF SUNDAN**—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syms—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made
 65005 **FAIL SAFE**—D-111m.—Henry Fonda, Don O'Herlihy—5213 (9-23-64)—Shattering topical drama deserves widest audience
 65008 **FINEST HOURS, THE**—DOC-114m.—(C)—Narrated by Orson Welles—5217 (10-7-64)—Highly interesting documentary on Sir Winston Churchill ranks with best—English-made
 65012 **FIRST MEN IN THE MOON**—MD-103m.—(PV; Lunacolor)—Edward Judd, Lionel Jeffries, Martha Hyer—5221 (10-21-64)—Good science fiction entry—Filmed in England
 65001 **GOOD NEIGHBOR SAM**—C-130m.—(EC)—Jack Lemmon, Romy Schneider—5181 (6-24-64)—Highly amusing entry
 65010 **GORGON, THE**—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made
 64021 **HEY THERE, IT'S YOGI BEAR**—CAR-88m.—(EC)—Produced and directed by William Hanna and Joseph Barbera—5169 (5-27-64)—Cute look at hero of comics and TV ranks with best cartoon features
 714 **LAWRENCE OF ARABIA**—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
 65006 **LILITH**—D-114m.—Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter—5213 (9-23-64)—Sensuous, brooding drama of mental turmoil
 64020 **LONG SHIPS, THE**—MD-125m.—(TE; TC)—Richard Widmark, Sidney Poitier, Rosanna Schiaffino—5173 (6-10-64) Lavish and spectacular period adventure tale—European made
LORD JIM—D-154m.—(Super Panavision 70; TC)—Peter O'Toole, James Mason, Curt Jurgens, Daliah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad
 65017 **LOVE HAS MANY FACES**—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies
MAJOR DUNDEE—MD-134m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film
 65002 **NEW INTERNS, THE**—D-123m.—Michael Callan, Barbara Eden, Dean Jones—5165 (5-13-64)—Entertaining sequel should please wide audience
 65016 **OUTLAWS IS COMING, THE**—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade
 64017 **PSYCHE '59**—D-94m.—Curt Jurgens, Patricia Neal, Samantha Eggar—5162 (4-29-64)—Psychological drama with femme-appeal—English-made—Davis-Royal
 65003 **RIDE THE WILD SURF**—D-101m.—(EC)—Fabian, Shelley Fabares, Tab Hunter—5193 (8-5-64)—Interesting entry with special appeal to younger fans
 65014 **WORLD WITHOUT SUN**—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

COMING

APACHE GOLD—(CS; C)—Lex Barker
ARIZONA RAIDERS, THE—(EC)—Audie Murphy
BEDFORD INCIDENT, THE—Richard Widmark, Sidney Poitier, James MacArthur
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
CAT BALLOU—(C)—Jane Fonda, Lee Marvin, Michael Callan
COLLECTOR, THE—(C)—Samantha Eggar, Terence Stamp
CONGO VIVO—Jean Sebastian, Bachir Toure
GENGHIS KHAN—(PV; C)—Stephen Boyd, James Mason, Francoise Dorleac
GREAT SIOUX MASSACRE, THE—Joseph Cotten
HARVEY MIDDLEMAN, FIREMAN—(C)—Eugene Troobnick, Hermione Gingold
HEROES OF TELEMAR—(PV; C)—Kirk Douglas, Richard Harris
KING RAT—George Segal, Tom Courtenay, James Fox
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
MICKEY ONE—Franchot Tone, Hurd Hatfield, Alexandra Stewart
PLAYBOY—(C)—Tony Curtis
PLAY IT COOLER—Anthony Newly, Anne Aubrey
SENILITA—Anthony Franciosa, Claudia Cardinale
SHIP OF FOOLS—Vivien Leigh, Jose Ferrer, Lee Marvin
SYNANON—Chuck Connors, Stella Stevens, Edmond O'Brien
THESE ARE THE DAMMED—Macdonald Carey, Shirley Ann Field
TREASURE OF SILVER LAKE—(CS; C)—Lex Barker
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
WINTER A-GO-GO—James Stacy, Jill Donohue
YOU MUST BE JOKING—Michael Callan, Terry-Thomas—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair Import—Italian-made; English titles
BLACK LIKE ME—D-107m.—James Whitmore—5171 (5-27-64)—Exploitable, topical expose
CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English
ORGANIZER, THE—D-126m.—Marcello Mastroianni, Annie Girardot—5166 (5-13-64)—Well made drama—Italian-made; English titles
SEDUCED AND ABANDONED—CD-118m.—Saro Urzi, Stefania Sandrell—5191 (7-22-64)—Good Import—Italian-made; English titles
HIGH AND LOW—MD-142m.—Toshiro Mifune—5139 (2-19-64)—Highly interesting mystery melodrama—Japanese-made; English titles
LOVE GODDESSES, THE—COMP-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips
LUCK OF GINGER COFFEY, THE—D-100m.—Robert Shaw, Mary Ure—5217 (10-7-64)—Good entry for art and specialty spots—Filmed in Canada
MEDITERRANEAN HOLIDAY—TRAY-128m.—(CS; TC)—Narration by Burt Ives—5221 (10-21-64)—Excellent travelogue
RATTLE OF A SIMPLE MAN—CD-96m.—Harry H. Corbett, Diane Cilento—5237 (12-16-64)—Good entry for adult art house audiences—English-made
SLAVE TRADE IN THE WORLD TODAY—DOC-86m.—(EC)—Produced by Meleno Malenotti—5233 (12-3-64)—Interesting documentary—Filmed abroad

COMING

OMICRON—Renato Salvatori
TIME OF INDIFFERENCE—Claudia Cardinale, Shelley Winters, Rod Steiger
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barry, Gianna Maria Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
APE WOMAN, THE—CD-97m.—Ugo Tognazzi, Annie Girardot—5210 (9-2-64)—Okay art house fare—Italian-made; English titles
CARTOUCHE—MD-115m.—(CS; C)—Jean-Paul Belmonde, Claudia Cardinale—5189 (7-22-64)—Okay adventure import for art spots—(French-made; English titles)
CONTEMPT—D-99m.—(C-FS)—Brigitte Bardot, Jack Palance, Michel Piccoli—5218 (10-7-64)—Uneven effort has highbrow appeal, Bardot name—French-made
CRAZY DESIRE—CD-108m.—Ugo Tognazzi, Catherine Spaak—5185 (7-8-64)—Interesting import—Italian-made; English titles
HOUSE IS NOT A HOME, A—MD-95m.—Shelley Winters, Robert Taylor, Cesar Romero—5197 (8-19-64)—Exploitable meller based on madam's memoirs
LET'S TALK ABOUT WOMEN—CD-109m.—Vittorio Gassman—5218 (10-7-64)—Title reveals all and men should like what they see—Italian-made; English titles
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
ONLY ONE NEW YORK—DOC-75m.—Narrated by Norman Rose—5218 (10-7-64)—Absorbing, well-made documentary
PASSIONATE THIEF, THE—C-100m.—Anna Magnani, Ben Gazzara, Toto—5210 (9-2-64)—Offbeat comic import is fun for art spots—Italian-made; dubbed in English
SANTA CLAUS CONQUERS THE MARTIANS—FAN-80m.—(EC)—Leonard Hicks, John Call—5230 (11-18-64)—Cute seasonal entry for the kiddies
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegard Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
ZULU—D-138m.—(TE; TC)—Stanley Baker, Jack Hawkins, Ulla Jacobsson—5173 (6-10-64)—Highly interesting entry—Filmed in Africa

COMING

APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey
ARCHANGELS, THE—Roberto Blasco, Virginia Onorato—Italian-made
BEAR, THE—Renato Rascel, Francis Blanche
CASANOVA—70—(WS; C)—Marcello Mastroianni, Michele Mercier—Italian-made
DINGAKA—Stanley Baker, Juliet Prowse
GITI—(WS; TC)—Jack Chaplain, Heather North
HELLFIRE CLUB—Peter Cushing, Adrienne Corri
IL SUCCESSO—Vittorio Gassman, Anouk Aimee
KIMBERLEY JIM—(WS; C)—Jim Reeves
LIGHT FANTASTIC, THE—Dolores McDougall, Barry Bartle
LITTLE NUNS, THE—Catherine Spaak—Italian-made
SEASIDE SWINGERS—Freddie And The Dreamers—English-made
SECRET OF MAGIC ISLAND, THE—(EC)—Animal Novelty
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM DISTRIBUTED DURING THE PAST 12 MONTHS

508 AMERICANIZATION OF EMILY, THE—CD-115m.—James Garner, Julie Andrews, Melvyn Douglas—5225 (11-4-64)—Solid entertainment for adult audiences
6519 CLARENCE, THE CROSS-EYED LION—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
427 FLIPPER'S NEW ADVENTURE—D-103m.—(MC)—Luke Halpin, Pamela Franklin—5169 (5-27-64)—Good entry for youngsters and family trade
512 GET YOURSELF A COLLEGE GIRL—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance film for teenagers
6518 GIRL HAPPY—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
408 GOLDEN ARROW, THE—FAN-91m.—(TC; TE)—Tab Hunter, Rossana Podesta—5165 (5-13-64)—Arabian Nights tale for undermanding and kids—Italian-made; dubbed in English
429 GOLD FOR THE CAESARS—MD-86m.—(TC)—Jeffrey Hunter, Mylene Demongeot—5174 (6-10-64)—Another action-packed Italian-made spectacle—Italian-made; dubbed in English
6522 GUNFIGHTERS OF CADA GRANDE—W-92m.—(CS; MC)—Alex Nicol, Diana Lorys—5274 (4-14-65)—Big scale western lacking in names—Filmed abroad
432 HONEYMOON HOTEL—C-89m.—(PV; MC)—Robert Goulet, Nancy Kwan, Robert Morse—5174 (6-10-64)—Names will assist tepid farce
455 HOW THE WEST WAS WON—D-152m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
6523 HYSTERIA—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made
6524 JOY IN THE MORNING—D-103m.—(PV; MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults
506 JOY HOUSE—MD-98m.—(Franscope)—Jane Fonda, Lola Albright, Alain Delon—5225 (11-4-64)—Okay adult programmer—Made in France
431 LOOKING FOR LOVE—CMU-83m.—(PV; MC)—Connie Francis, Susan Oliver, Jim Hutton—5185 (7-8-64)—Pleasant musical boosted by appearances of guest stars
515 LILI—D-81m.—(TC)—Leslie Caron, Mel Ferrer, Jean Pierre Aumont—5226 (11-4-64)—Reissue of high rating romantic drama for class and art spots—Reissue
6501 MGM'S BIG PARADE OF COMEDY—COMP-89m.—MGM starts—5210 (9-2-64)—Sell the names and nostalgia
6511 MURDER AHOY—CMD-93m.—Margaret Rutherford, Lionel Jeffries—5214 (9-23-64)—Agatha Christie and Margaret Rutherford have a go at murder again—English-made
503 MURDER MOST FOUL—90m.—(PV)—Margaret Rutherford, Ron Moody—5198 (8-19-64)—Margaret Rutherford and Agatha Christie ride again
355 MUTINY ON THE BOUNTY—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
430 NIGHT OF THE IGUANA, THE—D-125m.—Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon—5185 (7-8-64)—Award performance by fine cast should make this a big winner
6504 OF HUMAN BONDAGE—D-98m.—Klm Novak, Laurence Harvey—5214 (9-23-64)—Remake of Maugham classic aided by names—Made in England
6529 OPERATION CROSSBOW—D-116m.—(PV; MC)—Sophia Loren, George Peppard, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war
6507 OUTRAGE, THE—97m.—(PV)—Paul Newman, Claire Bloom, Laurence Harvey—5219 (10-7-64)—Top cast adds interest to "search for truth" drama
6502 QUO VADIS—HISD-168m.—(TC)—Robert Taylor, Deborah Kerr—5214 (9-23-64)—Topnotch epic reissue—Filmed in Italy
6514 QUICK BEFORE IT MELTS—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6516 ROUNDERS, THE—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6520 SANDOKAN THE GREAT—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English
6526 SHE—MD-106m.—(CS; C)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made
6515 SIGNPOST TO MURDER—D-79m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
513 36 HOURS—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
428 UNSINKABLE MOLLY BROWN, THE—MUC-128m.—(PV; MC)—Debbie Reynolds, Harve Presnell—5169 (5-27-64)—Superior musical fun entertainment
VICE AND VIRTUE—MD-103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English
426 VIVA LAS VEGAS—MU-86m.—(PV; MC)—Elvis Presley, Ann-Margaret—5170 (5-27-64)—Bright, gay and sure to please the younger set
YELLOW ROLLS-ROYCE, THE—122m.—(C)—Rex Harrison, Shirley MacLaine, Ingrid Bergman, Omar Sharif—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 YOUNG CADDY—D-110m.—(PV)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
505 YOUNG LOVERS, THE—D-108m.—Peter Fonda, Sharon Huguely, Nick Adams—5222 (10-21-64)—Adult drama of college love should attract
509 YOUR CHEATIN' HEART—MUd-99m.—(PV)—George Hamilton, Susan Oliver, Red Buttons—5222 (10-21-64)—Country music entry is fair programmer
6525 ZEBRA IN THE KITCHEN—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

AMANDA—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly
CINCINNATI KID, THE—(MC)—Steve McQueen, Tuesday Weld, Ann-Margret
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness
HAREM HOLIDAY—(PU-MC)—Elvis Presley, Mary Ann Mobley

• Family Jewels, The Par.
• Fantastic Voyage Fox
• Fate Is The Hunter AI Fox
• Father Goose AI U
• Ferry Cross The Mercey AI UA
• Finger On The Trigger AA
• Finest Hours, The AI Col.
• First Men In The Moon AI Col.
• Flesh Eaters, The Misc.
• Flight Of The Phoenix, The Fox
• Flipper's New Adventure AI MGM
• Fluffy AI U
• For Those Who Think Young A3 UA
• Fort Courageous Fox
• Four Days In November AI UA

G

• Genghis Khan Col.
• Get Yourself A College Girl ... 8 MGM
• Girl Happy B MGM
• Girl With Green Eyes A4 For.
• Girls On The Beach Par.
• Giti EMB
• Glory Guys, The UA
• Go Go Mania A-I
• Godzilla Vs The Thing AI AI
• Gold For The Caesars A2 MGM
• Golden Arrow, The AI MGM
• Goldfinger A3 UA
• Goliath And The Vampires A2 A-I
• Goodbye Charlie A3 Fox
• Good Neighbor Sam A2 Col.
• Gorgon, The A2 Col.
• Great Race, The WB
• Great Sioux Massacre, The Col.
• Greatest Story Ever Told, The ... UA
• Gulde, The A3 For.
• Gunfighter At Casa Grande MGM
• Guns At Batasi A3 Fox
• Guns Of August AI U

H

• Hallelujah Trail, The UA
• Hamlet AI WB
• Hard Day's Night, A AI UA
• Harem Holiday MGM
• Harlow Par.
• Harvey Middleman, Fireman .. Col.
• Hellfire Club A3 Emb.
• Hercules In The Haunted World. For.
• Hercules, Samson And Ulysses .. MGM
• Heroes Of Telemark Col.
• Hey There, It's Yogi Bear AI Col.
• High And Low Cont.
• High Wind In Jamaica, A Fox
• Hill, The MGM
• Honeymoon Hotel B MGM
• Horrible Dr. Hichcock, The For.
• Horror Of It All, The A2 Fox
• Hot Spy, Cold Corpse AA
• House At The End Of The World A-I
• House Is Not A Home, A B Emb.
• How To Murder Your Wife A3 UA
• How The West Was Won AI MGM
• Human Duplicators AA
• Hush, Hush, Sweet Charlotte ... A3 Fox
• Hysteria MGM

• I Saw What You Did A3 U
• I'D Rather Be Rich A2 U
• I'll Take Sweden B UA
• Il Successo EMB
• In Harm's Way Par.
• Inheritance, The Misc.
• Inside Daisy Clover WB
• Invitation To A Gunfighter A3 UA
• Ipcress File, The U
• Island Of The Blue Dolphins ... AI U

John Goldfarb, Please Come Home B Fox
Joy House B MGM
Joy In The Morning A3 MGM
• Judith Par.

K

Killers, The	A3	U
Kimberley Jim		Emb.
King Rat		Col.
Kiss Me, Stupid	C	Misc.
Kisses For My President	A3	WB
Kitten With A Whip	B	U

L

Lady L		MGM
Lady In A Cage	B	Par.
Last Man On Earth, The	A2	AI
Last Message From Saigon		AA
Last Woman Of Shang, The		For.
Laterna Magika		For.
Lawrence Of Arabia	A2	Col.
Les Abysses	B	For.
Let's Talk About Women	C	Emb.
Life In Danger, A	A2	AA
Light Fantastic, The	B	Emb.
Lili-RE	A2	MGM
Lilith	A4	Col.
Little Nuns		Emb.
Little Prince And The	A4	Col.
Eight-Headed Dragon, The		Col.
Lively Set, The	AI	U
Living Between Two Worlds		Misc.
Long Ships, The	B	Col.
Longest Day, The	AI	Fox
Looking For Love	B	MGM
Lord Jim	A2	Col.
Lost World Of Sinbad		A-I
Love And Kisses		U
Love A La Carte	A4	For.
Love Goddesses		Cont.
Love Has Many Faces	B	Col.
Loved One, The		MGM
Luck Of Ginger Coffey, The	A3	Cont.

M

Mme Olga's Massage Parlor		Misc.
Madame X		U
Malamondo		For.
Major Dundee	A2	Col.
Man From Button Willow, The	AI	Misc.
Man In The Dark	A3	U
Man Who Couldn't Walk, The		For.
Man Who Walked Through		For.
The Wall		For.
Mara Of The Wilderness	AI	AA
Marnie	A3	U
Marriage-Italian Style	A4	Emb.
Marriage On The Rocks		WB
Mary Poppins	AI	BV
Masque Of The Red Death	B	AI
Masquerade		UA
Master Spy	AI	AA
Maya		MGM
McHale's Navy	AI	U
McHale's Navy Joins the		U
Air Force		U
Mediterranean Holiday	AI	Cont.
MGM's Big Parade Of Comedy	AI	MGM
Mickey One		Col.
Mirage		U
Mister Buddwing		MGM
Mister Moses		UA
Model Murder Case, The		For.
Moment To Moment		U
Mondo Pazzo	C	For.
Monkey's Uncle, The		BV
Money Trap, The		MGM
Moon-Spinners, The	AI	BV
Moro Witch Doctor	A2	Fox
Moritur		Fox
Murder Ahoy	AI	MGM
Murder Most Foul	AI	MGM
Mutiny In Outer Space		AA
Mutiny On The Bounty	A2	MGM
My Baby Is Black		For.
My Blood Runs Cold	A2	WB
My Fair Lady	AI	WB
My Wife's Husband		For.

N

Naked Brigade, The	A2	U
Naked Kiss, The	A3	AA
Naked Prey, The		Par.
Nasty Rabbit, The		Misc.
Navajo Run		AI
Never Put It In Writing	AI	AA
New Interns, The	B	Col.
Night Of The Iguana	A4	MGM
Night Train To Paris	A2	Fox
Night Walker, The	A2	U
Nightmare	A2	U
Nightmare In The Sun	A3	Misc.
None But The Brave	A2	WB
Not On Your Life		For.
Nothing But A Man		Misc.
Nutty, Naughty Chateau	B	For.

O

Of Human Bondage	B	MGM
Omicron		Cont.
Once A Thief		MGM
One Potato, Two Potato	A2	Misc.
One Way Pendulum		For.
Onibaba		For.
Only One New York	AI	Emb.
Operation SNAFU		AI
Operation Crossbow	AI	MGM
Organizer, The	A4	For.
Our Man Flint		Fox
Outlaws Is Coming, The	AI	Col.
Outlaws Of Red River, The		Fox
Outrage, The	A3	MGM
Over There—1914-1918		For.

HERCULES, SAMSON, AND ULYSSES—(WS; EC)—Kirk Morris, Richard Lloyd—Italian-made
 HILL, THE—Sean Connery, Michael Redgrave
 LADY L—(PV)—Sophia Loren, Paul Newman, David Niven
 LOVED ONE, THE—(PV)—Robert Morse, Jonathan Winters, Anjanette Comer
 MAYA—(PV; MC)—Clint Walker, Jay North
 MISTER BUDDWING—(PV)—James Garner, Jean Simmons, Suzanne Pleshette
 MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
 ONCE A THIEF—(PV)—Alain Delon, Ann-Margret, Van Heflin, Jack Palance
 PASSPORT TO OBLIVION—(PV)—David Niven, Francoise Dorleac
 PATCH OF BLUE, A—(PU)—Sidney Poitier, Shelley Winters
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
 SANDPIPER, THE—(PV; MC)—Elizabeth Taylor, Richard Burton
 SECRET OF MY SUCCESS, THE—(PV; C)—Shirley Jones, James Booth
 SEVEN WOMEN—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton
 SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
 TIKO AND THE SHARK—(WS; C)—Tahitian Cast

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6407	BOY TEN FEET TALL, A—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6402	CADDY, THE—C-95m.—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue should have Martin-Lewis appeal—Reissue
6417	CIRCUS WORLD—D-135m.—(TC; TR)—John Wayne, Claudia Cardinale, Rita Hayworth—5186 (7-8-64)—Circus in Cinerama should prove popular—Filmed abroad
6410	CRACK IN THE WORLD—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6406	DISORDERLY ORDERLY, THE—C-90m.—(TC)—Jerry Lewis, Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarily for kids
	DR. TERROR'S HOUSE OF HORRORS—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.
6418	IN HARM'S WAY—D-165m.—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
6311	LADY IN A CAGE—D-93m.—Olivia de Havilland, Jeff Corey, Ann Sothorn—5170 (5-27-64)—Well made horror-laden drama is rough on audiences; but gripping
6322	PATSY, THE—C-101m.—(TC)—Jerry Lewis, Ina Balin—5186 (7-8-64)—Jerry's legion of fans will enjoy it
R6408	PSYCHO—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6320	RING OF TREASON—MD-89m.—Bernard Lee, Margaret Tyzack—5174 (6-10-64)—Well-made spy thriller—English-made
6323	ROBINSON CRUSOE ON MARS—SFD-110m.—(TS; TC)—Paul Mantey, Adam West—5174 (6-10-64)—Good science fiction entry
6405	ROUSTABOUT—CMU—101m.—(TS; TC)—Elvis Presley, Barbara Stanwyck, Joan Freeman—5230 (11-18-64)—Okay Presley musical for his fans
6324	STAGE TO THUNDER ROCK—W-82m.—(TS; TC)—Barry Sullivan, Marilyn Maxwell—5174 (6-10-64)—Fair western
6409	SYLVIA—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6325	WALK A TIGHTROPE—MD-69m.—Dan Duryea, Patricia Owens—5170 (5-27-64)—Okay brief program meller—English-made
6404	WHERE LOVE HAS GONE—D-114m.—(TS; TC)—Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton—5222 (10-21-64)—Adult drama with particular appeal for women has big boxoffice potential
R6413	WORLD OF SUZIE WONG, THE—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue
6411	YOUNG FURY—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program
R6403	YOU'RE NEVER TOO YOUNG—C-102m.—(TC)—Dean Martin, Jerry Lewis—5222 (10-21-64)—Reissue is better Martin and Lewis comedy—Reissue

COMING

AMOROUS ADVENTURES OF MOLL FLANDERS—(PV; TC)—Klm Novak, Richard Johnson
 BLACK SPURS—(TC)—Roy Calhoun, Linda Darnell, Scott Brady
 BOEING—BOEING—Jerry Lewis, Tony Curtis
 FAMILY JEWELS—(C)—Jerry Lewis
 GIRLS ON THE BEACH—(TC)—Beach Boys, Lesley Gore
 HARLOW—(PV; TC)—Carroll Baker, Peter Lawford
 JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
 PROMISE HER ANYTHING—Warren Beatty, Leslie Caron—English-made
 NAKED PREY, THE—(PV; TC)—Cornel Wilde
 RED LINE 7000—(TC)—Gail Hirt, James 'Skip' Ward, Laura Devon
 SANDS OF KALAHARI—(TC)—Stuart Whitman, Stanley Baker, Susannah York
 SITUATION HOPELESS BUT NOT SERIOUS—Alec Guinness, Michael Connors
 SONS OF KATIE ELDER, THE—(PV; TC)—John Wayne, Dean Martin, Martha Hyer
 SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

425	APACHE RIFLES—MD-92m.—(DC)—Audie Murphy, Linda Lawson—5230 (11-18-64)—Okay program entry
430	BACK DOOR TO HELL—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
444	CLEOPATRA—D-192m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment
503	DEAR BRIGITTE—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
424	EARTH DIES SCREAMING, THE—MD-62m.—Willard Parker, Virginia Field—5226 (11-4-64)—Okay science fiction meller for duallers—English-made
423	FATE IS THE HUNTER—D-106m.—(CS)—Glenn Ford, Suzanne Pleshette, Rod Taylor—5214 (9-23-64)—Interesting drama about planes and people
428	GOODBYE CHARLIE—C-117m.—(CS; DC)—Tony Curtis, Debbie Reynolds, Pat Boone—5226 (11-4-64)—Cute comedy with potent cast
417	GUNS AT BATASI—D-103m.—CS—Richard Attenborough, Jack Hawkins, Flora Robson—5210 (9-2-64)—Good adventure drama
422	HORROR OF IT ALL, THE—CMD-76m.—Pat Boone, Erica Rogers—5222 (10-21-64)—Good comedy thriller for duallers—English-made
504	HUSH, HUSH, SWEET CHARLOTTE—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
429	JOHN GOLDFARB, PLEASE COME HOME—C-96m.—(CS; DC)—Shirley MacLaine, Peter Ustinov, Richard Crenna—5230 (11-18-64)—Wacky comedy should prove effective crowd pleaser
414	LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
431	MORO WITCH DOCTOR—MD-61m.—Jock Mahoney, Margia Dean—5230 (11-18-64)—Fair programmer—Filmed in the Philippines
420	NIGHT TRAIN TO PARIS—MD-65m.—Leslie Nielsen, Aliza Gur—5219 (10-7-64)—Good action entry for program—English-made
502	PLEASURE SEEKERS, THE—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry
427	RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer
426	RIO CONCHOS—W-107m.—(CS; DC)—Richard Boone, Stuart Whitman, Wende Wagner—5219 (10-7-64)—Big scale western has fine cast, fast action
555	SOUND OF MUSIC, THE—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
405	THIRD SECRET, THE—D-103m.—(CS)—Stephen Boyd, Jack Hawkins, Diane Cilento—5162 (4-29-64)—Fair program entry—made in England
416	VISIT, THE—D-100m.—(CS)—Ingrid Bergman, Anthony Quinn—5214 (9-23-64)—Absorbing drama of human greed and vengeance—Filmed in Italy
	WAR PARTY—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay programmer—
421	WITCHCRAFT—MD-79m.—Lon Chaney, Diana Clare, David Weston—5222 (10-21-64)—Good horror meller duallier—English made
	ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-6-64)—Fine drama—Filmed in Greece—International Classics

COMING

AGONY AND THE ECSTASY, THE—(TODD-AO; DC)—Charlton Heston, Rex Harrison

CURSE OF THE FLY, THE—Brian Donlevy—English-made
DEVILS OF DARKNESS—(DC)—William Sylvester, Carole Gray
DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien, Jean DelVal
FLIGHT OF THE PHOENIX, THE—James Stewart, Peter Finch
FORT COURAGEOUS—Fred Beir, Donald Barry, Hanna Landy
HIGH WIND IN JAMAICA, A—(CS; DC)—Anthony Quinn, Viviane Ventura
MORITURI—Marlon Brando, Yul Brynner, Janet Margolin
OUR MAN FLINT—(CS; DC)—James Coburn, Gila Gulan, Lee J. Cobb
OUTLAWS OF RED RIVER, THE—George Montgomery
RAPTURE—(CS)—Patricia Gozzi, Melvyn Douglas
REWARD, THE—(CS; DC)—Max Von Sydow, Nina Castelvova, Efrem Zimbalist, Jr., Yvette Mimieux
SPACE FLIGHT IC-1—Bill Williams—English-made
THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—(TODD-AO; DC)—Stuart Whitman, Sarah Miles
UP FROM THE BEACH—(CS)—Cliff Robertson, Irina Demick
VON RYAN'S EXPRESS—(DC)—Frank Sinatra, Trevor Howard, Brad Dexter

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6502 **FERRY CROSS THE MERSEY**—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)
 6410 **FOR THOSE WHO THINK YOUNG**—CMU—96m.—(TS; TC)—James Darren, Pamela Tiffin, Woody Woodbury—5170 (5-27-64)—Lightweight, pleasant summer nonsense—Schenck-Koch
 6422 **FOUR DAYS IN NOVEMBER**—DOC-120m.—Narrated by Richard Basehart—5223 (10-21-64)—Well-made, thrilling documentary on President Kennedy assassination—Wolper
 6501 **GREATEST STORY EVER TOLD, THE**—D-194m.—(CR; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens
 6420 **GOLDFINGER**—MD-108m.—(TC)—Sean Connery, Gert Frobe, Honor Blackman—5231 (11-18-64)—Another boxoffice bonanza with Agent 007—English-made; Saltzman-Broccoli
 6414 **HARD DAY'S NIGHT, A**—CMU-87m.—The Beatles—5190 (7-22-64)—Teen business should be very strong—English-made
 6503 **HOW TO MURDER YOUR WIFE**—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod
 6418 **INVITATION TO A GUNFIGHTER**—D-92m.—(DC)—Yul Brynner, Brad Dexter, Janice Rule—5223 (10-21-64)—Top performances assist moody western—Kramer
MR. MOSES—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot
 6505 **SATAN BUG, THE**—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-7-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa
 6417 **SECRET INVASION, THE**—MD-95m.—(PV; DC)—Stewart Granger, Raf Vallone, Mickey Rooney—5215 (9-23-64)—Action packed war meller—Made in Yugoslavia—Corman
 6413 **7TH DAWN, THE**—MD-123m.—(TC)—William Holden, Susannah York, Capucine—5181 (6-24-64)—Tale of political upheaval in Far East will need selling—Holdean
 6415 **SHOT IN THE DARK, A**—C-101m.—(PV; DC)—Peter Sellers, Elke Sommer—5182 (6-24-64)—Strictly for fun and profits—Mirisch
 6412 **633 SQUADRON**—MD-101m.—(PV; DC)—Cliff Robertson, George Chakiris, Marla Perschy—5175 (6-10-64)—Interesting entry of pilots in action during World War II—Mirisch
 6419 **TOPKAPI**—CD-120m.—(C)—Melfina Mercouri, Maximilian Schell, Peter Ustinow—5215 (9-23-64)—Fine fun film should zoom—Filmed abroad—Filmways
 6507 **TRAIN, THE**—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France
 6416 **WOMAN OF STRAW**—D-117m.—(EC)—Gina Lollobrigida, Sean Connery, Ralph Richardson—5215 (9-23-64) First rate mystery—English-made

COMING

8 ARMS TO HOLD YOU—(EC)—The Beatles
GLORY GUYS, THE—(PV; DC)—Tom Tryon, Harve Presnell, Jeanne Cooper—Levy-Gardner—Laven
HALLELUJAH TRAIL, THE—(CN; C)—Burt Lancaster, Lee Remick, Jim Hutton—Mirisch-Kappa
I'LL TAKE SWEDEN—Bob Hope, Tuesday Weld, Frankie Avalon
MASQUERADE—(C)—Cliff Robertson, Jack Hawkins—Novus
RAGE TO LIVE, A—Suzanne Pleshette, Ben Gazzara, Bradford Dillman—Mirisch
RETURN FROM THE ASHES—Maximilian Schell, Samantha Eggar—Mirisch
THUNDERBALL—Sean Connery—Bernard Lee, Lois Maxwell
THOUSAND CLOWNS, A—Jason Robards, Jr., Barbara Harris
VIVA MARIA—Brigitte Bardot, George Hamilton—Dancigers-Malle
WHAT'S NEW, PUSSYCAT?—(EC)—Peter Sellers, Romy Schneider, Pefer O'Toole—Feldman

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses
 6417 **BEDTIME STORY**—C-99m.—(EC)—Marlon Brando, David Niven, Shirley Jones—5175 (6-10-64)—Highly amusing romantic comedy is delightful entertainment
 6421 **BULLET FOR A BADMAN**—W-80m.—(EC)—Audie Murphy, Beverly Owen, Ruta Lee—5186 (7-8-64)—Okay western for program
 6507 **BUS RILEY'S BACK IN TOWN**—D-93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch
 6414 **EVIL OF FRANKENSTEIN, THE**—D-86m.—(EC)—Peter Cushing, Sandor Eles, Katy Wild—5162 (4-29-64)—Effective horror drama—English-made
FATHER GOOSE—C-117m.—(TC)—Cary Grant, Leslie Caron, Trevor Howard—5231 (11-18-64)—Top names bolster mild comedy
 6513 **FLUFFY**—C-92m.—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences
 6502 **GUNS OF AUGUST, THE**—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I
 6423 **I'D RATHER BE RICH**—C-96m.—(EC)—Sandra Dee, Robert Goulet, Andy Williams—5193 (8-5-64)—Cute comedy with highly saleable names
 6419 **ISLAND OF THE BLUE DOLPHINS**—D-92m.—(EC)—Celia Kaye, Larry Domasin—5165 (5-13-64)—Good item for family and youngster trade
 6424 **KILLERS, THE**—MD-95m.—(C)—Lee Marvin, Angie Dickinson, John Cassavetes—5175 (6-10-64)—Fast-moving, interesting picturization of Hemingway story
 6427 **KITTEN WITH A WHIP**—MD-83m.—Ann-Margret, John Forsythe—5226 (11-4-64)—Unpleasant entry for the program
 6425 **LIVELY SET, THE**—D-95m.—(C)—James Darren, Pamela Tiffin—5198 (8-19-64)—Okay entry for teens and their elders
 6506 **MAN IN THE DARK**—D-80m.—William Sylvester, Barbara Shelley—5250 (2-3-65)—Okay programmer—English-made
 6418 **MARNIE**—D-129m.—(TC)—Tippie Hedren, Sean Connery—5175 (6-10-64)—Effective psychological drama
 6420 **McHALE'S NAVY**—C-93m.—(C)—Ernest Borgnine, Jean Willes—5182 (6-24-64)—Feature based on tv show is moderately amusing
 6415 **NIGHTMARE**—D-83m.—(HammerScope)—David Knight, Moira Redmond—5162 (4-29-64)—Interesting psychological mystery—English-made
 6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles
 6426 **SEND ME NO FLOWERS**—C-100m.—(TC)—Rock Hudson, Doris Day—5211 (9-2-64)—Very good comedy
 6428 **SING AND SWING**—CMU-75m.—David Hemmings, Jennifer Moss—5211 (9-2-64)—Fair import for program with angles for younger set—English-made
 6505 **STRANGE BEDFELLOWS**—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast
 6509 **SWORD OF ALI BABA**—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer
 6504 **TAGGART**—W-85m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western
 6508 **TRUTH ABOUT SPRING, THE**—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad
 6416 **WILD AND WONDERFUL**—C-88m.—(EC)—Tony Curtis, Christine Kaufmann—5166 (5-13-64)—Cute comedy for family trade
WILD SEED—D-99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effective program entry
 6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the team's films.

P

Pajama Party B A-1
Passionate Thief, The A3 Emb
Passport To Oblivion MGM
Patch of Blue, A MGM
Patsy, The A1 Par.
Pattern For Plunder For.
Pawnbroker, The AA-
 Landau
Playboy Col.
Play It Cooler Col.
Pleasure Seekers, The B Fox
Postman's Knock MGM
Promise Her Anything Par.
Psycho 59 B Col.
Psycho-Re. B Par.
Psychomania Misc.
Pumpkin Eater, The A4 For.

Q

Quick, Before It Melts B MGM
Quo Vadis-Re. A1 MGM

R

Racing Fever B AA
Rage To Live, A A3 UA
Raiders From Beneath The Sea B Fox
Rapture Fox
Rare Breed, The U
Rattle Of A Simple Man Cont.
Ready For The People WB
Red Desert A4 For.
Red Lanterns For.
Red Line 7000 Par.
Return From The Ashes UA
Reward, The Fox
Ride The Wild Surf A1 Col.
Ring of Treason A2 Par.
Rio Conchos A3 Fox
Robin And The 7 Hoods A2 WB
Robinson Crusoe On Mars A1 Par.
Rounders, The A3 MGM
Roustabout A2 Par.

S

Sandokan, The Great MGM
Sandpiper, The MGM
Sands of Kalahari Par.
Santa Claus Conquers The
Martians A1 Emb.
Satan Bug, The A2 UA
Seance On A Wet Afternoon A2 For.
Seaside Swingers Emb.
Secret Door, The A2 AA
Secret Invasion, The A2 UA
Secret Of Blood Island U
Secret Of Magic Island, The A1 Emb.
Secret Of My Success, The MGM
Seduced And Abandoned A3 For.
Send Me No Flowers A2 U
Senillta Col.
7 Dwarfs To The Rescue, The For.
Seven Surprises For.
Seven Women MGM
Seventh Dawn, The B UA
Sex And The Single Girl B WB
She MGM
Shenandoah U
Ship Of Fools Col.
Shot In The Dark, A B UA
Signpost To Murder A3 MGM
Sing And Swing A2 U
Situation Hopeless But
Not Serious Par.
633 Squadron A2 UA
Ski Party A1
Slave Trade In The World Today A3 Cont.
So Dear To My Heart-Re A1 BV
Son Of A Gunfighter MGM
Sons Of Katie Elder, The Par.
Sound Of Music, The Fox
Space Flight IC-1 Fox
Spy Who Came In From The
Cold, The Par.
Stage To Thunder Rock A2 Par.
Station Six Sahara B AA
Stop Train 349 A2 AA
Strange Bedfellows A3 U
Sweet And Sour For.
Swingin' Summer, A Misc.
Sword of Ali Baba, The A1 U
Sword Of El Cid, The For.
Sylvia B Par.
Synanon A3 Col.

Taboos of the World	A4	AI
•Tatty And The Jungle Hunter	A1	AA
Taggart	A2	U
T-A-M-I Show, The		Misc.
Tattooed Police Horse, The	A1	BV
Taxi for Torbuk		For.
Terrace, The	C	For.
Thank Heaven For Small Favors		For.
•That Darn Cat		BV
•That Funny Feeling		U
•These Are The Damned		Col.
Thin Red Line, The	A3	AA
•Thing at the Door, The		WB
3 Nuts In Search Of A Bolt		Misc.
Three Penny Opera	A3	Emb.
•Third Day, The		WB
Third Secret, The	A3	Fox
36 Hours	A2	MGM
Those Callows	A1	BV
•Those Magnificent Men In Their Flying Machines		Fox
•Thousand Clowns, A		UA
•Thunderball		UA
•Tickle Me		AA
•Tiko And The Shark		MGM
•Time Of Indifference		Cont.
Time Travelers, The	B	A-I
Tomb Of Ligeia		A-I
Topkapi	A3	UA
Train, The	A1	UA
•Treasure Of Silver Lake		Col.
Truth About Spring, The	A1	U
Two On a Guillotine	A3	WB

U

•Ugly Dachshund, The		BV
Umbrellas Of Cherbourg, The	A3	AA-Landau
•Under Age		B
Unearthly Stranger		AI
Unsinkable Molly Brown, The	A2	A-I
•Up From The Beach		MGM
		Fox

V

•Very Special Favor, A		U
Vice And Virtue	B	MGM
Visit, The	A4	Fox
Viva Las Vegas	B	MGM
•Viva Maria		UA
•Von Ryan's Express		Fox
Voyage To The End Of The Universe	A1	A-I

W

Walk A Tightrope	A2	Par.
Walls Of Hell, The	A2	Misc.
•War Lord, The		U
•War Lords Of The Deep		A-I
•War of the Zombies		AI
War Party	A1	Fox
•Watch It, Sailor		Col.
•We Joined The Navy		AA
•What's New, Pussycat		UA
Where Love Has Gone	A3	Par.
White Voices		For.
Why Bother To Knock?	B	For.
Wild And Wonderful	A1	U
Wild Seed	A3	U
•Winter A-Go-Go		Col.
Witchcraft	A2	Fox
Woman in the Dunes	C	For.
•Woman Is A Woman, A		For.
Women Of Straw	A3	UA
•Woman Who Wouldn't Die, The	A3	WB
•Wonderful Life		A-I
World of Abbott & Costello, The		U
World of Suzie Wong, The—RE.		Par.
World Without Sun	A1	Col.
•World's Greatest Swindles		Cont.

Y

Yellow Rolls, Royce, The	A4	MGM
Yolanta		For.
•You Must Be Joking		Col.
•Young Girls Of Good Family		Emb.
Youngblood Hawke	A3	WB
Young Cassidy		MGM
•Young Dillinger	B	AA
Young Fury		Par.
Young Lovers, The	A3	MGM
Your Cheatin' Heart	A2	MGM
Your's Never Too Young—Re.	A2	Par.

Z

Zebra In The Kitchen		MGM
Zorba, The Greek	A4	Fox
Zulu	A3	Emb.

COMING

ART OF LOVE, THE—(TC)—James Garner, Elke Sommer
 BLINDFOLD—(TC)—Rock Hudson, Claudia Cardinale
 FACELESS MEN, THE—(TC)—Robert Fuller, Jocelyn Lane
 I SAW WHAT YOU DID—Joan Crawford, John Ireland
 IPCRESS FILE, THE—(TS; TC)—Michael Caine, Susan Lloyd—English made
 LOVE AND KISSES—(TC) Rick Nelson, Jack Kelly, Kristin Nelson
 MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
 McHALE'S NAVY JOINS THE AIR FORCE—(TC)—Tim Conway, Joe Flynn
 MIRAGE—Gregory Peck, Diane Baker
 MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
 NAKED BRIGADE, THE—Shirley Eaton, Ken Scott
 RARE BREED, THE—(PV; TC)—James Stewart, Maureen O'Hara
 SECRET OF BLOOD ISLAND—Barbara Shelley
 SHENANDOAH—(TC)—James Stewart, Doug McClure
 THAT FUNNY FEELING—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor
 VERY SPECIAL FAVOR, A—(TC)—Rock Hudson, Leslie Caron
 WAR LORD, THE—(PV; TC)—Charlton Heston, Rosemary Forsyth, Richard Boone

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 480 CHEYENNE AUTUMN—AD-158m.—(PV 70; TC)—James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker—5223 (10-21-64)—Highly interesting outdoor adventure entry
 455 DEAR HEART—D-114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining
 363 DISTANT TRUMPET, A—W-117m.—(PV; TC)—Troy Donahue, Suzanne Pleshette—5171 (5-27-64)—Cavalry vs Indians plus romance for ladies
 478 HAMLET—D-187m.—(Electronovision)—Richard Burton—5220 (10-7-64)—Of value as a record of a novel version of the Shakespeare classic
 451 KISSES FOR MY PRESIDENT—C-113m.—Fred MacMurray, Polly Bergen—5211 (9-2-64)—Topical farce benefits from good cast
 479 MY FAIR LADY—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
 457 NONE BUT THE BRAVE—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale
 MY BLOOD RUNS COLD—MD-104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters
 452 READY FOR THE PEOPLE—MD-54m.—Simon Oakland, Anne Helm—5227 (11-4-64)—Okay for program filler
 365 ROBIN AND THE 7 HOODS—CMU-123m.—(PV; TC)—Frank Sinatra, Dean Martin, Bing Crosby, Sammy Davis, Jr., Barbara Rush—5186 (7-8-64)—Light-hearted romp for Frankie and friends should please
 454 SEX AND THE SINGLE GIRL—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs
 456 TWO ON A GUILLOTINE—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller
 453 YOUNGBLOOD HAWKE—D-137m.—James Franciscus, Suzanne Pleshette, Genevieve Page—5227 (11-4-64)—Classy effort misses dramatic mark

COMING

BATTLE OF THE BULGE—(Cinerama; TC)—Henry Fonda, Robert Shaw
 BATTLE OF VILLA FIORITA, THE—(PV; TC)—Rossano Brazzi, Maureen O'Hara
 BRAINSTORM—(PV)—Jeff Hunter, Anno Francis, Dana Andrews
 CRACK OF THE WHIP—(C)—Clint Walker
 GREAT RACE, THE—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood
 INSIDE DAISY CLOVER—(PV, TC)—Natalie Wood, Christopher Plummer
 MARRIAGE ON THE ROCKS—(TC, PV)—Frank Sinatra, Deborah Kerr, Dean Martin, Ann-Margaret
 THING AT THE DOOR, THE—Troy Donohue
 THIRD DAY, THE—(PV)—George Peppard, Elizabeth Ashley
 WOMAN WHO WOULDN'T DIE, THE—Gary Merrill—English-made

MISCELLANEOUS

ACROSS THE RIVER—D-85m.—Lou Gilbert, Kay Doubleday—5266 (3-17-65)—Off-beat drama for art spots—R. M. Franchi
 CASTLE OF BLOOD—MD-85m.—Barbara Steele, George Riviere—5211 (9-2-64)—Horror meller provides its share of chills—Woolmer Bros.
 COOL WORLD, THE—DOC-105m.—Hampton Clanton, Yolanda Rodriguez—5224 (10-21-64)—Authentic reenacted documentary on Harlem can be sold—Cinema V
 CURSE OF THE STONE HAND—MD-72m.—Ernest Walch, John Carradine, Sheila Bon—5266 (3-17-65)—Confused lower half horror entry—Associated Distributors Pictures
 ESCAPE FROM HELL ISLAND—MD-80m.—(WS)—Mark Stevens, Linda Scott, Jack Donner—5190 (7-22-64)—Programmer has action, suspense—Crown International
 FACE OF THE SCREAMING WEREWOLF—MD-60m.—Lon Chaney, Landa Varle—5266 (3-17-65)—Horror entry for the lower half—Associated Distributors Pictures
 FLESH EATERS, THE—MD-90m.—Rita Morley, Byron Sanders, Martin Losleck—5224 (10-21-64)—Program horror meller—C.D.A.
 INHERITANCE, THE—DOC-60-m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer
 KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert
 LIVING BETWEEN TWO WORLDS—D-78m.—Horace Jackson, Maye Henderson, Mimi Dillard—5220 (10-7-64)—All Negro film is okay dueller for specialized houses—Empire
 MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts
 MME. OLGA'S MASSAGE PARLOR—MD-70m.—Alice Baez, T. Wood Parker—5266 (3-17-65)—Fast buck and mediocre exploitation film—American Film Dist.
 NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.—5243 (12-30-64)—Childish entertainment—Fairway International
 NIGHTMARE IN THE SUN—MD-81m.—(DC)—Ursula Andress, John Derek, Aldo Ray—5231 (11-18-64)—Suspenseful story of a manhunt for the program—Zodiac
 NOTHING BUT A MAN—D-90m.—Ivan Dixon, Abbey Lincoln—5259 (3-3-65)—Poignant, sensitive portrait of a southern Negro's marriage—Cinema V
 ONE POTATO, TWO POTATO—D-92m.—Barbara Barrie, Bernie Hamilton—5190 (7-22-64)—Well-made topical drama based on racial inter-marriage—Cinema V
 T-A-M-I SHOW, THE—MUNOV-113½m.—Beach Boys, Barbarians, Chuck Barry—5231 (11-18-64)—Good musical novelty for teens—Electronovision—American Int.
 SWINGIN' SUMMER, A—MU-80m.—(TC)—James Stacy, William Wellman, Jr., Quinn O'Hara—5266 (3-17-65)—Cute entry with special appeal for teens—United Screen Arts
 3 NUTS IN SEARCH OF A BOLT—C-80m.—(Part color)—Mamie Van Doren, Tommy Noonan—5190 (7-22-64)—Fair comedy should be exploitation natural with its nudle, sexy angles—Harlequin Int.
 WALLS OF HELL, THE—MD-88m.—Jock Mahoney, Cecilia Lopez—5193 (8-5-64)—War in the Philippines serves up action for the program—Made In Philippines—Hemisphere

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANATOMY OF A MARRIAGE (MY DAYS WITH JEAN MAC)**—96m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art house patrons—French-made; English titles—Janus
- ANATOMY OF A MARRIAGE (MY NIGHTS WITH FRANCOISE)**—97m.—Marie Jose Nat, Jacques Charrier—5234 (12-3-64)—Package offers something different for art houses—French-made; English titles—Janus
- BAY OF ANGELS**—D-85m.—Jeanne Moreau, Claude Mann—5251 (2-3-65)—Intriguing import for art spots—French-made; English titles—Pathe Contemporary
- BANANA PEEL**—C-97m.—Jeanne Moreau, Jean-Paul Belmondo—5255 (2-3-65)—Entertaining import—French-made; English titles—Pathe Contemporary
- BLACK TORMENT, THE**—MD—88m.—(C)—Heather Sears, John Turner—5263 (3-17-65)—Suspenseful horror meller—English-made—Governor
- BRAIN, THE**—MD—83m.—Anne Heywood, Peter Van Eyck—5263 (3-17-65)—Okay terror entry—English-made—Governor
- CARRY ON SPYING**—C-87m.—Kenneth Williams, Barbara Windsor—5251 (2-3-65)—Carry On slapstick still good comedy—English-made—Governor
- CASABLAN**—D—63m.—Nikos Kourkoulos—5263 (3-17-65)—Minor import—Filmed in Greece—Frisch-Natas Productions
- DIARY OF A CHAMBERMAID, THE**—D—97m.—Jeanne Moreau, Michel Piccoli—5264 (3-17-65)—Interesting import—French-made; English titles—Int. Classics
- DRAGON SKY**—D-95m.—(EC)—Narie Hem, Sam El—5212 (9-2-64)—Attractive entry for art spots—Filmed in Cambodia; English titles—Lopert
- FACE OF WAR, THE**—DOC-105m.—Narrated by Bryant Haliday—5243 (12-30-64)—Potent anti-war preachment—Swedish-Japanese made; spoken in English—Janus
- GIRL WITH GREEN EYES**—D-91m.—Peter Finch, Rita Tushingham—5194 (8-5-64)—Romance of value to art and other spots—English-made (Filmed in Ireland)—Lopert
- GUIDE, THE**—D-120m.—(PC)—Dev Anand, Kishore Sahu—5259 (3-3-65)—Fairly interesting import set in modern India—Filmed in India—Stratton Int.
- HERCULES IN THE HAUNTED WORLD**—MD-84m.—(TS-Super 100; TC)—Reg Park, Christopher Lee—5212 (9-2-64)—Standard strong-man stuff spiced with horror—Italian-made; dubbed in English—Woolner Bros.
- LAST WOMAN OF SHANG, THE**—MD—107m.—(C)—Lin Del—5264 (3-17-65) Fair import—Chinese-made; English titles—Shaw Brothers
- LATERNA MAGIKA**—NOV-119m.—(Partly in color)—5212 (9-2-64)—Marriage of screen and stage makes for unusual entertainment—Imported from Czechoslovakia—Richard Fleischer
- LES ABYSSES**—D-90m.—Francine Berge, Colette Berge—5234 (12-3-64)—Off-beat drama could draw among arty set—French-made English titles—Kanawha
- MALAMONDO**—COMP-79m.—(EC)—Produced by Goffredo Lombardo—5234 (12-3-64)—Repelling Import—Italian-made—Magna
- MAN WHO COULDN'T WALK, THE**—MD—63m.—Peter Reynolds, Eric Pohlmann, Pat Calvin—5264 (3-17-65)—Okay action entry for lower half—English-made; Taurus
- MAN WHO WALKED THROUGH THE WALL**—C-99m.—Heinz Kuehmann, Nicole Courcel—5235 (12-3-64)—Cute comedy Import—German-made; English titles; Shown Int.
- MODEL MURDER CASE, THE**—90m.—Ian Hendry, Ronald Fraser, Margaret Johnston—5264 (3-17-65)—Good mystery import—English-made—Cinema V
- MONDO PAZZO**—DOC-94m.—(C)—Directed by Jacopetti—and prosperi 5251 (2-3-65)—Repeiling successor to "Mondo Cane"—Filmed in various parts of the world—English narration—Rizzoli Films
- MY WIFE'S HUSBAND**—C-85m.—Fernandel, Bourvil, Claire Maurier—5255 (2-17-65)—Amusing Import—French-made; English titles—Lopert
- ONE WAY PENDULUM**—C-90m.—Eric Sykes, Julia Foster, George Cole—5255 (2-3-65)—Fair Import on the wacky side—English-made—Lopert
- ONIBABA**—D—104m.—(CS)—Nobuko Otowa, Jitsuko Yoshimura—5264 (3-17-65)—Strong, interesting import for adult art audiences—Japanese-made; English titles—Toho
- OVER THERE—1914-1918**—DOC—90m.—Conceived and directed by Jean Aurel—5265 (3-17-65)—Interesting documentary on World War I—French-made—Pathe Contemporary
- NOT ON YOUR LIFE**—C-90m.—Nino Alberti, Emma Penella—5270 (3-31-65)—Cute import—Foreign-made; English titles—Pathe Contemporary
- NUTTY, NAUGHTY CHATEAU**—C—102m.—(TC)—Curt Jurgens, Monica Vitti, Jean-Louis Trintignant—5232 (11-18-64)—Weird Import shoots for laughs—French-made; English titles—Lopert
- PATTERN FOR PLUNDER**—MD-84m.—Keenan Wynn, Mal Zetterling—5235 (12-3-64)—Well made espionage entry holds interest—English-made—Herts-Lion Int.
- PUMPKIN EATER, THE**—D-110m.—Anne Bancroft, Peter Finch, James Mason—5228 (11-4-64)—Drama of martial infidelity features strong performances—English-made—Royal Films Int.
- RED DESERT**—D-116m.—(TC)—Monica Vitti, Richard Harris—5255 (2-17-65)—Arty Import—Italian-made; English titles—Rizzoli
- RED LANTERNS**—D-85m.—Jenny Karezl, Georges Foondas—5271 (3-31-65)—Lusty, interesting import for art spots—Greek made; English titles—Times
- SEANCE ON A WET AFTERNOON**—D-115m.—Kim Stanley, Richard Attenborough—5235 (12-3-64)—Quality art Import—English-made—Artlco
- SEVEN SURPRISES**—COMP-77m.—(Partly color)—Produced by Harvey Chertok—5235 (12-3-64)—Mixture of shorts for art spots—Canadian made—Quartet Int.
- 7 DWARFS TO THE RESCUE, THE**—NOV—84m.—Rosanna Podesta, Robert Risso—5265 (3-17-65)—Mild entry for the younger set—Italian-made; dubbed in English—Childhood Productions
- SWEET AND SOUR**—C-98m.—Simone Signoret, Jean-Paul Belmondo—5260 (3-3-65)—Cute, wacky import—French-made; English titles—Pathe Contemporary
- SWORD OF EL CID, THE**—86m.—(Superlenscope; EC)—Roland Carey, Chantel Deberg—5194 (8-5-64)—Okay programmer—PRC
- TAXI FOR TOBRUK**—D—90m.—(Dyaliscope)—Lino Ventura, Hardy Kreuger, Charles Azaavour—5265 (3-17-65)—Okay programmer for art or regulation spots—Filmed abroad; dubbed in English—Seven Arts
- TERRACE, THE**—D-90m.—Graciela Borges, Leonardo Favio—5243 (12-30-64)—Bored youngsters at play is mildly entertaining—Filmed in South America; English titles—Royal Films Int.
- THANK HEAVEN FOR SMALL FAVORS**—C—84m.—Bourvil—5265 (3-17-65)—Moderately amusing import—French-made; English titles—Int. Classics
- WHY BOTHER TO KNOCK**—C-88m.—(C; CS)—Elke Sommer, Richard Todd—5244 (12-30-64)—Fairly amusing comedy—Filmed abroad; spoken in English—Seven Arts
- WOMAN IN THE DUNES**—D-123m.—Eiji Okada, Kyoko Kishida—5236 (12-3-64)—Intriguing Import—Japanese-made; English titles—Pathe Contemporary
- WOMAN IS A WOMAN, A**—CD-80m.—(C)—Jean-Paul Belmondo, Anna Karina—5248 (1-20-65)—Weird Import for special spots—French-made; English titles—Pathe Contemporary
- YOLANTA**—MU—82m.—(Magicolor)—Natalya Rudnaya—5265 (3-17-65)—Good operatic rendition for art spots—Russian-made; English titles—Artkino

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FEATURE FILMS **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **CURRENT and COMING**

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVICESECTION.)

Allied Artists

Mara Of The Wilderness	Jan.
(Adam West)	
Taffy And The Jungle	Feb.
(Jacques Bergerac)	
Umbrellas Of Cherbourg (Landau)	Feb.
(Catherine Deneuve)	
The Human Duplicators	March
(George Nader)	
Mutiny In Outer Space	March
(William Leslie)	
The Pawnbroker (Landau)	March
(Rod Steiger)	
Young Dillinger	March
(Nick Adams, Mary Ann Mobley)	
White Savage	April
(Janette Scott, Keiron Moore)	
Blood and Black Lace	April
(Cameron Mitchell)	
Finger On The Trigger	April
(Rory Calhoun)	
City Of Fear	May
(Terry Moore)	
Hot Spy, Cold Corpse	May
(Kerwin Mathews)	
We Joined The Navy	May
(Kenneth More)	
The Fool Killer (Landau)	May
(Anthony Perkins)	
Tickle Me	June
(Elvis Presley)	
Bikini Paradise	June
(Janette Scott)	

American-International

6410 Conquered City	Jan.
(David Niven, Ben Gazzara)	
6411 Operation Snafu	Jan.
(Sean Connery)	
6419 Tomb Of Ligeia	Jan.
(Vincent Price)	
6501 The Lost World of Sinbad	Feb.
(Japanese cast)	
6502 The War Of The Zombies	March
(John Barrymore, Jr.)	
Swingers Paradise	May
(Cliff Richard)	
6503 Beach Blanket Bingo	April
(Frankie Avalon, Annette Funicello)	
6416 Taboos Of The World	April
(Narration by Vincent Price)	
6506 Go Go Mania	May
(The Beatles, The Animals)	
6504 Warlords Of The Deep	May
(Vincent Price, Tab Hunter)	
Ski Party	June
(Frankie Avalon)	

Buena Vista

157 Mary Poppins	Jan.
(Julie Andrews, Dick Van Dyke)	
Those Calloways	Feb.
(Brian Keith, Vera Miles, Brandon de Wilde)	

Columbia

65014 World Without Sun	Jan.
(Documentary)	
65015 Baby The Rain Must Fall	Jan.
(Steve McQueen, Lee Remick)	

65016 The Outlaws Is Coming	Jan.
(3 Stooges)	
65017 Love Has Many Faces	Feb.
(Lana Turner, Cliff Robertson)	
65011 Code 7, Vivtim S	Feb.
(Lex Barker)	
65010 The Gorgon	Feb.
(Peter Cushing)	
65009 The Curse Of The Mummy's Tomb	Feb.
(Terence Morgan)	
Major Dundee	April
(Charles Heston, Richard Harris)	
Die, Die, My Darling	May
(Tallulah Bankhead)	
Synanon	May
(Edmund O'Brien)	
Genghis Khan	June
(Stephen Boyd)	

Continental **(Walter Reade-Sterling, Inc.)**

The Love Goddesses	March
(Compilation with Jean Harlow, etc.)	
Circle Of Love	April
(Jane Fonda)	

Embassy

Kimberley Jim	March
(Jim Reeves)	
Il Successo	May
(Vittorio Gassman)	
The Little Nuns	May
(Catherine Spaak)	
Seaside Swingers	June
(John Leyton)	

MGM

6509 Your Cheatin' Heart	Jan.
(George Hamilton)	
6514 Quick, Before It Melts	Jan.
(George Maharis)	
6513 36 Hours	Feb.
(James Garner, Eva Marie Saint)	
6510 Signpost To Murder	Feb.
(Joanne Woodward, Stuart Whitman)	
6516 The Rounders	March
(Glenn Ford, Henry Fonda)	
6517 Young Cassidy	March
(Rod Taylor)	
6518 Girl Happy	April
(Elvis Presley)	
6519 Clarence, The Cross-eyed Lion	April
(Marshall Thompson)	
6523 Hysteria	April
(Robert Webber, Leila Goldoni)	
6521 Hercules, Samson and Ulysses	May
(Kirk Morris, Richard Lloyd)	
6520 Sandokan, The Great	May
(Steve Reeves)	
6522 Gunfighters Of Casa Grande	May
(Alex Nicol)	
6524 Joy In The Morning	June
(Richard Chamberlain, Yvette Mimieux)	
6525 Zebra In The Kitchen	June
(Jay North)	
6526 She	June
(Ursula Andress, Peter Cushing)	

Paramount

6407 A Boy Ten Feet Tall	Jan.
(E. G. Robinson)	
R6408 Psycho-Reissue	Jan.
(Anthony Perkins, Janet Leigh)	
5409 Sylvia	Feb.
(Carroll Baker)	
6410 Crack In The World	Feb.
(Dana Andrews)	
6411 Young Fury	March
(Rory Calhoun, Virginia Mayo)	
R6413 World of Suzie Wong (Reissue)	March
3417 Circus World	April
(John Wayne, Claudia Cardinale)	
Dr. Terror's House Of Horrors	April
(Peter Cushing)	
Girls On The Beach	May
(Beach Boys, Lesley Gore)	
The Amorous Adventures Of Moll Flanders	May
(Kim Novak, Richard Johnson)	
In Harm's Way	June
(John Wayne, Kirk Douglas)	
The Family Jewels	June
(Jerry Lewis)	
Harlow	June
(Carroll Baker, Peter Lawford)	

20th Century-Fox

502 The Pleasure Seekers	Jan.
(Ann-Margret, Tony Franciosa)	
430 Back Door To Hell	Jan.
(Jimmie Rodgers)	
503 Dear Bridgett	Feb.
(James Stewart, Billy Mumy)	
504 Hush, Hush, Sweet Charlotte	March
(Joan Crawford, Bette Davis, Joseph Cotten)	
War Party	April
(Michael Mikler, Davey Davison)	
Curse Of The Fly	April
(Brian Donlevy)	
Devils Of Darkness	April
(William Sylvester)	
High Wind In Jamaica	May
(Anthony Quinn)	
Rapture	June
(Melvyn Douglas)	
Up From The Beach	June
(Cliff Robertson)	

United Artists

6420 Goldfinger	Jan.
(Sean Connery)	
6502 Ferry Across The Mersey	Feb.
(Gerry and the Pacemakers)	
How To Murder Your Wife	Feb.
(Jack Lemmon, Virna Lisi)	
Rage To Live	March
(Suzanne Pleshette, Ben Gazzara)	
6505 The Satan Bug	March
(George Maharis, Anne Francis)	
6507 The Train	April
(Burt Lancaster)	
Mister Moses	May
(Robert Mitchum, Carroll Baker)	
I'll Take Sweden	June
(Bob Hope, Tuesday Weld)	
What's New Pussycat?	June
(Peter O'Toole, Peter Sellers)	

Universal

6501 Father Goose	Jan.
(Cary Grant, Leslie Caron)	
6502 The Guns Of August	Jan.
(Documentary)	
6503 The Night Walker	Feb.
(Robert Taylor, Barbara Stanwyck)	
6504 Taggart	Feb.
(Tony Young)	
6505 Strange Beofellows	March
(Rock Hudson, Gina Lollobrigida)	
6506 Man In The Dark	March
(William Sylvester)	
6507 Bus Riley's Back In Town	April
(Ann-Margret, Michael Parks)	
6508 The Truth About Spring	April
(Hayley Mills, James MacArthur)	
6509 The Sword Of Ali Baba	May
(Peter Mann, Jocelyn Lane)	
6510 The World Of Abbott and Costello	May
(Compilation: Abbott and Costello)	
6513 Fluffy	June
(Tony Randall, Shirley Jones)	
6511 Imitation Of Life (Reissue)	June
(Lana Turner, John Gavin)	
6512 Flower Drum Song (Reissue)	June
(Nancy Kwan)	
Mirage	June
(Gregory Peck)	
Secret Of Blood Island	June
(Barbara Shelley)	
The Naked Brigade	June
(Shirley Eaton, Ken Scott)	

Warners

456 Two On a Guillotine	Feb.
(Connie Stevens, Cesar Romero)	
457 None But The Brave	Feb.
(Frank Sinatra, Clint Walker)	
459 My Blood Runs Cold	March
(Troy Donahue, Joey Heatherton)	
458 The Battle At The Villa Fiorita	April
(Rossano Brazzi, Maureen O'Hara)	
455 Dear Heart	May
(Glenn Ford, Geraldine Page)	
460 Brainstorm	May
(Jeff Hunter, Viveca Lindfors)	
461 The Woman Who Wouldn't Die	May
(Gary Merrill)	
462 The Thing At The Door	May
(Troy Donahue)	

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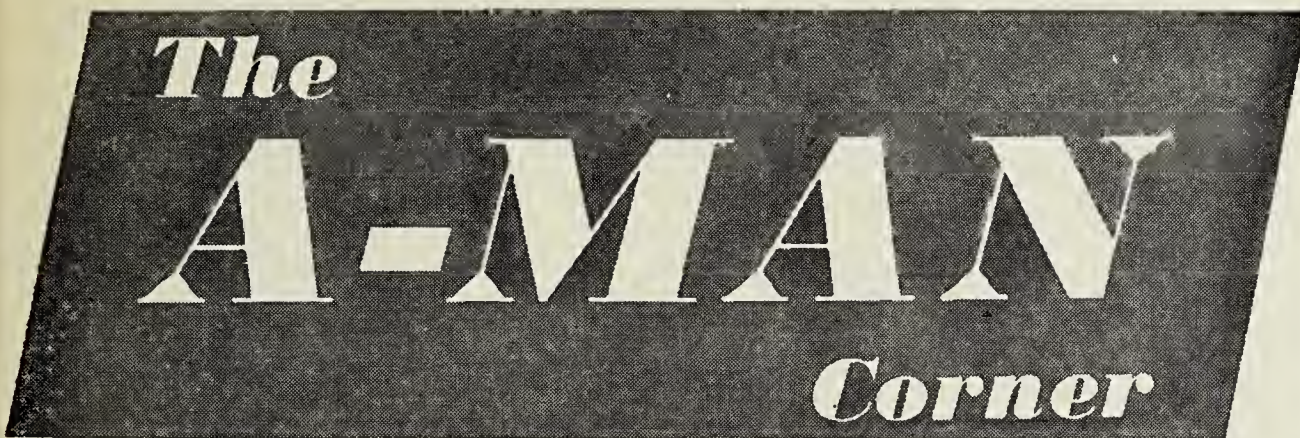
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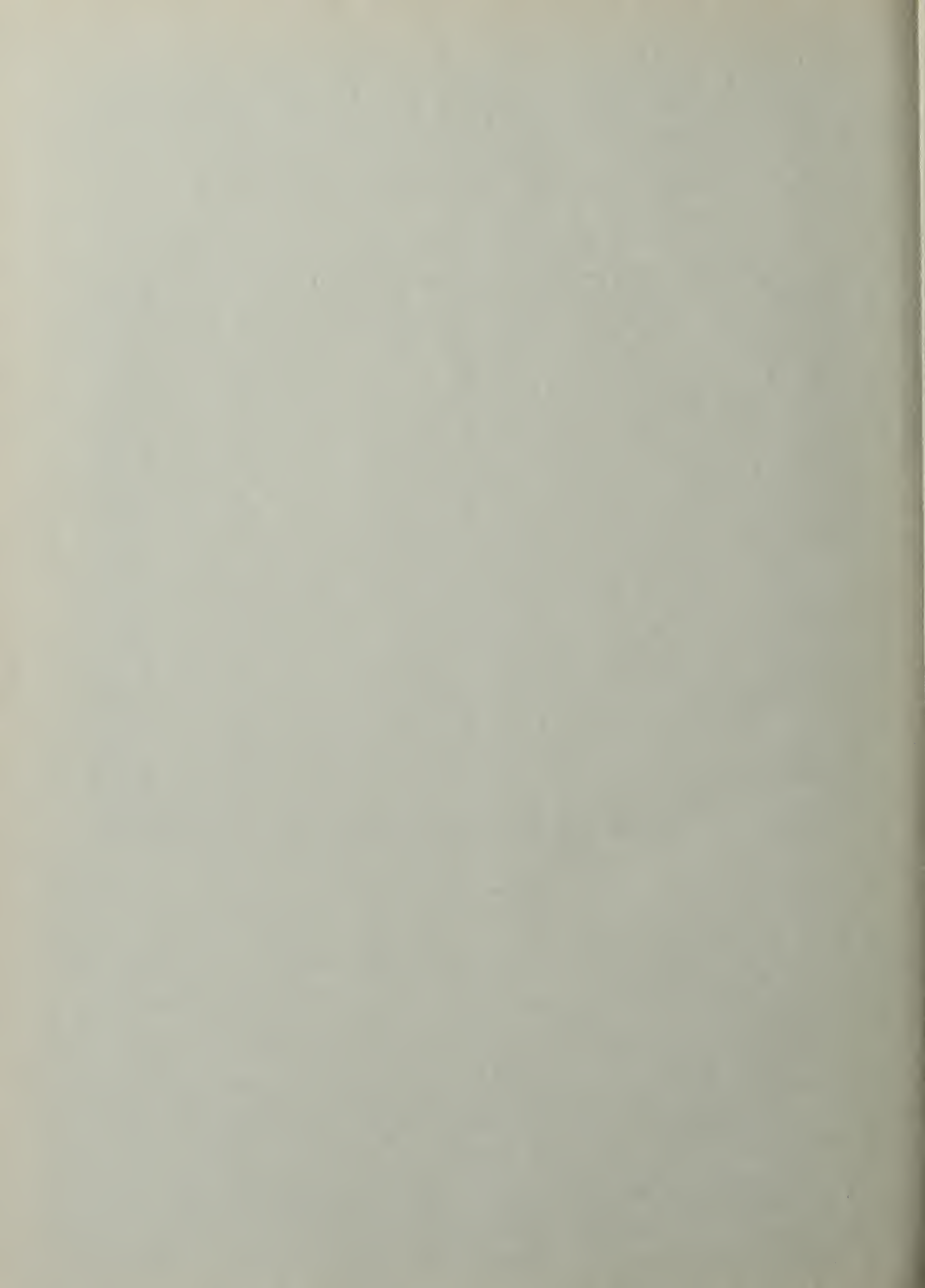
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